Current Biography Yearbook

1998

WITH INDEX 1991-1998

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Current Biography Yearbook

1998

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PREFACE

The aim of *Current Biography Yearbook 1998*, like that of the preceding volumes in this series of annual dictionaries of contemporary biography, now in its sixth decade of publication, is to provide reference librarians, students, and researchers with objective, accurate, and well-documented biographical articles about living leaders in all fields of human accomplishment the world over. Whenever feasible, obituary notices appear for persons whose biographies have been published in *Current Biography*.

Current Biography Yearbook 1998 carries on the policy of including new and updated biographical profiles that supersede earlier articles. Profiles have been made as accurate and objective as possible through careful researching of newspapers, magazines, the World Wide Web, authoritative reference books, and news releases of both government and private agencies. Immediately after they are published in the 11 monthly issues, articles are submitted to biographees to give them an opportunity to suggest additions and corrections in time for publication of the *Current Biography Yearbook*. To take account of major changes in the careers of biographees, articles are revised before they are included in the yearbook.

Classification by Profession and *Cumulated Index—1991–1998* are at the end of this volume. *Current Biography Cumulated Index 1940–1995* cumulates and supersedes all previous indexes.

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Current Biography welcomes comments and suggestions. Please send your comments to: The Editor, *Current Biography*, The H. W. Wilson Company, 950 University Ave., Bronx, NY 10452; fax: 718-590-4566; email: cthompson@hwwilson.com.

Elizabeth A. Schick

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Abiola, Moshood Kashimawa

Aug. 24, 1937–July 7, 1998 Nigerian political leader

Enrique Shore/Archive Photos

On June 18, 1993, a Nigerian human rights group defied military authorities and published what it said were the final results of the June 12 presidential election—ostensibly the nation's first democratic plebiscite since 1979. The report stated that Chief Moshood Kashimawa Abiola, a billionaire publishing and shipping magnate and the candidate for the left-leaning Social Democratic Party (SDP), had handily defeated Bashir Tofa, the nominee for the opposing National Republican Convention (NRC). Abiola, attracting voters from across ethnic and tribal lines, garnered a surprising 58.4 percent of the vote—an outcome that had been neither expected nor predicted. But within a week after the vote, it had become clear that the people of Nigeria, Africa's most populous nation, had voted for the wrong man: The country's outgoing president, General Ibrahim Babangida, had backed Tofa's candidacy, and this put Abiola's victory in doubt.

Abiola's associates knew on the eve of June 14 that the election was theirs. "We definitely are set for victory. . . . There will be no doubt at all," one of Abiola's men said to the *New York Times* (June 15, 1993). Two days later, a puppet commission of General Babangida's ordered a halt to all electoral proceedings, and, soon after, Babangida declared the election null and void. Riots broke out in Yorubaland, in southwestern Nigeria, Abiola's native region. "Groups of youths burned tires in the streets of major towns," the London *Observer* (July 4, 1993) reported. "Angry lawyers boycotted courts, others planned to sue the government. . . . The market in Lagos closed for the day. Nigeria's World Cup soccer team has considered not playing its qualifying match in protest." The Babangida government, frightened by the possibility of having a man in power it had not bargained for, put forth a proposal—the nullification of the elections and the establishment of an interim government in the capital city of Abuja. Fearful of military repercussions, the SDP and the NRC agreed to that arrangement.

Abiola had different plans. In his view—and that of many Nigerians—he was the nation's rightful president, and so he embarked on a whirlwind tour that took him to parts of Europe and the Americas in an attempt to bring international attention to Nigeria's abortive attempt at democracy. Meanwhile, on August 26, Ernest Shonekan had been appointed head of the Nigerian interim government, and, surprisingly, Babangida stepped aside. Furious, Abiola returned home and went to court to contest the interim government, and soon after, that body was banned. Taking advantage of the political vacuum, General Sani Abacha, a Babangida deputy, seized power in a bloodless coup. Hoping Abacha would honor the results of the June election, Abiola attempted to woo the general. The *Contemporary Review* (November 1995) quoted Abiola as saying, "But for people like Sani Abacha, this country would have been plunged into bloodshed. I really commend General Abacha, because out of love of the country he uses his common sense, experience, and intellect." The two remained at odds, however, and in 1994, Abacha had the billionaire magnate jailed on charges of treason. It would not be until after the general's death, in 1998, that Abiola's release emerged as an imminent possibility. Tragically, he died as his release was being negotiated.

Moshood Kashimawa Abiola was the 23rd child his mother gave birth to, and he was expected to die within a year, as had the 22 before him. According to the *New York Times* (August 10, 1992), only days after his birth, on August 24, 1937, his parents began referring to him as "Kashimawa," which in the Yoruba language means "Let us watch and see whether this one too will die." Kashimawa did not die, and his parents did their best to give their son the best that money could obtain. He attended the University of Glasgow, in Scotland, where he received an M.A. degree in accounting, and, after graduating, in 1969, he got a job at the International Telephone and Telegraph Co. (ITT). Within a few years, he had risen to vice president of the Africa and Middle East sector of the company. He worked for ITT for nearly 20 years—all the while amassing a huge fortune by acquiring businesses in the publishing and shipping industries. When his father died, he left his son strong connections within the Lagos economic community, and, by the time Abiola retired, he was a multi-millionaire.

By 1988, Abiola had three wives, and he had children with each of them. He held 150 tribal titles, making him a leading Yoruba chief with enormous economic and political clout. He was also president of the Nigerian Stock Exchange, owned a national airline, and published numerous magazines and newspapers. Abiola's real power, however, lay in his oil company and shipping empire. (Traditionally, oil has been Nigeria's most valuable resource, accounting for 95 percent of the nation's export trade.) With a foothold in so many industries, Abiola could now enjoy giving his millions away to charities and sports teams, such as Nigeria's national soccer team—a team that, since Abiola began donating to them, has significantly improved its international status. However, his billions had also earned Abiola the disdain of some of his countrymen, specifically those from Yorubaland. Political foes and economic competitors, according to the *New York Times* (June 15, 1993), began to criticize the mogul as "the unacceptable face of Western imperialism in Africa." In response to such criticisms, Abiola began crafting a rapid public-image turnabout, painting himself as *the* ideological and economic leader of Nigeria.

Between 1990 and 1992, Abiola became increasingly close to Babangida. With many other black African leaders, the two tried to revive the Pan-African movement, which is based on the belief that Africans should be free to decide their own fate, both politically and economically. In 1992, while preparing for a meeting of the Organization of African Unity to be held in June of that year, Abiola made headlines by calling on the U.S. and Europe to make reparations to African nations for the damage done during the African slave trade. He told Kenneth B. Noble for the *New York Times* (August 10, 1992), "The reparations issue has nothing to do with any bad experiences in my life, but wherever I go, and almost everywhere in the world, the black man is at the bottom of the ladder." He added, "I had to ask myself, 'What is the problem?' I went up and down the continent, spoke to people, saw things for myself, and realized that there is nothing we have in Africa that is not controlled by people in Europe or the United States—absolutely nothing." As Noble reported, Abiola cited an historical precedent for the payment of reparations—the money West Germany paid to Israel for the atrocities committed during the Holocaust. "As for those who say that it is American blacks who, if anybody, deserve reparations because it was their ancestors who were sold into slavery, Mr. Abiola responds bluntly: 'That's rubbish. Every black man was enslaved.'"

Since coming to power in 1985, Ibrahim Babangida had promised to hold national elections. He told the Nigerian people that on August 27, 1993—the eighth anniversary of his ascension to power—he would transfer the government to civilian control. However, his commitment to democratic ideals as they are understood in the West apparently did not run very deep. In early 1993, he declared all 23 political parties within Nigeria ineligible for electoral participation. He then decreed that he would create two new political parties, choose the candidates, build their platforms, and finance their campaigns. Many renowned politicians lobbied for candidacy; however, the general disqualified most applicants. Several lesser-known politicians emerged—among them Abiola, whose ties to Babangida secured him a nomination. Abiola ran on a platform promising to ease poverty, and his wealth and charity attracted many of Nigeria's impoverished people. What Abiola did not know was that he was merely a token candidate, and that Babangida intended to arrange the election so that Bashir Tofa, a northerner like the general, would become the next president.

When the Nigerian human rights group published the electoral results on June 18, 1993, one thing became clear: Democracy in Nigeria was not close at hand. After the results were annulled and the interim government was established, support began to swell around Abiola. The interim head-of-state, Ernest Shonekan, and his coalition were not strong and could do nothing to prevent Sani Abacha, Babangida's former defense minister, from taking control of the nation. Abiola's popularity had been growing in the preceding months, and Abacha knew that if he wished to maintain control of Nigeria he would have to be ruthless. According to the *Contemporary Review*, Abiola, wanting to curry Abacha's favor, praised the general for "eas[ing] out Babangida . . . and his surrogates." Abiola's attempt at political flattery did not work; Abacha did not budge. In an attempt both to force Abacha's hand and to claim his year-old presidential mandate, on June 12, 1994—exactly one year after he had won the presidential election—Abiola declared himself the rightful president of Nigeria. The Abacha government promptly issued a warrant for his arrest on charges of treason. Abiola went into hiding, but two weeks later he gave himself up to authorities, and he was jailed shortly thereafter without trial. He was then put in solitary confinement in a small room without access to a lawyer, books, newspapers, or radio. He was denied visits from his family, and, according to numerous reports, he was regularly beaten.

To quell the rising public outcry, U.S. president Bill Clinton asked the American civil rights leader the Reverend Jesse Jackson to mediate talks. Jackson landed in Lagos on July 29, 1994, only to witness some of the worst violence since elections had been called off the year before. In 1995, Archbishop Desmond Tutu of South Africa visited Abiola in his cell. After the visit, Abiola's personal physician, Dr. Ore Falomo, told the press that Abiola had been in a scuffle with an officer and had injured his spine. The injury left him unable to feel or use his right leg. "Someone at the presidency told me," Falomo concluded, "that they are afraid that he will threaten the security of the state. They are scared that even if he goes overseas, his release will lead to the overthrow of the government." In June, on the two-year anniversary of her father's election, Abiola's daughter Wuraola published an article in the *Spectator* (June 10, 1995) entitled "Let My Father Go." For his part, Abacha told the *New York Times* (October 2, 1995) that pardoning Abiola would be a "wrong and poor precedent for the democratic system for which we are laying a foundation." On November 10, Abacha ordered the execution of Ken Saro-Wiwa, an activist and playwright, and eight of his associates on murder charges widely believed to be false.

Information concerning Abiola's mental and physical health became scarce over the next year. It was not until June 4, 1996, that he and his family were thrust into the spotlight once again. Early that morning, one of his wives, Kudirat Abiola, was shot and killed in what the U.S. State Department told James Jukwey for the *Washington Post* (June 5, 1996) "appear[ed] to have been an assassination." She had been driving along a Lagos street with two aides when the drive-by shooting occurred. An outspoken opponent of the Abacha government, Mrs. Abiola had been vocally campaigning for her husband's release. Government officials would not permit Abiola to comment publicly on his wife's death.

Five months later, another of Abiola's daughters, Hafsat Abiola—at the time a senior at Harvard University, in Cambridge, Massachusetts—wrote an editorial that was published in the *New York Times* (November 5, 1996). She called on the United States to "again push its allies to prohibit new investment in Nigeria, freeze overseas assets of Nigeria's rulers, and, most important, impose an oil embargo."

Protestors calling for Abiola's release held demonstrations on a regular basis, especially in his native Yorubaland. Their hope that he would soon be released was raised when Pope John Paul II came to Nigeria in March 1998. The pope was officially visiting Nigeria to bless the remains of a local Catholic priest, Reverend Michael Iwene Tansi, and formally make him Nigeria's first candidate for sainthood. While in the country, the pope met with Abacha and some of Abiola's close aides. He gave the Nigerian leader what the *Washington Post* (March 22, 1998) called "a list of about 60 political prisoners" and asked that they be freed. The Vatican's spokesperson, Joaquin Navarro-Wells, implied that "the country's best-known political detainee, Moshood Abiola," was on the pope's list.

On June 9, 1998, General Abacha, who had ruled the nation for the previous five years, died suddenly of what was reported to be a heart attack. In the turmoil that followed, General Abdulsalem Abubakar, a high-ranking military official, took the reins of power. In a gesture of good will, he released over 30 political dissidents during the rest of June. The most prominent among them was General Olusegun Obasanjo, Nigeria's only military head-of-state to peacefully cede power to a civilian government. But the problem of Abiola remained. International pressure increased for the billionaire's release, and on June 30, the United Nations secretary general, Kofi Annan, visited Nigeria. Annan and Abubakar met in private to discuss Abiola's release. On the eve of Annan's departure from Abuja, Gilbert Da Costa of the *Washington Post* (July 2, 1998) quoted him as saying, "I am leaving Nigeria with the stage set for the release of all political detainees." In early July 1998, U.S. undersecretary of state Thomas Pickering visited Nigeria in an attempt not only to ease relations between Abuja and Washington, but also to bid for Abiola's release. The *New York Times* (July 7, 1998) quoted the U.S. State Department as saying, "There is a moment of opportunity here."

On July 7, 1998, in the wake of Annan's historic trip and during Undersecretary of State Pickering's visit to Nigeria, Abiola died. It is unknown whether he died as a result of his increasingly bad health or because of government misconduct. When news of his death became public, riots broke out in every major Nigerian city. People began blaming the Nigerian government for his death and the United States for not applying pressure on the Nigerian military regime to lead the country toward democracy. "Chief Abiola was the closest thing this nation had to a leader," Emanuel Ibru, a member of the opposition alliance Nadeco, said to the *New York Times* (July 8, 1998). "We are not just in shock and mourning; we are leaderless now, and that is a very dangerous thing."

In 1994, Abiola told the *African Concord* (June 6, 1994), "I have been a Nigerian in every sense of the word. I never discriminated against anybody in my life. I believe there is enough in Nigeria to make everybody have a sense of belonging. There is no reason why any tribe or group should be an underclass in this country. The only way Nigeria can make it is by giving unlimited opportunity to everybody to realize his or her potentials. Nigerians voted for that. That is what I promised them."

Suggested Reading: *African Concord* p15+ June 6, 1994; *Contemporary Review* p230+ Nov. 1995; (London) *Observer* World News p9 July 4, 1993; *New York Times* A p2 Aug. 10, 1992, with photo, A p6 June 15, 1993, A p6 Oct. 2, 1996, with photos, A p23 Nov. 5, 1996; *Spectator* p20 June 10, 1995; *Washington Post* A p27 June 5, 1996, A p21 Mar. 22, 1998, with photos, A p1 July 2, 1998, with photos, A p1 July 7, 1998

Ben Affleck (left) and Matt Damon

Mark J. Terrill/AP

Affleck, Ben
(AF-flek)

Aug. 15, 1972– Film actor and screenwriter.
Address: c/o Baker Winokur Ryder, 405 S.
Beverly Dr., 5th Fl., Beverly Hills, CA 90212

Damon, Matt
(DAY-mun)

Oct. 8, 1970– Film actor and screenwriter.
Address: c/o PMK, 1775 Broadway, Suite 701,
New York, NY 10019

The actors Matt Damon and Ben Affleck spent their early 20s auditioning in vain for an assortment of roles that better-known actors had turned down. Scrimping by, they lived together in cramped apartments with several other people who were in the same boat. All of them nurtured the belief that someday, through hard work, they would attain success as actors. But Damon and Affleck, who had been best friends since they were 10 and eight, respectively, had one extra trick up their sleeves: a script they had written. Entitled *Good Will Hunting*, it is about Will Hunting, a young working-class man from South Boston whose genius for math is discovered while he is working as a janitor at the Massachusetts Institute of Technology (MIT). According to Damon, he and Affleck worked on the story largely out of frustration. "It was like, why are we sitting here? Let's make our own movie . . . ," he explained to Ingrid Sischy for *Interview* (December 1997). "It beats sitting here going crazy. When you have so much energy and so much passion and no outlet for it and nobody cares, it's just the worst feeling."

The screenplay for *Good Will Hunting* grew out of a scene that Damon had written for a playwriting class he had taken at Harvard University. Affleck and Damon grew up two blocks from each other in Cambridge, Massachusetts, where both Harvard and MIT are located, and *Good Will Hunting* draws heavily on their knowledge of the Boston–Cambridge area and the different worlds that coexist there. Damon invited Affleck to attend his class one day, and they performed the scene together. Encouraged by the response it drew, Damon wrote several dozen more pages. At that point, he and Affleck decided to work on the script jointly. "We decided to use this character [Will] as the basis for a story that really said something about engaging in life, experiencing it to the fullest, and allowing yourself to be vulnerable to people who you care about," Damon later explained, as quoted in the *New York Times* (November 20, 1997). Before committing words to paper, he and Affleck acted out almost every scene, improvising as they went along, and by so doing, they came up with true-to-life dialogue. "Telling this story came naturally to us," Affleck told Sischy. "It wasn't like we sat down and had a formula. It was much more like: Well, what would be fun to act?"

After setting their script aside for about a year, Damon and Affleck returned to it in a burst of inspiration. When they were apart, they faxed passages of dialogue back and forth. By the time they finished the screenplay, both had several supporting film roles to their credit and had become known in Hollywood as up-and-coming actors. They showed their screenplay to their agents and other film industry people they knew. Within a week, a bidding war for the rights to *Good Will Hunting* was in full swing. Damon and Affleck agreed to sell the rights to Castle Rock (an independent production company that is now part of Warner Bros.) for $600,000. "It was like we'd won the lottery," Damon recalled to Sischy. Several studios had actually offered Damon and Affleck more than $600,000, but, unlike Castle Rock, none of them would agree to the writers' demand that they star in the film.

A year or so later, Damon and Affleck hit a roadblock: Castle Rock executives had apparently gotten fed up by their inability to come to an agreement about who would direct the film and where it would be shot, so they gave the writers 30 days to sell the script to another studio. According to the terms Castle Rock set for them, if they failed to find a buyer, the studio would not only keep the script but would also assume artistic control, which meant that the studio could even change the casting and replace Damon and Affleck with bigger stars. But luck was on their side. Sometime before, the director Francis Ford Coppola had chosen Damon to play the title character in *The Rainmaker*, the latest John Grisham page-turner to be adapted for the big screen, and the actor had thus acquired a bit more clout in Hollywood. Affleck, meanwhile, had been working with the independent film director Kevin Smith. Through Smith's connections and Damon's new status, Affleck and Damon managed to get their script into the hands of Harvey Weinstein, the co-chairman of Miramax Films. Miramax bought the script for $800,000 and promptly found not only a producer, but also a well-known director—Gus Van Sant. After reading half the script, Van Sant called Affleck. "I said flat out I had to do it," he recalled to the *New York Times* (November 20, 1997).

The script also appealed to the actor Robin Williams, and he ended up with the role of Sean McGuire, a psychotherapist who comes from a background similar to that of Will Hunting and who takes a special interest in him. Damon took the part of Will, and Affleck, that of Will's best friend. The cast also includes Minnie Driver, as Skylar, a Harvard premedical student and Will's love interest, and Stellan Skarsgård, as the MIT professor who recognizes Will's mathematical gifts when he sees Will's solution to an incredibly difficult math problem on a blackboard in an MIT corridor.

The movie turned out to be hugely appealing to moviegoers as well. The weekend it premiered, in December 1997, its average gross per theater was higher than that of any other film then playing. *Good Will Hunting* was a critical hit, too, and many reviews singled out the screenplay for special praise. "Two young actors with soaring reputations have written themselves a smart and touching screenplay, then seen it directed with style, shrewdness, and clarity," Janet Maslin wrote in the *New York Times* (December 5, 1997). Damon and Affleck's script won greater recognition in January 1998, when the pair won that year's Golden Globe Award for best screenplay. And in March, they topped that accomplishment by winning an Academy Award in the category of best original screenplay, beating out such veterans as Woody Allen and James L. Brooks. Robin Williams won an Academy Award for best supporting actor in the film, which also garnered nominations for Matt Damon for best actor, Minnie Driver for best supporting actress, and best picture.

Matt Damon and Ben Affleck were born on opposite coasts—Damon in Massachusetts, on October 8, 1970, and Affleck in Berkeley, California, on August 15, 1972. The Afflecks moved to Cambridge when Ben was about three, and the boys met about five years later, through their mothers. Damon's mother, Nancy Carlsson-Paige, is a professor of early-childhood education at Lesley College, in Cambridge, and Affleck's mother, Chris, is a sixth-grade schoolteacher. Affleck is very close to his mother, who raised him and his younger brother, Casey, who is also an actor, after she and her sons' father divorced, when Ben was 12. While Ben was growing up, his father worked as a bartender and auto mechanic; he now works as a counselor and grant writer at a California drug and alcohol rehabilitation center. Damon's parents are also divorced, and when he was 10, his mother moved with him and his brother into a cooperative household. "About six families bought a broken-down house in Central Square [in Cambridge] and rebuilt it," Damon told David Kamp for *Vanity Fair* (December 1997). "It was governed by a shared philosophy that housing is a basic human right. Every week there was the three-hour community meeting, and Sundays were workdays."

Both Damon and Affleck developed an interest in acting at an early age. Damon began working with children's theater groups when he was about eight; Affleck had become interested in performing through his father, who was in a theater company in Boston for many years. This common interest, as well as their mutual participation in Little League, made them fast friends, despite their age difference. In the cafeteria of Cambridge Rindge and Latin High School, which Damon and Affleck both attended, they would have "business-meeting lunches," at which they would discuss how they planned to attain their goal of becoming actors.

Affleck's professional career got off to an early start. In 1984, he had a part in the PBS television series *The Voyage of the Mimi*, and he later starred in an after-school special, *Wanted: The Perfect Guy*, as a boy bent on finding the perfect mate for his mother. Affleck's other television credits include appearances in the films *Hands of a Stranger* (1987) and *Daddy* (1991) and in a short-lived dramatic series, *Against the Grain* (1993).

When Damon was 16, Affleck got him an audition with his talent agent in New York City. Damon's parents gave him their permission to go, on the condition that he pay his own way. He did so with $200 that he had earned for his performance in a T. J. Maxx commercial (in which Affleck also appeared). The agent signed Damon on, and he gradually began getting roles. In 1988, he made his first feature-film appearance, in a one-line role in the independent movie *Mystic Pizza*.

That same year, Damon enrolled at Harvard University, as an English major. While at college, he continued to act, and in 1990, he won a role in *Rising Son*, a film produced by the cable-television channel TNT. The following year, he left Harvard, two semesters short of graduation. He appeared in a substantial role in Robert Mandel's *School Ties* (1992), a film about anti-Semitism at a New England prep school in the 1950s. After "having to read for the part more than a dozen times," *Entertainment Weekly* (January 23, 1998) reported, Damon was cast as a bigoted youth from a wealthy, upper-class family. Affleck also appeared in *School Ties*, as one of the other well-to-do prep-school students.

Following *School Ties*, Affleck's and Damon's careers took somewhat different trajectories, with Affleck finding work mainly in independently made films and Damon winning roles in more commercial fare. In *Geronimo: An American Legend* (1993), Damon was featured as an inexperienced young soldier caught up in the chase for the Apache warrior. His character narrated much of the story. With Tommy Lee Jones, Damon co-starred in the TNT movie *The Good Old Boys* (1995), as a young Texan who makes the difficult decision to leave his home state to pursue his dream of building cars. In *Courage Under Fire* (1996), he took on the role of Ilario, a traumatized soldier who becomes a heroin addict after returning home from the 1991 Persian Gulf War. To make his physical decline convincing, Damon purposely lost 40 pounds in three months. By his own account, he became anorectic and remained ill for months after filming ended. "It was a business decision," Damon told David Kamp. "I thought, 'Nobody will take this role, because it's too small. If I go out of my way to make something of this role . . .' I was looking for something to set me apart: 'Look what I'll do, I'll kill myself!' Directors took note of it."

According to Damon, it took about six months for his efforts to pay off—and they paid off in spades: The first call he got after making *Courage Under Fire* was an invitation to audition for Francis Ford Coppola's film *The Rainmaker*. He was cast as Rudy, an idealistic young lawyer fresh out of school. Desperately in need of money, Rudy takes a job with a shady law firm. Through his brief affiliation with the firm, he winds up taking on a case against a giant insurance company that has denied the claim of a leukemia victim.

Coppola, Damon told Stephen Schaefer for the on-line magazine *Mr. Showbiz*, "was constantly trying" to keep the actors "on their toes. His theory is that in life, you don't know what's going to happen next, so why in a movie should you know you're going to say this, walk there, hit that mark? It should be more spontaneous and unplanned." Judging from Janet Maslin's review of the film for the *New York Times* (November 21, 1997), the director's approach produced big dividends, especially in regard to Damon. "The filmmaker and the cast apparently put a great deal of effort into developing individual performances, and the result is a rich, lifelike texture for the whole film," Maslin wrote. "Mr. Damon provides much of this, giving Rudy a quiet authority and courtliness. . . . Though the prototypical Grisham nice young man is by now a cliché, Mr. Damon is fresh and pensive here in ways that reinvent the character."

Meanwhile, Affleck had carved a niche for himself in the world of independent film. In 1993, he appeared in Richard Linklater's *Dazed and Confused*, an offbeat comedy about suburban high school students set in 1976, and two years later, he was featured in Kevin Smith's *Mallrats*. Affleck had been impressed by *Clerks*, Smith's debut feature, which was filmed on a shoestring budget and went on to be widely released. "At the time I was interested in finding out how to make movies cheap," Affleck told Mike McCarthy for the on-line magazine *Cinezine*, "and I figured who better to talk to than the guy whose last movie [*Clerks*] cost $27,000. So I did [*Mallrats*]"—despite his lack of interest in the role offered him—"and I ended up becoming friends with [Smith]."

While *Mallrats* received decidedly mixed reviews, Affleck's relationship with Smith led to the actor's breakthrough role, that of Holden, a comic-book writer who falls in love with a lesbian, in Smith's third feature, *Chasing Amy* (1997). Smith wrote the part specifically for Affleck. "He sent [the script] to me as he was writing it," Affleck told McCarthy. "It was really nice to be involved from the beginning, for somebody to put that much faith in me." *Chasing Amy*, which premiered at the high-profile Sundance Film Festival, in Park City, Utah, went on to become a big hit by the standards of low-cost, independent films. Affleck also starred in another film that was shown at Sundance in 1997, Mark Pellington's *Going All the Way*. In that film, which is based on the popular 1970 novel of the same name by Dan Wakefield, he played a former high school football hero who returns home from the Korean War in search of a larger vision of life. At Sundance, Affleck received considerable attention from entertainment industry insiders who pegged him as a potential leading man. His work in *Good Will Hunting*, which came out next, reinforced that assessment.

Affleck's next major role was in the big-budget action movie *Armageddon*, which opened in July 1998 and which cost some $100 million to make. (*Chasing Amy*, by contrast, was filmed for $225,000, $7,000 of which reportedly was used to pay Affleck.) Affleck played a driller on an oil rig who is among those recruited to save Earth from a giant asteroid. In a conversation with Lynn Hirschberg for the *New York Times Magazine* (November 16, 1997) during the filming of *Armageddon*, Affleck compared the experience of acting in an independently produced film with that of working in a commercial studio project. "It's been 24 days and, on an independent movie, we would be done by now," he said. "On *Armageddon*, we probably shot a minute and a half of screen time. I didn't say a line all week. And I have a big part. . . . You think of action films as frenetic and crazy, and actually it's much more boring." While some fans of his work in independent films have accused Affleck of "selling out," he claims to have a genuine taste for action films. He told Steven Daly for *GQ* (February 1997), "People say, 'How can you do this movie? You're the indie guy.' I take it that they're conferring some kind of integrity on me when they say that. But when I was growing up, I liked *Star Wars* and *Lethal Weapon*. . . . I am not a kid who was weaned on Fellini." In early 1998, Affleck appeared in *Phantoms*, in which he played the sheriff in a Rocky Mountain town whose inhabitants have been consumed by a monster called the Ancient Enemy.

Damon's career has taken off as well, thanks in part to another stroke of luck: During the filming of *Good Will Hunting* in Boston, Robin Williams introduced Damon to Steven Spielberg, who was also in Boston, shooting scenes for his film *Amistad* (1997). Concurrently, Spielberg was casting his next film, *Saving Private Ryan*, a World War II drama scheduled to be released in the summer of 1998. "I'd auditioned by [video]tape for *Saving Private Ryan*," Damon told David Kamp, "but Steven thought I still looked like I did in *Courage Under Fire*," after his dramatic weight loss. After meeting Damon in person, Spielberg cast him in the title role, opposite Tom Hanks. "When he actually saw me, he saw that I didn't look that way anymore, and that's what made the difference," Damon explained to Kamp.

Damon now finds himself booked far in advance. "I can't believe I'm in a position where I have to turn down work," the actor remarked to Kamp. In 1998, in addition to *Saving Private Ryan*, he appeared in *Rounders*, as a reformed gambler who is lured back into gambling by a boyhood friend. Scheduled for release in 1999 are *The Strange Mr. Ripley*, a film by the Academy Award–winning director Anthony Minghella, in which Damon will star as the highly cultured and elegant Mr. Ripley—"the most charming and deadly sociopath imaginable," in Damon's words—and *Dogma*, a film by Kevin Smith that pokes fun at religion.

Affleck will also appear in *Dogma*, and he and Damon have a contract to write several more screenplays for Miramax. They are currently developing a story that takes place in a halfway house. Asked by Ingrid Sischy if they ever doubted that they would remain close, Affleck said, "Matt and I had identical interests, so whether we ended up successful or making hot dogs at Dodgers games, we knew we'd end up doing the same sort of thing." Though both actors are on the cusp of becoming A-list leading men, they seem determined to keep the prospect of great success in perspective. "Success is not something I've wrapped my brain around," Damon told Schaefer. "If people go to these movies, then yes, that's big-time success. If not, it's much ado about nothing." Affleck agrees. As he told Sischy, "It's difficult for me to see the benefits of fame, except that you get to do the stuff you want to do."

Selected Films (Matt Damon): as actor: *Mystic Pizza*, 1988; *Rising Son* (TV), 1990; *School Ties*, 1992; *Geronimo: An American Legend*, 1993; *The Good Old Boys* (TV), 1995; *Courage Under Fire*, 1996; *The Rainmaker*, 1997; *Chasing Amy*, 1997; *Saving Private Ryan*, 1998; *Dogma*, 1998; *Rounders*, 1998; as actor and screenwriter: *Good Will Hunting*, 1997

Selected Films (Ben Affleck): as actor: *Daddy* (TV), 1991; *School Ties*, 1992; *Dazed and Confused*, 1993; *Mallrats*, 1995; *Glory Daze*, 1996; *Chasing Amy*, 1997; *Going All The Way*, 1997; *Armageddon*, 1998; *Phantoms*, 1998; as actor and screenwriter: *Good Will Hunting*, 1997

Suggested Reading (Matt Damon): *Interview* p118+ Dec. 1997, with photos; *Mr. Showbiz* (on-line); *New York Times* C p1+ July 12, 1996, with photo, E p1+ Nov. 20, 1997, with photo, E p18 Nov. 21, 1997, with photo; *New York Times* (on-line) Dec. 5, 1997; *Vanity Fair* p294+ Dec. 1997, with photos

Suggested Reading (Ben Affleck): *Chicago Tribune* pF Apr. 18, 1997; *Cinezine* (on-line); *GQ* p148+ Feb. 1998, with photos; *Interview* p118+ Dec. 1997, with photos; *New York Times* C p3 Apr. 4, 1997, with photo, E p14 Sept. 19, 1997, with photo; *New York Times Magazine* p124+ Nov. 16, 1997, with photos; *Village Voice* p58 Sept. 28, 1993, with photo

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Ahern, Bertie

(ah-HERN)

Sept. 12, 1951– Prime Minister of the Republic of Ireland; leader of the Fianna Fáil Party. Address: c/o St. Luke's, 161 Lower Drumcondra, Dublin 9, Republic of Ireland

On June 26, 1997, nearly three weeks after a general election in which citizens of the Republic of Ireland cast ballots for members of their Parliament, 85 of the 163 members of the Dáil, the lawmaking chamber of the Parliament, selected Bertie Ahern as the nation's taoiseach, or prime minister. (A Gaelic word, "taoiseach" means "chief"; it is pronounced "TEE-shuck.") Ahern is the leader of the right-of-center Fianna Fáil (Gaelic for "Soldiers of Destiny"), Ireland's largest political party, and he is the youngest prime minister in Ireland's history. He succeeded John Bruton, the leader of the Fine Gael ("Family of the Irish") Party, who had headed the government since December 1994.

Ahern played a prominent role in the recent negotiations to end the decades-long conflict in Northern Ireland between Roman Catholic nationalists, or republicans, who want Northern Ireland to join the Republic of Ireland as a unified, independent nation, and Protestant unionists, who want Northern Ireland to remain part of Great Britain. He participated in the talks that culminated, on April 10, 1998, in an historic settlement that has inspired hope for a lasting peace in that violence-plagued part of the world. "Today is about the promise of a bright future: a day when we hope a line can be drawn under a bloody past," Ahern said after the agreement was reached. On May 22, 1998, voters in Northern Ireland and the Republic of Ireland overwhelmingly approved the terms of the agreement.

Some of the seeds of Ahern's interest in politics were planted during his early years in Dublin, Ireland, where he was born Bartholomew Patrick Ahern on September 12, 1951. He was one of the five children of Cornelius and Julia Ahern. His father, who fought for the Irish Republican Army in the guerrilla war that led to Ireland's independence, was a staunch Fianna Fáil supporter, and he shared his enthusiasm for the party with his son.

Ahern has spent his entire life in Dublin. He grew up in a working-class section of the city, attended Rathmines College of Commerce and the University College there, and, after earning a degree in accounting, began his professional life as an accountant for Mater Hospital. He has served in the Dáil since 1977, when, at the age of 26, he made his first, successful run for public office and took a seat in Parliament as a representative from Finglas, in central Dublin. Concurrently since 1979, he has been a member of the Dublin City Council. From early on in his political career, Ahern earned a reputation as a working-class politician. He was often referred to as "the anorak man," because he typically wore an anorak when he appeared before his constituents.

From March to November 1982, Ahern served as a minister of state in the departments of taoiseach and defense. He attained national prominence in 1986, when he was elected lord mayor of Dublin, a position he held for one year. From 1987 until 1991, he served in the Cabinet as minister for labor, and from 1991 to 1994, during two successive Fianna Fáil administrations, he held the post of minister of finance. The first administration was that of Charles Haughey, a long-time fixture of Irish politics from whom Ahern gained much of his political training—and a significant degree of clout. (Haughey led Fianna Fáil from 1979 to 1992, and during that time, he had three separate stints as Ireland's prime minister.) Ahern lost some of that clout after Albert Reynolds took the reins of power as prime minister, in 1992, after recurring scandals and allegations of corruption forced Haughey out of power.

Courtesy of the Consulate General of Ireland

Bertie Ahern

As finance minister under Reynolds, Ahern won credit for supervising an austere fiscal plan. He also earned a reputation as a skillful negotiator, by arranging an anti-inflation wage agreement with the country's powerful labor unions. Although some observers considered the health of Ireland's economy to be superior to that of virtually any other country in the European Union—according to figures cited by Tim Coone for the London *Financial Times* (January 26, 1994), the economy had grown at an average of 5 percent annually since 1987—this growth did little to stem unemployment in Ireland, which, according to Coone, stood at 18.4 percent of the workforce as of January 1994. Earlier, in 1993, to raise revenues for use in creating jobs, Ahern introduced a 1 percent levy on income. In the following year, he got rid of the unpopular levy and reduced employers' and employees' national insurance contributions. To offset the lost revenues, he increased excise duties on beer, tobacco, and alcohol and shifted some of the tax burden to people in the higher-income tax brackets.

In the fall of 1994, Albert Reynolds was forced out of office. (His government dissolved when the Labour Party pulled out of his governing coalition, after it was revealed that Reynolds had withheld information from Parliament in a matter concerning a pedophilic Roman Catholic priest.) The power vacuum that his departure created was filled on November 11, 1994, when Ahern was unanimously elected president of Fianna Fáil. At that point, Ahern looked like a shoo-in to succeed Reynolds as Ireland's prime minister, partly because polls revealed that most Irish citizens were reluctant to face another general election and partly because Ahern was quite popular, despite having publicly acknowledged that he was separated from his wife and had formed a close relationship with his personal assistant, Cecilia Larkin. (At that time, Ireland was the only European nation that still forbade divorce, and it has been suggested that Ahern's domestic situation inspired sympathy among large numbers of his compatriots. In February 1997, an amendment to the Irish constitution ended the ban on divorce.) Ahern himself seemed to expect a leading role in the government. Soon after becoming president of Fianna Fáil, for example, he announced, as quoted in the *New York Times* (November 20, 1994), "My first and most important priority is to secure and consolidate the peace process [in Northern Ireland] and give it renewed momentum."

As it turned out, Fianna Fáil failed to form a majority coalition, and Ahern did not succeed Reynolds. Instead, John Bruton, the leader of the centrist Fine Gael Party, took office as Ireland's prime minister, after forming a center-left coalition that included the Democratic Left and the Labour Party, which had switched its alliance from Fianna Fáil to Fine Gael. Fianna Fáil, long the dominant party in Irish politics, became the opposition minority party.

In April 1997, Fianna Fáil suffered a major embarrassment, when Ben Dunne, the former executive chairman of Dunnes Stores, Ireland's largest chain of department stores, admitted before a special investigatory tribunal that during the late 1980s and early 1990s, he had given Charles Haughey more than $1.4 million in "secret cash gifts," as *Facts on File* (May 8, 1997) reported. Although the gifts, which have been described as campaign-finance contributions, were legal, questions arose about possible influence-peddling in Parliament and about whether Haughey had paid the required taxes on the money.

Further testimony from Dunne revealed that Haughey was not the only member of Parliament who had received secret gifts; legislators from Fine Gael and the Labour Party had similarly benefitted. Thus, Fianna Fáil was not alone in its embarrassment; in fact, Fine Gael and Labour suffered even more, because in the wake of Dunne's disclosures, Fianna Fáil's popularity rose, and soon, it surpassed that of Fine Gael and Labour. This was the situation on May 15, 1997, when Prime Minister Bruton announced that general elections, which, according to Irish law, must be scheduled no more than five years apart, would be held the following month—some two and a half years early.

Both Ahern and Bruton campaigned on a platform calling for cutting taxes and reducing crime and unemployment. Despite an improvement in Ireland's economy, which had grown at a rate of 5.5 percent in 1996—the highest of any country in the European Union—Ahern and Fianna Fáil were victorious on Election Day, June 6, 1997. Fianna Fáil emerged with 77 seats, and—along with the Progressive Democrats, who captured four seats, and four legislators who identified themselves as independents—formed a center-right coalition with a total of 85 seats; Fine Gael and its partners, Labour and the Democratic Left, wound up with a total of 75. In the election held by the Dáil on June 26 to select a prime minister, Ahern triumphed over Bruton, by an 85–78 vote, and he took office that same day. His 15-member Cabinet included Mary Harney, the leader of the Progressive Democrats, who became the nation's first female deputy prime minister. She was also named the minister for enterprise and employment.

The government that Ahern heads is the 28th since the establishment of the Irish Free State (as the Republic of Ireland is sometimes called) in January 1922, shortly after Great Britain granted the country dominion status. The current Parliament is noteworthy in that one of its members is Caoimhghin O'Caolain, the first person in the legislature to represent the Sinn Fein, the political arm of the Irish Republican Army, which led Ireland to independence from Great Britain.

The most significant development to take place thus far in Ahern's term as prime minister has been the peace negotiations among the Republic of Ireland, Northern Ireland, and Great Britain that began in September 1997, two months after the IRA had declared a new cease-fire. The talks marked the first time that representatives of Sinn Fein took part in multi-party peace talks. The next month, Tony Blair, the newly elected prime minister of Great Britain, met briefly in Belfast, Northern Ireland, with Gerry Adams, the leader of Sinn Fein, in an encounter that marked the first time in 76 years that a British prime minister and an Irish republican leader had spoken face-to-face. Eager to maintain the momentum generated by such extraordinary events, Prime Minister Ahern met with President Bill Clinton in Washington, D.C., in December 1997, to urge his active participation in the peace process. In the *New York Times* (December 16, 1997), Adam Clymer reported that Ahern expected that by mid-March 1998, a draft of an agreement would emerge from the ongoing meetings, which were being chaired by former senator George J. Mitchell of Maine, but he also expected that several issues would remain unresolved. At that point, Ahern said, "It will be difficult for either of the two governments" to move. "We're going to need the outside help," he declared, referring to President Clinton. Clinton, for his part, promised "to stay personally involved, . . . in however ways I can be helpful." "It's time to get down to details now," he added.

On April 10, 1998, the last of those details were addressed, when delegates from eight political parties—among them the Ulster Unionist Party, Sinn Fein, the Ulster Democratic Party, the Social Democratic Party, and the Labour Party—reached an agreement to foster peace. They agreed to a fundamental reshaping of the political institutions of Northern Ireland, according to which a new, 108-member assembly, to be called the Northern Ireland Assembly, would serve as the governing body in Northern Ireland, a provision that marked the end of 26 years of direct rule from London. The Good Friday Agreement, as it came to be known, stipulated that the assembly would take the form of a governing cabinet, with the largest political party endorsing a prime minister. The agreement also proposed the establishment of a North-South Ministerial Council, to bring together legislative leaders from Northern Ireland and the Republic of Ireland, with the stipulation that the Northern Ireland Assembly would have the right to approve decisions taken by its members in the North-South Ministerial Council. The agreement also called for the formation of another new body, called the Council of the Isles, made up of representatives of the parliaments of Ireland, Britain, and the new assemblies to be established in Northern Ireland, Wales, and Scotland, which would meet twice a year. Last, the agreement called for the Republic of Ireland to remove any language from its Constitution that makes territorial claims on Northern Ireland. At the conclusion to the talks, Ahern announced, as quoted by Warren Hoge for the *New York Times* (April 11, 1998), "Today's agreement is a victory for peace and democratic politics. We have seized the initiative from the men of violence. Let's not relinquish it, now or ever." The high spirits engendered by the conclusion of the agreement were dampened somewhat for Ahern by the death of his mother, Julia, just days before the agreement was reached.

On May 22, 1998, in an impressive display of "hope and optimism," in Ahern's words, the referendum passed. Voting "yes" were 71 percent of the voters in Northern Ireland and 95 percent of those who cast their ballots in the Republic of Ireland. In a statement that he made after the resounding approval of the agreement, Ahern pointed out that "85 percent of those voting on the island of Ireland" had "bestowed on [the Good Friday Agreement] not just political force but true moral force." "There is now no greater claim to authority, no greater claim to legitimacy, than the collective voice of the people recorded today," he declared.

Ahern now faces what is sure to be an even greater challenge: the implementation of the agreement. In addition to the task of creating new governing bodies, Ahern will need to address such delicate issues as police reform, how to disarm militant groups, and the freeing of prisoners in Northern Ireland.

Ahern, who speaks with a distinct Dublin accent, has two daughters from his marriage to Miriam P. Kelly. His companion, Cecilia Larkin, accompanies him on official state visits.

Suggested Reading: *Europe* p17 July/Aug. 1997, with photo; (London) *Financial Times* p2 Jan. 26, 1994; *New York Times* A p3 Jan. 31, 1992, A p3 June 9, 1997, A p3 Feb. 21, 1998; *Washington Post* A p37+ Nov. 20, 1994, with photo

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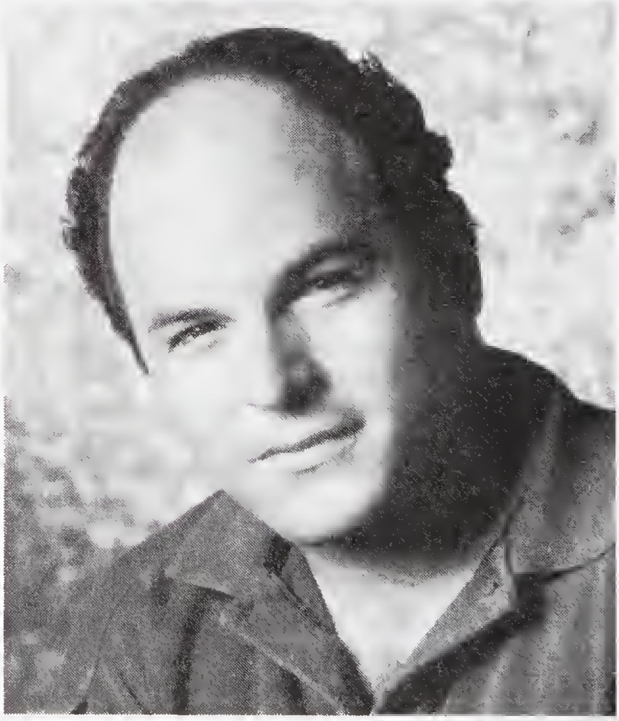
Alexander, Jason

Sept. 23, 1959– Actor. Address: c/o William Morris Agency, 151 S. El Camino Dr., Beverly Hills, CA 90212

Few actors made neurotic and self-defeating characters seem as funny as Jason Alexander did in his portrayal of George Costanza on the top-rated NBC sitcom *Seinfeld.* "He's 150 percent game for anything," Jerry Seinfeld, the show's star and co-creator, told an interviewer in 1995. "If the scene calls for him to run out of the bathroom with his pants around his ankles and then dive over the table behind the couch, he'll do it, no problem." Best known for his role as George, for which he was nominated for an Emmy Award each year from 1992 through 1997, Alexander has also made his mark in theater and film. He won the 1989 Tony Award for best actor in a musical for his performance as the emcee in *Jerome Robbins' Broadway,* and he originated the role of Stanley Jerome in Neil Simon's 1986 hit play *Broadway Bound.* He has also made notable appearances in such films as *Pretty Woman* (1990), *The Paper* (1994), *Dunston Checks In* (1996), and *Love! Valour! Compassion!* (1997). An extremely busy performer, Alexander often took on acting jobs during hiatuses from *Seinfeld.* "Fear has motivated me to never be in a position where I don't get work because there is something I can't do," he told an interviewer in 1994. "If they say, 'Do you sing?,' I say 'Yes.' If they



Baker, Winokur, Ryder

say, 'Can you dance?,' I say 'Yes.' I try to stay in the theater. I try to stay in feature films. I'm moving into directing. The idea is always to have enough going for me so that nobody can say no to me forever."

Jason Alexander was born Jay Scott Greenspan on September 23, 1959, in Newark, New Jersey, to Ruth (Simon) Greenspan, a nurse, and Alexander Greenspan, a business manager. He grew up in Maplewood, New Jersey, and in nearby Livingston with his half-sister, Karen, and half-brother, Michael. An overweight child, Alexander tried to be funny to avoid being teased. "I would listen to comedy albums by people like Bill Cosby, Bob Newhart, and George Carlin and would memorize their routines," he recalled to Sheryl Flatow for *Parade* (September 25, 1994). "Half the time, I didn't even know what I was saying. But I instinctively knew that if the kids were laughing, they couldn't hurt me. I never performed in class, because I was secure there. I'd do it in playgrounds and wherever I felt I wasn't safe." When still quite young, he also memorized the scores of about two dozen musicals. "When everybody was listening to the Beatles, I was listening to *The Fantastiks*," he told Flatow.

Alexander acted in school plays, and he made his singing debut on the stage of Livingston High School. At 15, he adopted his stage name (he has never legally changed his name), and a year later, he joined a local theater group called the Pushcart Players. After graduating from high school, in 1977, he enrolled at Boston University, in Massachusetts, where, on a scholarship, he studied drama. He left the school in 1980, without having received a degree.

In 1981, Alexander answered a call for an open audition for the Broadway musical *Merrily We Roll Along* and won a supporting role. Portraying a crass Broadway producer, he earned praise from a few critics. The show, however, was panned, and it soon closed. In 1984, Alexander tackled four small parts in *The Rink*, a Broadway musical that starred Chita Rivera and Liza Minnelli as a mother and daughter who try to reconcile before their skating rink is razed. Two years later, he landed a leading role in Neil Simon's semiautobiographical play *Broadway Bound*, which starred Jonathan Silverman as the aspiring writer Eugene Jerome and examined his relationship with his writing partner and brother, Stanley (played by Alexander), mother (Linda Lavin), and father (Philip Sterling). In one of the many enthusiastic reviews that greeted the production, John Beaufort wrote in the *Christian Science Monitor* (December 5, 1986), "Stanley is the outside man of the collaboration—the aggressive hustler who strikes up a conversation with [the producer] Abe Burrows in an elevator, works every possible angle, and grabs the opportunity through which the Jerome boys make it into the big time. He is also the impatient and often bullying editor who berates poor Eugene when scripts bog down. Mr. Alexander plays Stanley with a fierce and at times almost uncontainable fury that helps energize the dynamic performance staged by Gene Saks."

Despite his success in *Broadway Bound*, Alexander suffered severe bouts of stage fright during its run. "I had to lie still [on stage], and I was petrified," he recalled to Flatow. "My hand would dig into the bed, and sweat poured off me. I was in a blind panic." With the help of a therapist, he came to realize that the "emotional pressure" of being on Broadway and thus fulfilling a childhood dream was overwhelming him. He learned relaxation exercises, and by the time he appeared in *Jerome Robbins' Broadway*, in 1989, he had more or less conquered his fear. He had also mastered the part he played in *Jerome Robbins' Broadway*—that of the emcee—whom Richard David Story, writing in *New York* (February 27, 1989), described as "a witty raconteur, a real razzmatazz showman who glides in and out of 20 years of Broadway musicals." "Along the way," Story continued, "Alexander shines in roles from *A Funny Thing Happened on the Way to the Forum* and *Fiddler on the Roof* that Zero Mostel originated on Broadway. He also does a deliciously cornball soft-shoe turn from *High Button Shoes*." For his performance, Alexander won the 1989 Tony Award for best actor in a musical.

Alexander made his television debut, as a hospital administrator, in the short-lived *E/R*, a half-hour sitcom that aired on CBS in 1984–85 (and not to be confused with the NBC drama *ER*, which premiered a decade later). In 1987, Alexander was cast in *Everything's Relative*, a CBS sitcom about two brothers with very different lifestyles. Only six episodes were broadcast before the show was canceled.

The following year, Alexander auditioned for a sitcom pilot that its co-producers, Jerry Seinfeld and Larry David, were creating for NBC about the private life of a stand-up comedian, to be played by Seinfeld, and his offbeat friends. Alexander read for the part of George Costanza, Seinfeld's neurotic best friend, and was immediately hired. "He was so exactly what we had in mind that we never considered another actor," Seinfeld told Tim Gray for *TV Guide* (April 23, 1994).

The pilot, entitled *The Seinfeld Chronicles*, aired during the summer of 1989. It was successful enough for NBC executives to pick up its option for the fall of 1990. In 1993, after surviving several shifts on NBC's prime-time schedule, *Seinfeld*, as it was now called, replaced the long-running *Cheers* on Thursday nights, and it consistently won top ratings and the raves of critics. The plots of *Seinfeld*, which also starred Michael Richards and Julia Louis-Dreyfus, were often about the ordinary hassles of urban life, such as waiting to get a table at a restaurant or searching for one's car in a parking garage. Such story lines led to the widely held belief that many *Seinfeld* installments were about "nothing." Alexander does not agree with that notion. He told Darcy Rice for *Orange Coast*

(January 1996), for example, that "there were always strong stories, but we would take as much time as we wanted to go off on tangents and explore things like the way people talked, and really had very little to do with advancing the plot. So I think that kind of writing was attracting a lot of people who were used to the typical setup, joke, setup, joke."

Alexander's portrayal of George Costanza, for which he received six Emmy nominations, was so funny that he often made people laugh simply by grimacing in neurotic angst. Viewers related to George because, as Tim Gray wrote in *TV Guide*, "he's *anybody's* nightmare of what their life could be, or has been. He's needy, demanding, nothing goes the right way, and he refuses to admit it could be his own fault. He's the person who always undoes his own good fortune, and splits up with the perfect woman simply for the fear that she might dump him first. In his own words: 'I'm disturbed, I'm depressed, I'm inadequate—I got it all!'" Some of George's problems resulted from his relationship with his overbearing parents, Frank and Estelle (Jerry Stiller and Estelle Harris), who occasionally appeared in *Seinfeld* episodes, with hilarious results. For several years, George had a steady job in the front office of the New York Yankees, but during the 1997–98 season, he no longer worked there and found himself unable to hold onto a job; similarly, his love life remained in tattered disarray. "Emotionally, I understand him," Alexander told Gray. "I don't know that I *am* him, but I understand him."

In addition to working in television and theater, Alexander has regularly appeared in movies since 1981, when he had a small role in the horror film *The Burning*. A few of these films have been critical and box-office successes, among them *Pretty Woman* (1990), in which he played the sleazy lawyer of a businessman (Richard Gere) who falls in love with a prostitute (Julia Roberts), and *The Paper* (1994), in which he was cast as Marion Sandusky, a public official who is determined to get revenge after being maligned in print by a columnist (Randy Quaid). "I was nervous because it wasn't necessarily a funny role," he said of the Sandusky character to Stacy Title for *Cosmopolitan* (July 1994). "I play a drunk who's pushed too far. I thought, '*Boy, I could really screw this up*,' but [the director] Ron Howard was just a gem of a gem, and I picked his brain."

Perhaps his most successful film role to date is that of Buzz, one of the eight homosexual friends in *Love! Valour! Compassion!* (1997) who meet for three summer weekends at a country home. The flamboyant Buzz was originated on the Broadway stage by Nathan Lane, who touchingly portrayed the character as he tried to come to terms with being HIV-positive. Taking over the part in the film was a tall order for Alexander, but he did an excellent job, according to several critics. As Lisa Schwarzbaum wrote in *Entertainment Weekly* (May 23, 1997), "The great revelation in this version [of the play] is the terrific, beautifully controlled work of Alexander—Seinfeld's most gifted actor, whose recent movie roles have not allowed him to show his range. His performance is a thrill to watch, a virtuoso turn all the more impressive for blending so comfortably into a tight, preexisting cast."

Alexander's film credits also include roles in *The Mosquito Coast* (1986), *Brighton Beach Memoirs* (1986), *Jacob's Ladder* (1990), *White Palace* (1990), *Blankman* (1993), and *The Last Supper* (1995). In Rob Reiner's poorly received film *North*, Alexander and Julia Louis-Dreyfus played the inattentive parents of an 11-year-old boy (Elijah Wood) who goes to court to free himself of them. In 1996, Alexander starred as Robert Grant, a hotel manager, in *Dunston Checks In*, a tale of an orangutan that has been trained to steal jewels from the rooms of hotel guests. In his mixed assessment of the film, Desson Howe of the *Washington Post* (January 12, 1996) wrote that the movie "ain't half bad," primarily because of the antics of the orangutan. "Alexander is also amusing," Howe added, "but most notably when he suggests George [Costanza]."

Alexander made his directorial debut in *For Better or Worse* (1996), a romantic comedy in which he also starred. He played Michael Makeshift, a guy down on his luck, who falls in love with the inane bride (Lolita Davidovich) of his con-man brother (James Woods). Making cameo appearances were several famous actors, including Beatrice Arthur, Rob Reiner, and Joe Mantegna. "With such talented cast members and colorful characters, one would expect better than mediocre," Sam Strait wrote in a review of the film for the on-line publication *Best Video Guide*. "Mr. Alexander, who also directs, was obviously going for zany romantic comedy. But while he achieves zaniness and, sporadically, laugh-out-loud comedy, the romantic angle is a wet rag thrown on the proceedings due to a lack of chemistry between Alexander and Ms. Davidovich."

Alexander provided the voice of Abis Mar, a bumbling thief, in the made-for-video film *The Return of Jafar* (1994). In the animated movie *Hunchback of Notre Dame* (1996), his was the voice of Hugo, one of three singing gargoyles—all of whom were deemed "hilarious" by one reviewer. The actor has also provided, since 1994 or so, the voice for the lead character in the adult-oriented television cartoon series *Duckman: Private Eye/Family Man*.

In a 1995 television revival of the Broadway musical *Bye Bye Birdie*, Alexander portrayed Albert Peterson, the manager of the teenage pop-star Conrad Birdie. In a positive assessment of the production, John J. O'Connor of the *New York Times* (December 1, 1995) wrote that the actor "reminds viewers that before *Seinfeld* he was a stage star." Alexander's singing and dancing talents were featured during a 1996 guest appearance on the televised *Evening at Pops*, when he participated in tributes to Jerome Robbins and the band leader

Glenn Miller. He is scheduled to star in the upcoming Broadway musical *Marty*, which is based on the 1955 film about a lonely man who finally finds love.

Alexander has continued to take on work in film and theater despite *Seinfeld*'s top ratings because, as he told Darcy Rice, "working on a project . . . stimulates me emotionally, intellectually, physically, creatively—I love it, I just love doing work every day. On the neurotic side, the answer is I never had a moment where I did not believe that [the success of *Seinfeld*] was all a completely temporary situation. It came from out of nowhere and it could just as easily go away. I've seen it happen to hundreds of actors."

Jason Alexander lives in Los Angeles with his wife, Daena Title, an actress and writer whom he married in 1982, and their sons, Gabriel and Noah, who were five and one and a half, respectively, in mid-1997. Alexander has admitted that sometimes it bothers him when people assume he is like George Costanza. Remarking on how little he resembles the character, he observed to Tim Gray, "I might have been like George had my life not gone so well. I think a lot of the image of George as a loser comes from his relationships with women. I never went through any of that. I met my wife . . . when I was 20 years old. I married her two years later, and we've been together ever since. I always felt loved, I always had a job, I didn't have parents who were as whacked-out as his."

In 1993, Alexander won a Drama-Loge Award for his performance in the play *Give 'Em Hell, Harry*, and in the same year, he earned an Emmy nomination as guest actor in a comedy series, for his appearance on the sitcom *Dream On*.

Selected Films: as actor: *The Burning*, 1979; *The Mosquito Coast*, 1986; *Brighton Beach Memoirs*, 1986; *Jacob's Ladder*, 1989; *Pretty Woman*, 1990; *White Palace*, 1990; *Coneheads*, 1993; *North*, 1994; *The Paper*, 1994; *Blankman*, 1994; *The Last Supper*, 1995; *Dunston Checks In*, 1996; *Love! Valour! Compassion!*, 1997; as actor and director: *For Better or Worse*, 1996

Selected Plays: *Merrily We Roll Along*, 1981; *Forbidden Broadway*, 1983; *The Rink*, 1984; *Broadway Bound*, 1986–87; *Jerome Robbins' Broadway*, 1989; *Give 'Em Hell, Harry*, 1993

Selected Television Shows: *The Seinfeld Chronicles*, 1989–90; *Seinfeld*, 1990–98; *Duckman* (voice only), 1994–

Suggested Reading: *Cosmopolitan* p68+ July 1994, with photos; *Entertainment Weekly* p36+ Dec. 1, 1995, with photos; *Parade* p14+ Sept. 25, 1994, with photos; *People* p38+ July 1, 1996, with photos; *TV Guide* p12+ Apr. 23, 1994, with photos

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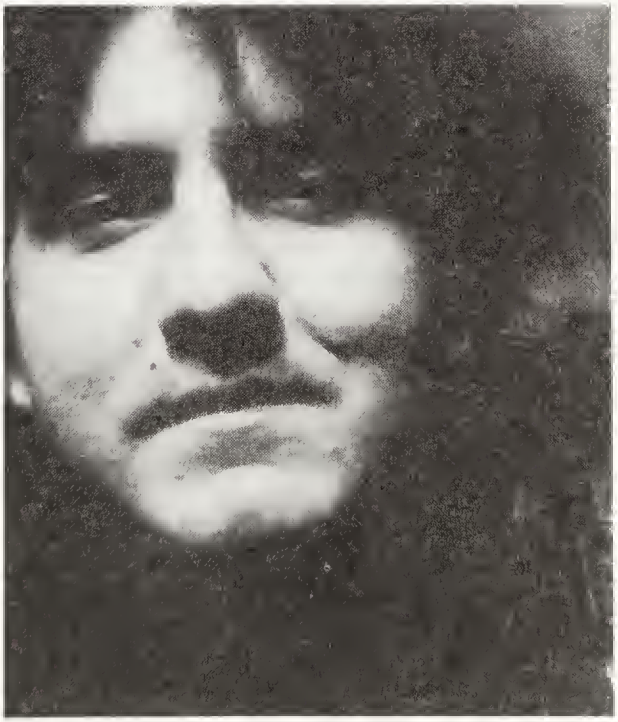
Alexie, Sherman

Oct. 7, 1966– Poet; novelist; screenwriter.
Address: P.O. Box 376, Wellpinit, WA 99040

The part Spokane, part Coeur d'Alene Indian writer Sherman Alexie grew up on a reservation in Washington State where alcoholism and depression—as well as humor, spirit, and energetic games of basketball—were common. At one point, he became an alcoholic himself and was in danger of becoming "one of those Indians upholding our stereotype," as he told Timothy Egan for the *New York Times Magazine* (January 18, 1998). Instead, Alexie successfully weaned himself from the bottle and parlayed his experiences into a highly prolific literary career. At the age of only 32, he is the author of seven books of poetry, two novels, and a short-story collection in which he described, with humor and candor, the lives of "contemporary Indians"—a term that he prefers to "Native Americans," which he considers a "guilty white liberal" term. As if his writing were not enough to keep him busy, he recently launched a career in Hollywood: He is the screenwriter and producer of the film *Smoke Signals* (1998), which has been billed as the first film written, produced, and directed by Native Americans.


Robbie McClaran/Saba

Alexie's recent rise to literary fame has not been without controversy. He has sometimes lashed out at whites, particularly white novelists who write from a Native American perspective, and "back-to-nature" men's groups who appropriate elements of Native American culture. (In 1992, Alexie wrote an article titled "White Men Can't Drum," which appeared in the *New York Times.*) And while such comments have provoked responses from Barbara Kingsolver and other writers, perhaps the most stinging criticism of him has come from members of his reservation who have been upset by his unsparing portrayals of Native Americans and reservation life. "What people on the reservation feel is that he's making fun of them," one Spokane Indian told Timothy Egan. "It's supposed to be fiction, but we all know who he's writing about. He has wounded a lot of people. And a lot of people feel he should try to write something positive."

In his defense, Alexie told Doug Marx for *Publishers Weekly* (September 16, 1996), "I write what I know, and I don't try to mythologize myself, which is what some seem to want, and which some Indian women and men writers are doing, this Earth Mother and Shaman Man thing, trying to create these 'authentic, traditional' Indians. We don't live our lives that way."

The reservation that Alexie grew up on is a 156,000-acre area in Wellpinit, Washington, which is about 45 miles west of Spokane. Approximately 1,100 members of the Spokane tribe live there, and Alexie's maternal grandmother, Etta Adams, who died when he was eight years old, was one of its spiritual leaders. His father, Sherman Joseph Alexie, is a Coeur d'Alene Indian, and his mother, Lillian Agnes (Cox) Alexie, is a Spokane Indian. Alexie has admitted that both of his parents had problems with alcoholism. Nevertheless, he told Doug Marx, they "did a damn good job" of raising him, "considering the cards they were dealt."

Some might say that Alexie himself was dealt a pretty bad hand right from his birth, on October 7, 1966. Not long after he was born, he was diagnosed with hydrocephalus, a condition marked by an abnormally large amount of cerebrospinal fluid in the cranial cavity. He underwent brain surgery when he was only six months old, and he surprised his doctors by surviving. As a result of the operation and disease, throughout childhood he suffered such severe side effects as seizures and uncontrollable bed-wetting.

In part because of his seizures, Sherman sometimes became the butt of other kids' jokes. His peers also made fun of him because he was an avid bookworm. When he was young, he read a lot of comic books, and he has claimed that he read all the books in his school library. "I was a total geek," he told Doug Marx, "which automatically made me an outcast, so in order to succeed, I had to be smarter than everybody else."

In 1981, Sherman left the school he had been attending and enrolled in a predominantly white high school located near the reservation. He became a star player on the school's basketball team, called, ironically, the Reardan Indians. "I kept my mouth shut and became a good white Indian," he told Doug Marx. "All those qualities that made me unpopular on the reservation made me popular at Reardan. It got to the point where I don't think they saw me as Indian." Despite his apparent assimilation, sometimes the differences between him and his white classmates became painfully obvious to him. Once, when he was with a girlfriend and some friends in a pizza parlor, a drunk Native American stumbled into the pizza parlor, and his girlfriend said unthinkingly, "I hate Indians."

In 1985, Alexie entered Gonzaga University, in Spokane, where he became fascinated with poetry, particularly the works of Keats, Yeats, and Dickinson. "I didn't see myself in them, so I felt like I was doing anthropology, like I was studying white people," he told Doug Marx. But, he added, "obviously, something was drawing me in that I couldn't intellectualize or verbalize, and then I realized that the poems weren't just about white people. They were about everybody. I also realized that the poets were outcasts, too."

After two years at Gonzaga, Alexie transferred to Washington State University, in Pullman. There, he met Alex Kuo, who became one of his writing mentors. Alexie began to write both prose and poetry, and, in 1992, just one year after he graduated, two of his works—the collections *I Would Steal Horses* and *The Business of Fancydancing*—were published. According to *Publishers Weekly*, Alexie, who had developed an alcohol problem while at Gonzaga, decided to quit drinking the very day that he learned that Hanging Loose Press had agreed to publish *The Business of Fancydancing.* He has been sober ever since. "Today, I get high, I get drunk off of public readings," he told Doug Marx. "I'm good at it. It comes from being a debater in high school, but also, crucially, it comes from the oral tradition of my own culture. It's in performance that the two cultures become one."

Alexie's collections of poetry were well received. (*The Business of Fancydancing,* for instance, has sold 11,000 copies, a large number for an independent small publisher, especially for a book of poetry.) For the next two years, virtually everything he submitted was published. "It's not because I'm the best writer," he told Wishelle Banks for the *Native Voice* (on-line). "I'm not. I'm a good writer. I'm a great writer at times, but I can't explain why it's happening." He has published seven books of poetry in all. These include *First Indian on the Moon* (1993), *Old Shirts and New Skins* (1993), *Water Flowing Home* (1995), and *The Summer of Black Widows* (1996).

In 1993, Alexie came out with his first work of prose, a collection of 22 short stories entitled *The Lone Ranger and Tonto Fistfight in Heaven.* Most of the stories deal with life on the "rez," as the reservation is sometimes called. Alexie's first novel, *Reservation Blues* (1995), features some of the characters from the short-story collection. In the novel, the legendary bluesman Robert Johnson turns out to be alive. At an Indian reservation, he gives his guitar—a magical instrument that sounds good no matter who plays it—to a young Indian man, who, with three of his friends, forms a rock-'n'-roll group with hopes of making it big. (With Jim Boyd, a Colville Indian singer, Alexie recorded a "soundtrack" to accompany the book. He has described the music as "Indian blues.")

In 1996, Alexie published *Indian Killer*, a thriller about a murderer who kills several white people and then mutilates them by scalping their heads and removing their eyes. "In my first two books of fiction, people talked about how dark and depressing they were, how full of Indian angst they were—and they weren't," Alexie told Gretchen Giles for the *Sonoma Independent* (October 3–9, 1996). "They were very funny and comic novels. There was certainly a lot of tragedy, but a lot of comedy as well. So I sort of wrote this book as a response to kind of give people an idea of the kind of anger and the kind of rage that is in the Indian community, as well as that which is in the white community, directed toward Indians." Among the murder suspects in the novel are John Smith, a construction worker who was adopted by white parents; Jack Wilson, an ex-cop turned mystery writer who clings to an imaginary Indian heritage; Reggie Polatkin, a former basketball star who was expelled from college; and his cousin Marie, an activist. The identity of the killer is never revealed, and the murders lead to retaliatory acts of violence by both whites and Native Americans.

With 10 books under his belt, Alexie has now embarked on a career in film, with *Smoke Signals*, which has been called the "first Indian-produced, Indian-directed, Indian-written feature film"—in which "no Italians with long hair" play the parts of Indians, as Alexie told Timothy Egan. The film was directed by Chris Eyre; Alexie both produced the picture and wrote the screenplay, which was based on a short story from *The Lone Ranger and Tonto Fistfight in Heaven*. The film, which Alexie has said "cost as much as one chandelier in *Titanic*," follows two characters,Victor and Thomas, as they travel from their reservation in Idaho to Phoenix, Arizona, to pick up the ashes of Victor's deceased father. It premiered at the Sundance Film Festival, where it won the audience award for most popular film. Distributed by Miramax, it was released in the summer of 1998.

Alexie plans to write and direct another film, this one based on his novel *Indian Killer*. In reference to his high productivity, he has joked that, from one perspective, he has good reason to hurry. "The average life expectancy of an Indian like me is 49, so I'm already middle-aged," he told Wishelle Banks. "How much time do I have left?"

Alexie's wife, Diane, is a Native American of Hidatsa, Ho Chunk, and Pottawatomi descent. The couple live in Seattle with their son. In his spare time, the six-foot-two Alexie still likes to play basketball and has joked that he would willingly trade his literary career to be the 12th man on any NBA team.

Selected Books: *I Would Steal Horses*, 1992; *The Business of Fancydancing*, 1992; *First Indian on the Moon*, 1993; *The Lone Ranger and Tonto Fistfight in Heaven*, 1993; *Old Shirts and New Skins*, 1993; *Water Flowing Home*, 1995; *Reservation Blues*, 1995; *Summer of Black Widows*, 1996; *Indian Killer*, 1996

Selected Films: *Smoke Signals*, 1998

Suggested Reading: *Native Voice* (on-line) 1995; *New York Times Magazine* p16+ Jan. 18, 1998, with photo; *Publishers Weekly* p39+ Sept. 16, 1996, with photo; *Sonoma Independent* Oct. 3–9, 1996; *Contemporary Authors* vol. 138, 1993

Kathleen King Photography/Microsoft Corp.

Allen, Paul

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"I remember having pizza at Shakey's in Vancouver, Washington, in 1973," Paul Allen told Brent Schlender for *Fortune* (October 2, 1995), "and talking about the fact that eventually everyone is going to be on-line and have [electronic] access to newspapers and stuff." For Allen, who co-founded the Microsoft Corp. in 1975 with his childhood friend Bill Gates, such prescience is not unusual. He and Gates shared a vision of computer software that proved to be well ahead of its time—their mantra was "a computer on every desktop and Microsoft software in every computer"—and together they laid the foundation for the software behemoth that Gates still runs.

Today, Allen continues to pursue the idea he was discussing at Shakey's back in 1973—a concept he later dubbed the "Wired World"—although he is no longer doing so at Microsoft. In 1983, after being diagnosed with cancer, Allen gave up his active role in Microsoft, where he had played the "idea man" to Gates's "doer." For several years afterward, he was involved in business ventures that didn't pan out. Since 1990, he has invested nearly $2 billion in more than 35 companies, which range from software, multimedia-content, and electronic-entertainment companies to enterprises outside the orbit of high tech, such as the Seattle Seahawks. According to *Forbes*, by 1997 he had become the third-richest American, behind Gates, the richest, and Warren Buffett. Allen retains his seat on Microsoft's board, and he remains the company's second-largest stockholder.

Allen's broad investment portfolio reflects his belief that no one can really predict where the next big idea will come from, and that whatever its source, he wants to be a part of its development. "The marriage of video technology, computer technology, and networking is . . . a sea change, where you try to ride the incredible wave that's coming," he told David Kirkpatrick for *Fortune* (July 11, 1994). "That's the core convergence of ideas for the information superhighway. So you say, 'We're getting a whole new medium here; what can we really do that people haven't thought about in their individual areas?' It's not just showing movies on demand," something at least one of his companies has explored. "What wholly new applications and user interfaces and products and services can you deliver?"

Paul Allen was born in Seattle, Washington, in about 1954, and grew up in the suburb of Wedgwood with his younger sister, Jody. Both of his parents, Kenneth and Faye Allen, were librarians at the University of Washington. The Allens' home was packed with books, and as a youth, Paul was an avid reader. He loved science fiction, a passion he shared with Bill Gates. Paul's parents also tended to his cultural development by taking him to plays, concerts, and museums. He took lessons in classical guitar for a few years before turning his acoustic guitar into an electric one with a soldering kit and some wires. At about the same time, he discovered Jimi Hendrix; he has been a fan ever since.

Paul attended the Lakeside School, where in about 1968 an organization of students' mothers arranged the installation of a teletype terminal that was connected to a remote mainframe computer. Very quickly, a group of kids became computer junkies; at the center of the group were the ninth-grader Paul Allen and the seventh-grader Bill Gates. Allen and Gates spent all their free time, and a lot of their money, exploring the machine's possibilities. "I was just in love with the technology and wanted to understand it," Allen told Boss. "It was easier to write a piece of computer code than to play 'Purple Haze.'" Eventually, some of the kids were invited to work at a computer center in downtown Seattle. "We didn't have to pay for the time [as they had had to do with the teletype machine] as long as we could find bugs in their system and report them," Gates told Schlender. "They brought us in like monkeys, but it was a godsend. . . . Paul and I got bonded together trying to figure out that machine."

Allen and Gates embarked on their first commercial venture, a company called Traf-O-Data, in 1971, the year Allen began his studies at Washington State University. They planned to computerize traffic-volume analysis, but they weren't sure exactly how to go about it. Then, in 1972, Intel introduced the 8008 microprocessor chip, and Allen recognized that the chip was powerful enough to have practical applications. With the help of an engineer, Allen and Gates designed and built a number of traffic-counting computers employing the chip, and they managed to sell them to several cities. "Even though Traf-O-Data wasn't a roaring success, it was seminal in preparing us to make Microsoft's first product a couple of years later," Allen told Schlender. "We were always interested in business. . . . We talked about being entrepreneurs. Obviously, it was on a smaller scale, because we were kids. Microprocessors were instantly attractive to us because you could build something for a fraction of the cost of conventional electronics."

In the summer of 1973, Allen and Gates worked to computerize hydroelectric dams at TRW in Vancouver, Washington. The following fall, Gates entered Harvard University, in Cambridge, Massachusetts. Allen had grown bored with college, and midway through his junior year, he dropped out. He then moved to Boston, where he worked as a programmer for Honeywell. Allen continued to talk about his business ideas with Gates; Gates, meanwhile, seemed determined to keep pursuing a degree.

The cover story of the January 1975 issue of *Popular Electronics* provided Allen with what he needed to change Gates's mind. The magazine told of the Altair 8800, to be manufactured by a company in Albuquerque, New Mexico, called MITS. The Altair 8800, which would sell for $400, would contain Intel's new 8080 microprocessor. In truth, the computer had few practical capabilities; its main attraction was that computer enthusiasts could buy and build their own personal computers. Yet Allen and Gates recognized that anyone who bought an Altair would want one essential component: software. Without a predetermined set of commands and operations, programming the Altair would be extremely difficult. "I thought, 'If we don't do this, somebody else is going to,'" Allen told Boss.

Allen and Gates, who had modified the computer language BASIC for use in their Traf-O-Data computers, wrote to MITS and proposed that they be hired to write a version of BASIC for the Altair. For a month, they worked day and night to produce a version of BASIC that would run on the Altair. While on the plane to Albuquerque, Allen made last-minute changes to the code. When he arrived, he loaded his version of BASIC into an Altair for the first time—he and Gates had written the code on a computer they had programmed to simulate the Altair—and typed "PRINT 2 + 2." The Altair answered, "4."

Allen and Gates sold their version of BASIC to MITS, but they also retained the right to sell it on their own. The Altair was a big seller, and other companies were quick to recognize that the market for personal microcomputers was huge. For their part, Gates and Allen recognized that each manufacturer would need a slightly different version of BASIC, and so in June 1975, Gates dropped out of Harvard and joined Allen in Albuquerque, where they worked together as "Micro-Soft." "Our management style was a little loose in the beginning," Allen told Schlender. "We both took part in every decision, and it's hard to remember who did what. If there was a difference between our roles, I was probably the one always pushing a little bit in terms of new technology and new products, and Bill was more interested in doing negotiations and contracts and business deals."

For a couple of years, Allen and Gates were flooded with business, as the market for microcomputers grew. MITS quickly faded from prominence, and other companies, such as Apple and Commodore, emerged. On January 1, 1979, Microsoft's founding partners moved their operation, which by then consisted of 12 employees, to the Seattle suburb of Bellevue. Then, in 1980, Gates advised IBM about their secret "Manhattan Project," the code name for their planned entry into the personal-computer market. When IBM turned around and asked Microsoft to write the operating system for its computers, Gates and Allen agreed, even though they had never developed an operating system before. Two days later, Allen closed a deal with a company called Seattle Computer to buy their operating system, called Q-DOS. Microsoft's $50,000 purchase of Q-DOS has been called the "deal of the century." Allen and Gates rewrote Q-DOS as their own MS-DOS. They also told IBM how to build its first IBM PC. "By the end," Gates told Schlender, "Paul and I decided every stupid little thing about the PC."

The IBM PC came out in 1981; within a year, it had come to dominate the market, and MS-DOS had become the preferred computer operating system. Microsoft's sales quadrupled in 1981, to $16 million, and continued to climb in the years that followed. According to Schlender, Microsoft's founders "create[d] more wealth than any business partners in the history of American capitalism." Allen's legacy persisted at Microsoft for the rest of the 1980s, even after his resignation, in 1983, as executive vice president of research and new product development. Company veterans have pointed out that Allen's contributions were crucial to the development of such successful products as Microsoft Word, Windows, and the Microsoft mouse.

Allen's cancer symptoms first showed up when he was on a business trip in Europe in 1982. "One day in Paris, I just felt really bad and decided I had to go back to the States," he told Schlender. A doctor in Seattle first thought Allen had lymphoma; later, he informed Allen that his illness was Hodgkin's disease, a type of cancer with a relatively high cure rate. Two and a half months of radiation therapy limited Allen's involvement in the daily running of Microsoft. "Cancer therapy takes a lot out of you," Allen explained to Schlender, "but it was more than that. To be 30 years old and have that kind of shock—to face your mortality—really makes you feel like you should do some of the things that you haven't done."

Allen was advised that if the disease did not return in two years, he would be considered cured. "I took that time to step away from Microsoft and be closer to my family, and do some traveling and some other things I'd always wanted to do," Allen told Schlender. "After that two-year period, well, I just didn't want to go back to work. I went to Bill and said, 'I want to just do something different.'"

Allen's first project after Microsoft was not radically different; begun in 1985, it was another software company, called Asymetrix. Allen installed his college roommate, Bert Kolde, as president. According to Julie Pitta in *Forbes* (August 5, 1991), Asymetrix started out by "pour[ing] money and three years of effort into . . . a combination spreadsheet and database using artificial intelligence, but scrapped the project because of technical obstacles."

In 1986, Paul Allen set up Vulcan Ventures, to research investments, and also bought a stake in the Egghead retail software chain. In 1988, he indulged his enthusiasm for basketball by buying a National Basketball Association (NBA) franchise, the Portland Trailblazers. Reportedly, he seemed more interested in watching his team play than being a player in the software market. Asymetrix didn't release its first product until 1990, when it put out Toolbook. Pitta questioned Toolbook's relevance, describing it as being similar to Macintosh's HyperCard, which had already been on the market for three years. Although Microsoft included Toolbook in its Windows software package for a while, the larger company discontinued the arrangement in order to develop its own version (to be called Visual Basic). As of 1991, ObjectVision, a competing product in the IBM-compatible software market, looked to be a better seller than Toolbook.

Despite all this, Allen, thanks to his ownership of Microsoft stock, was by this time a billionaire—one with a professional basketball team, a company that didn't appear to be profitable, and an appetite for travel, rock-'n'-roll, scuba diving, and other recreations. The continued success of Bill Gates led many in the industry to conclude that Allen had passed his prime—or that he had never really had a prime, and that Gates had always been the brains behind Microsoft.

In 1992, Allen began taking aggressive steps, most notably by creating Interval Research. He felt that the computer industry was in "a fallow period," as he told John Heileman for the *New Yorker* (February 23 & March 2, 1998), "where the last flurry of innovation was still being digested and you couldn't see where the next flurry was going to come from." Consequently, he decided to create the ultimate think tank in Silicon Valley—a research operation that would freely explore new possibilities in technology. He modeled Interval on the Palo Alto Research Center (PARC), a facility owned by Xerox. In the 1970s and early 1980s, PARC developed many of the concepts that have since become fundamentals of personal computing, including the graphical user interface and the WYSIWYG (an acronym for "What you see is what you get") word processor. Allen told Heileman that he was "blown away" by what he saw when he visited PARC in the early 1980s. "I said, 'We gotta have this on the PC, and this, and this—all of it!'"

Xerox, which was in the photocopying business, not the computing business, did not capitalize on the value of the groundbreaking research done at PARC. As David Liddle, a former PARC researcher, told Heileman, "If you already have a big, profitable business, it probably makes more sense to focus on feeding that bulldog instead of going into the new businesses your research points to." Taking inspiration from PARC, Allen decided to create a lab without a company. He put aside $100 million to support Interval for a 10-year period, and hired Liddle as his head researcher. "I've been thinking for a number of years about creating the kind of organization that will take things far beyond where they are," Allen told John Markoff of the *New York Times* (March 31, 1992). "If you look down the road, what you see is the pervasiveness of high bandwidth data communications and completely inexpensive computing power. . . . If you combine those two things, there are many interesting things that you can do." In other words, the Wired World concept Allen had dreamed up two decades earlier was looking like a viable possibility.

Other important moves Allen made in 1992 include the founding of Starwave, a company through which he planned to package information electronically in CD-ROM or on-line formats for consumers. He also purchased shares in the online financial service Telescan, an electronic classified-ad service called SureFind, and America Online. In 1993, Allen invested in wireless data communication (Metricom), electric and electronic networking (Lone Wolf), business software (Harbinger-EDI Services), computer hardware (Cardinal Technologies), and a company developing a tiny computer screen a user could wear in a special pair of glasses (Virtual Vision).

In December 1993, Allen attracted widespread attention when he paid over $300 million to buy 80 percent of Ticketmaster, the nationwide ticket broker. "I'm excited about the possibilities here," he told Paul Andrews for the *Washington Post* (December 5, 1993). One possibility that he mentioned was an interactive television channel that could market tickets in addition to showing music videos and giving biographical information about the artists. "There are a number of areas in sports, music, and entertainment where ticketing and related merchandise could be available on an information superhighway," he said.

In 1994, Allen formed the Paul Allen Group, to keep track of his technology and information investments, which then totaled about $800 million. By early 1998, Allen had spent nearly $1.6 billion following his "Wired World investment strategy," the aim of which is to build what he calls the "Wired World's infrastructure." Along the way, he had dropped some of his investments, among them Lone Wolf, Cardinal Technologies, and Virtual Vision. America Online set up a "poison pill" defense to prevent Allen from acquiring a stake in the company equal to more than 25 percent; Allen responded in 1994 by selling off his shares, for which he had paid $9 million, at a $30 million profit. Ticketmaster, which so dominates the ticket-sales industry that some have described it as monopolistic, has continued to perform well. Perhaps the greatest success story of Allen's "older" ventures—those with which he has been involved for more than a few years—has been Starwave. Starwave, which runs the on-line services ESPNET SportsZone, *Mr. Showbiz*, and *Outside* Online, is currently one of the leading on-line content providers.

Interval Research has been criticized for its somewhat secretive policies, but after six years of unfettered research, the lab has begun to spin off some of its ideas for commercial development. The first project is Purple Moon, a company that makes CD-ROM games for pre-teen girls, and it has been highly successful. Asymetrix, which is currently marketing a program called SuperCede, is often mentioned as a possible beneficiary of Interval's findings. Since 1994, Allen's investments have brought 30 additional companies into his Wired World infrastructure, including CNet: the computer network, DreamWorks SKG, Multimedia Asia Pacific, N2K Inc., NETSchools Corp., and U.S. Satellite Broadcasting (USSB).

In addition to the Trailblazers, Allen has made numerous investments and purchases unconnected to his Wired World strategy. For many years, he has been planning to build a museum to honor Jimi Hendrix. The idea has expanded into the Experience Music Project (EMP), which will build a popular-music museum in Seattle, and the EMP Foundation, which funds music and arts projects in the Pacific Northwest. Allen's four additional philanthropic foundations, all of which bear his name, focus on community service, medical research, the visual and performing arts, and forest preservation. In 1997, Allen bought the Seattle Seahawks, a National Football League team. Vulcan Northwest is the umbrella organization that oversees all of Allen's holdings.

Paul Allen lives near Seattle, on an estate on Mercer Island, Lake Washington. His mother lives in a house on the grounds, as does Jody Patton, his sister and longtime aide, along with her husband and two children.

Suggested Reading: *Forbes* p94+ Aug. 5, 1991, with photo; *Fortune* p68+ July 11, 1994, with photos, p68+ Oct. 2, 1995, with photos; *New Yorker* p78+ Feb. 23 & Mar. 2, 1998; *New York Times* D p1+ Mar. 31, 1992, with photo, III p1+ Oct. 29, 1995; *Rolling Stone* p53+ Dec. 1, 1994, with photos; *Washington Post* H p5 Dec. 5, 1993, with photo

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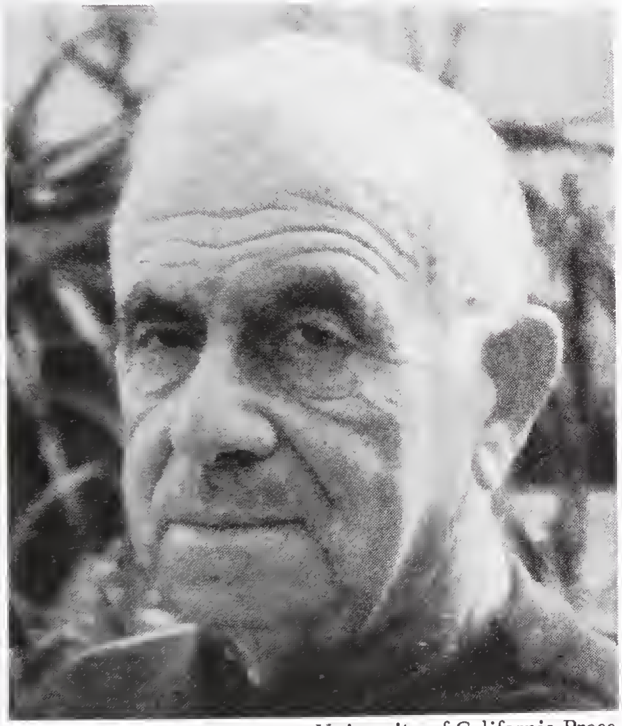

University of California Press

Amichai, Yehuda

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"I hate war, so I hate history," Yehuda Amichai once said. Amichai is an Israeli who has been writing poetry in modern Hebrew for nearly 50 years, and he is considered one of the world's leading poets. As a child, he saw Nazi Germany's decline into savagery. As a young man, he participated in the bloody creation of Israel. And as a resident of Israel, Amichai lives in a place where history, war, tradition, and religion are as omnipresent as air. "It's like polluted air," he told Laura Blumenfeld of the *Washington Post* (October 25, 1995), "with so much religion, sentiments, and dried blood in the air—it's hard to breathe."

Many critics see Amichai's concept of love as the saving grace of the world he inhabits. As Moshe Ron, in the *New Republic* (March 3, 1982), observed, "For Yehuda Amichai, . . . to make poetry and love is to seek an antidote to history and a substitute for religion."

Yehuda Amichai was born in Wurzburg, Germany, in 1924. In 1936, he and his parents, who were Orthodox Jews, moved to Palestine as supporters of the Zionist movement, which aimed to establish an independent Jewish state. At that time, Palestine was under British rule, and Israel did not yet exist. Yehuda had spoken Hebrew in his school in Germany, so, in Palestine, he had little trouble adjusting to the use of Hebrew as his everyday language inside the classroom and out. Just before World War II broke out, his family moved to Petach Tikvah, a town not far from Tel Aviv. Like most Jewish adolescents in Palestine during the 1930s, Yehuda joined the socialist youth movement. "I was raised . . . on two different linear outlooks: the religious and the Marxist," Amichai once said.

After graduating from high school, the 18-year-old Amichai joined the Jewish Brigade, an organ of the British Army, and served in World War II. In a 1992 interview for the *Paris Review* (as quoted in a profile of him by Jeredith Merrin for *Judaism* [Summer 1996]), he described an experience in Egypt during the war that affected him profoundly: "It was in 1944, I think; we were somewhere out in the Egyptian desert. The British had these mobile libraries for their soldiers, but, of course, most of the British soldiers, being from the lower classes and pretty much uneducated, didn't make much use of the libraries. It was mostly us Palestinians who used them—there we were, Jews reading English books while the English didn't. There had been some kind of storm, and one of the mobile libraries had overturned into the sand, ruining or half-ruining most of the books. We came upon it, and I started digging through the books, and came upon a book, a Faber anthology of modern British poetry—the first time I read Eliot and Auden, for example, who became very important to me. . . . The book had an enormous impact on me—I think that was when I began to think seriously about writing poetry."

After World War II, Amichai became a member of the Palmach, a secret commando force within the Haganah, the Jewish underground army. In the Palmach, he helped to smuggle Jewish immigrants through the blockade that the British had set up around Palestine. Then, in 1948, he fought in the first Arab-Israeli War, which led to the formal establishment of the state of Israel. After the war, he attended the Hebrew University, in Jerusalem, and began to submit his poems to magazines. "My poetry helped me overcome my first encounter with adult life," he told Edgar Reichmann for the *Unesco Courier* (October 1994). "Between the ages of 18 and 25, I was in two wars . . . [and] I needed my words to achieve peace with myself."Amichai subsequently fought in two other wars, the Arab-Israeli wars of 1956 and 1973.

Since the publication of his first book of poems, *Akhshav u-ve-yamim Aherim* (the title means "now and in other days"), in 1955, Amichai has been widely regarded as the most prominent of the Israeli writers who emerged in the 1950s and 1960s. Many of those writers were born in other countries and did not learn Hebrew as their first language. They were shaped by the Holocaust and fought in the 1948 war, and they rejected the stringent traditions of Orthodox Judaism in which they had been raised—the very traditions that were responsible for preserving the Hebrew language for over 2,000 years. (Hebrew had ceased being a colloquial tongue among Jews well before 500 B.C., when it was replaced by Aramaic; it was revived as a language of everyday discourse by 19th- and 20th-century Zionists, and it became the official language of Israel.) Though undeniably modernist, Amichai's poetry is written in a language that is inextricably linked with ancient religious traditions.

In many of his poems, Amichai has exposed conflicts between the old and the new, the religious and the secular, the ideal and the real, the many and the one. He has dealt with such conflicts on a personal level, and does not pretend to be the voice of all Jews. "The generation before mine wrote about 'we,' and my generation writes more about 'I,'" he told Edgar Reichmann. "[However,] I wasn't making a conscious effort to change Hebrew poetry. I just wanted to write my poetry. . . . I think a real artist does what he does because that's the only way he can do it."

For Amichai, whom Laura Blumenfeld described as "a gentle blasphemer," one of the main sources of conflict is his concept of God. In "God Has Pity on Kindergarten Children," the most famous poem from his first book, Amichai looks critically at God through the eyes of a child and then the eyes of an adult. "God has pity on kindergarten children," the poem begins. "He has less pity on schoolchildren. / On grownups he has no pity at all, / He leaves them alone, / and sometimes they must crawl on all fours / in the burning sand / to reach the first-aid station / covered with blood." In an essay for *Judaism* (Winter 1992), Ezra Spicehandler concluded that "Amichai's view is agnostic" and that "he is contending that for many (including himself), God is a reality only for the immature and that one outgrows the belief in Him."

However, others feel that the continual presence of God in Amichai's work in itself demonstrates a kind of belief, perhaps in a fallible, ever-changing God. In "The Hand of God in the World," from his second book of poems, *Be-Merhak Shtei Tikvot* (meaning "two hopes away"), published in 1958, Amichai portrays a powerful, yet perhaps distracted, God: "The hand of God is in the world / Like the hand of my mother in the entrail of the slaughtered chicken / On the Sabbath eve. / What does God see through the window / Whilst his hands are plunged into the world? / What does my mother see?" The narrator of a recent poem, "What Kind of Man," describes himself as having "an old body from ancient days / and a God more obsolete even than my body." For his part, Amichai has simply contended that he is "not religious anymore."

Amichai's feelings about God are apparently closely tied to his feelings toward his father, who died shortly after the end of World War II, at age 63, just as Amichai was beginning his writing career. By rejecting Orthodox traditions, the poet was breaking with both his father and God. "If you say 'our father, our king' in a prayer to God, it also means: our father, our God—godfather," he told David Montenegro for the *American Poetry Review* (November/December 1987). "If God is a father, then father is God. The metaphors are equal. So my father is actually my private God. When I was a child, like every child, I thought my father was really a god, and when I rebelled against him, he still was God. But then I found out, of course, he was a human being. I think it's the same with God."

The first book-length collection of Amichai's poetry in English translation, *Poems*, did not appear until 1969. His poetry has since been translated, retranslated, and repackaged many times, and because the transliterations and English translations of his titles vary quite a bit, compiling a complete and accurate bibliography of his original works in Hebrew is difficult.

After the publication of his third book, *Ba-Ginnah ha Zibburit* ("in the park"), in 1959, a collection of his poems appeared in *Shirim, 1948–1962* ("poems"), in 1963, and *Akhshav ba-Ra'ash* ("now in noise"), in 1969. During the 1960s, he also wrote and published several plays, including *Massa le-Nineveh* (1962) and *Pa'amonim ve-Rakkavot* (1966), which appeared in English translation as *Bells and Trains*. Contained in *Akhshav ba-Ra'ash* was "Travels of the Last Benjamin of Tudela," a long poem that Amichai told Montenegro was "very much" autobiographical; it was later published as a book in both Hebrew and English under the title *Travels* (1986).

Amichai first received international acclaim in 1968, when his 1963 novel, *Lo me-Akhshav, lo mi-Kan*, was published in English, with the title *Not of This Time, Not of This Place*. In *After the Tradition: Essays on Modern Jewish Writing* (1969), Robert Alter called the book "the first important novel by an Israeli dealing with the Holocaust." *Not of This Time, Not of This Place* tells the story of an Israeli architect, originally from Germany, who wants to spend his summer on a vengeful visit to the country of his birth. Yet he also wants to stay in Jerusalem, where he expects to have a wild romantic fling. The narrative alternates between the first-person telling of his experiences in Jerusalem and the third-person account of his imagined adventures in Germany. "Yehuda Amichai writes with great affective power, both of the glittering structure of self-exculpation that the Germans of the guilty generation have succeeded in erecting on the site of mass graves and desecrated temples and of the ghost-haunted, sun-drenched anti-Germany the victims have created for themselves," Anthony West wrote in the *New Yorker* (May 3, 1969). "One tastes to the full in his pages the experience of being lost, and of loss that comes of the realization that the world cannot be remade in the image of one's desires." In 1971, Amichai published his second novel, *Mi yitneni malon* ("o that I had a lodging"), about an Israeli poet living in New York City. Critics judged it to be too packed with poetic images for its own good.

The images in *Poems* (1969), which was translated by Assia Gutmann, pleased Aaron Kramer, who in the *Library Journal* (July 1969), praised the collection for its "superlative songs of love, war, and loss. Amichai's bold eye and seething heart unfold a tragic landscape—external and internal—which often rends us with a sense of recognition." *Ve-lo 'almenat lizkor* ("not to remember"), Amichai's next book of new poetry in Hebrew, was published in 1971. It contains the poem "Wildpeace," which Amichai read in Oslo, Norway, at the ceremony at which Yitzhak Rabin, Shimon Peres, and Yasir Arafat jointly received the 1994 Nobel Peace Prize. The circumstances notwithstanding, "Wildpeace" is delightfully apolitical. In the poem, Amichai describes peace "as in the heart when the excitement is over / and you can talk only about a great weariness." He envisions "A peace / without the big noise of beating swords into ploughshares, / without words, without / the thud of the heavy rubber stamp." The voice of the poem is tired of official proclamations and treaties; in the end, it begs, "Let it come / like wildflowers, / suddenly, because the field / must have it: wildpeace."

In 1974, Amichai published two collections of poetry: *Me-ahore kol zeh mistater osher gadol* ("behind all this hides a great happiness") and *Songs of Jerusalem and Myself*, with translations by Harold Schimmel. The latter book moved Leon Wieseltier to remark in *Commentary* (May 1974), "It is an indication of [Amichai's] stature, at a time when 'honesty' in writing has become trite to the point of cliché, that he is able to make the confessional mode seem once again an apt vehicle for conveying truths about the world."

According to *Contemporary Literary Criticism* (1990), two works published in 1977—both of them collaboratively translated by Amichai and the noted British poet Ted Hughes—introduced Amichai's poetry to an international audience. *Amen*, his third English-language collection, was hailed in the *New York Times Book Review* (July 3, 1977) as "a harshly lovely, exhilarating, depressing book," and *Time*, the first poem-for-poem translation of any of Amichai's books into English, is a collection of 80 numbered poems, some of which are among Amichai's best known. Chana Bloch, a translator of many of Amichai's later poems, asserted in *Judaism* (Summer 1996) that one of the poems included in *Time*—often reprinted under the title "When I banged my head on the door"—"can be taken as [Amichai's] *ars poetica.*" In the poem's first five lines, Amichai wryly notes the undeniable grounding influence of life's mundane little tragedies: "When I banged my head on the door, I screamed / 'My head, my head,' and I screamed, 'Door, door,' / and I didn't scream 'Mama' and I didn't scream 'God.' / And I didn't prophesy a world at the End of Days / when there will be no more heads and doors."

Amichai's sense of irony and humor has also often been praised as one of his great strengths as a poet. In "Jerusalem Is Full of Used Jews," from his collection *A Great Tranquility: Questions and Answers* (1980), he paints an entertaining portrait of the madness of Jerusalem: "What does Jerusalem need? It doesn't need a mayor, / it needs a ringmaster, whip in hand, / who can tame prophecies, train prophets to gallop / around and around in a circle."

Love—amorous, physical, human love—is another favorite topic of Amichai's, and the collection *Love Poems* (1982) highlighted many of his finest treatments of it. Grace Schulman, in her review of *Love Poems* for the *Nation* (May 29, 1982), felt that "to love, in Amichai's world, is, sadly, to imagine permanence in a world of change," a view exemplified by the tragic tone of a poem from the 1960s, "Pity, We Were a Good Invention": "They dismantled us / One from another / . . . We were a good and loving / Invention: an airplane made of man and woman, / Wings and all, / We soared a bit from the earth, / We flew a bit."

Between *The Hour of Grace* (1982) and *From Man Thou Art, and Unto Man Shalt Thou Return* (1985), both of which were volumes of new poetry, Amichai published a collection of his short fiction, *The World Is a Room and Other Stories* (1984). In the *Village Voice* (July 2, 1985), Gwyneth Lewis praised "Amichai's beautiful prose, which glints with hard-edged images, startling metaphors," while Dorothy Rochmis, in the *West Coast Review of Books* (July/August 1985), wrote that "frequently, Amichai's poetic bent seems to get in the way of his story and it can become an irritant." She went on to assert that "these are marvelous images, but we seem to be swallowed by them and are given no space for our own minds to soar."

Amichai's most recent book of new poems is *Even a Fist Was Once an Open Palm with Fingers: Recent Poems* (1989). Reviews were glowing, and many of the reviewers accorded Amichai the stature of a leading world poet. "This prolific Hebrew poet . . . has had new translators for each successive volume, yet his masterful similes work so well in English that readers barely notice," Rochelle Ratner wrote in the *Library Journal* (January 1991). "Those who have followed Amichai's poetry over the last 30 years will find these poems familiar: Israel's wars still intermingle with the poet's daily life; biblical-based images are once again made personal. With rare sensitivity and an untraditional spirituality, he proves himself one of the finest poets of our time."

In the years since the publication of *Even a Fist Was Once an Open Palm with Fingers,* Amichai's poetry has continued to be widely anthologized, and in all, his books have appeared in at least 28 languages other than Hebrew and English. In 1995, *Yehuda Amichai: A Life of Poetry 1948–1994* was published; it is one of several collections that cover his entire career. The year 1996 marked the publication in English of two projects on which the poet collaborated with photographers: *Open-Eyed Land,* with Franz Wieler, and *Poems of Jerusalem,* with Aliza Auerbach.

Yehuda Amichai lives in Jerusalem with his wife, Hana Sokolov Amichai. The couple have three children, Ron, David, and Emanuella. Amichai has received the Israel Prize for his poetry, has been a foreign honorary member of the American Academy and Institute of Arts and Letters since 1986, and is a perennial leading candidate for a Nobel Prize.

Selected Books: poetry: *Akhshav u-ve-yamim Aherim,* 1955; *Be-Merhak Shtei Tikvot,* 1958; *Ba-Ginnah ha-Zibburit,* 1959; *Shirim, 1948–1962,* 1963; *Akhshav ba-Ra'ash,* 1969; *Poems,* 1969; *Ve-lo 'almenat lizkor,* 1971; *Me-ahore kol zeh mistater osher gadol,* 1974; *Songs of Jerusalem and Myself,* 1974; *Amen,* 1977; *Time,* 1978; *A Great Tranquility: Questions and Answers,* 1980; *Love Poems,* 1982; *The Hour of Grace,* 1982; *From Man Thou Art, and Unto Man Shalt Thou Return,* 1985; *Even a Fist Was Once an Open Palm With Fingers: Recent Poems,* 1989; *Yehuda Amichai: A Life of Poetry 1948–1994,* 1995; *Poems of Jerusalem,* 1996; *Open-Eyed Land,* 1996; fiction: *Lo me-Akhshav, lo mi-Kan,* 1963; *Mi yitneni malon,* 1971; *The World Is a Room and Other Stories,* 1984

Suggested Reading: *American Poetry Review* p15+ Nov./Dec. 1987; *Judaism* p97+ Winter 1992, p287+ Summer 1996; *New York Times Magazine* p40+ June 8, 1986, with photo; *Unesco Courier* p5+ Oct. 1994, with photo; *Washington Post* B p1 Oct. 25, 1995, with photos; *Contemporary Literary Criticism* vol. 57, 1990

Terry Richardson/Atlantic Records

Amos, Tori

Aug. 22, 1963– Singer; songwriter. Address: c/o Atlantic Records, 75 Rockefeller Plaza, New York, NY 10019

With her debut solo album, *Little Earthquakes,* which features a series of elegant pop compositions that combine elements of classical music, opera, and rock-'n'-roll, the singer-songwriter Tori Amos burst into the pop scene in 1992. Since then, she has released three more albums, the latest in 1998, and has firmly established herself as a critical and commercial success. Sprinkled with metaphors from mythology, many of her often-cryptic lyrics grapple with such provocative themes as sexual repression and religion. And with her bright red hair and flamboyantly sensuous movements at the keyboard, Amos is known for performances that strike some people as provocative, or at the very least, highly individual.

Music critics have had a difficult time classifying Amos's music, but few have hesitated to acknowledge her distinctiveness. According to Peter Galvin of the *New York Times* (February 6, 1994), one of her distinguishing features is her "high and frilly [voice], capable of conveying girlish insouciance, pouting allure, and shrieking madness." And in *Entertainment Weekly* (February 18/25, 1994), Dana Kennedy pinpointed what may be Amos's most defining characteristic: "Unlike other artists to whom she's been compared—Kate Bush and Tracy Chapman among them—Amos has a straightforward sexuality that gives a balance and commercialism to her songs of anger, sexual guilt, and religious confusion."

Tori Amos was born Myra Ellen Amos in Newton, North Carolina, on August 22, 1963, the youngest of the three children of Edison Amos, a Methodist minister, and his wife, Mary Ellen. A year later, the family moved to a suburb outside Baltimore, Maryland. Amos was playing the piano by ear at the age of three, and by the time she was four, she was composing original music. At five, she won a scholarship to study at the Peabody Conservatory of Music, a division of Johns Hopkins

University, in Baltimore, and became the youngest student ever to attend that prestigious school. (Most of her classmates were in their late teens and early 20s.) After she had studied there for six years, her scholarship was not renewed, ostensibly because she had added a rock beat to a Beethoven piece. By her own account, Amos was not sorry to leave the school. "They didn't know how to teach that *kid*," she told Richard Harrington for the *Washington Post* (March 22, 1992). "To try and break a kid's ear so that they'll learn how to read [music]—and you *have* to read to be a classical pianist—the way that they went about it made me hate it."

As a teenager, Amos, chaperoned by her father, began performing jazz standards and George Gershwin tunes in several gay bars in Baltimore and Washington, D.C. She also led the children's choir at her father's church. At 17, Tori and her brother, Michael, produced their own song, called "Baltimore," for the then-World Series–bound Baltimore Orioles. (According to Richard Harrington in the *Washington Post* [May 17, 1998], fewer than a dozen copies of the original record are believed to exist, and they are considered valuable collectors' items.) In 1981, Amos graduated from her Rockville, Maryland, high school, where she had been named homecoming queen and voted most likely to succeed.

At the age of 21, Amos moved to Los Angeles, California. Starting to call herself Tori at around that time, she worked as a singer, primarily in hotel lounges and piano bars in and around Los Angeles. Later, she became the lead singer of the heavy-metal band Y Kant Tori Read, whose members included the drummer Matt Sorum, who later played for the heavy-metal band Guns 'N Roses, and the guitarist Steve Farris, who had performed with the rock group Mr. Mister. Signed by Atlantic Records, the band released their debut album, *Y Kant Tori Read*, in 1988. It fared poorly, and Amos's image—the album's cover featured Amos done up with teased hair, leather duds, and a push-up bra and holding a sword behind her head—suffered as well. "*Billboard* called me a bimbo," Amos told Richard Harrington for the *Washington Post* (March 22, 1992). "They didn't mean to be mean about it. They were actually quite accurate. That's the look I was sporting in those days, and I was in better shape—I was pumping then. There was a part of me that really wanted to be a rock chick, . . . and I failed at it."

After a brief retreat from music, Amos began writing some piano-based songs that eventually landed her a solo deal with Atlantic. At the recommendation of her record label, she moved to England, "where there's one major radio station and where the press blankets the entire country," Doug Morris, the CEO of Atlantic Records, told Harrington in 1992. "Since Tori could really captivate people, she could work in small clubs; people would create a buzz, and she would have a better chance of being accepted." In a 1992 conversation with Harrington, Amos offered a different perspective on her move. "I needed a change," she said. "Even though I'd written the record, I was emotionally drained after living in Los Angeles for so long. I needed a new perspective on things, new sights, new sounds. And I needed to get that thing in your belly that says 'I want to play now.'"

Amos's first album, *Little Earthquakes*, was released in January 1992, and it entered the British charts at number 15. Featuring "Silent All These Years," "Crucify," "Winter," the teasing, cabaret-style "Leather," and the a cappella song "Me and a Gun," the album tackled several provocative subjects. "Me and a Gun," for example, told of a woman's escape from a would-be rapist. Drawn from an experience in Amos's own life, the song proved to be cathartic for many listeners, and it has become something of an anthem for some rape-prevention groups. *Little Earthquakes*, which sold 2 million copies worldwide, established Amos as a new star.

Amos's second album, *Under the Pink*, came out in 1994. In an irony-drenched critique of patriarchy and religion, the first single, "God," includes the provocative lines "God, sometimes You just don't come through / Do You need a woman to look after You?" Other key tracks on the album include the bouncy, offbeat "Cornflake Girl" and the warm "Past the Mission." Within months of its release, the album sold over a million copies worldwide, and Amos embarked on a lengthy world tour. The video for "God," which features Amos surrounded by some 140 rats, also received a great deal of attention.

In 1996, Amos released her third solo album, *Boys for Pele*, the title of which refers to the legendary Hawaiian goddess of destruction and creation, to whom, long ago, young men were sacrificed by being thrown into a volcano. Francesca Lia Block, writing for *Spin* (March 1996), described the pain voiced in *Boys for Pele* as seeming "less like the pain of victimization that we witnessed on *Under the Pink* and more the growing-up pain of self-awareness." Echoing that sentiment, Amos told Block that *Boys for Pele* is "not a revenge record, but a releasing record. I've been angry at myself, too, for getting into certain situations with men. Anger is healthy, but out of balance if it doesn't have compassion." One of the most popular cuts from the album was the breathy single "Caught a Lite Sneeze."

Responding to the criticism of some reviewers that the album is overly baroque, Amos told Lucy O'Brien for *Diva* (February/March 1996, on-line), "It has crossed my mind maybe that the public doesn't want my ultimate. But I can't censor or contrive. I think I'm lucky to've skated through under the guise of pop musician. I'm really a classical musician. If I get found out now, if the whistle is blown, . . . maybe that's not such a bad thing." *Boys for Pele* debuted on the *Billboard* album chart at number two. Much of the talk about the disc concerned its cover art: a photo of Amos armed with a rifle and holding a piglet to her breast. Amos told

Evan Solomon for *Shift* (April 1996, on-line) that the idea she wanted to convey through the picture was "about nursing the hidden, the shameful part." In a variation on that theme, to make the album, she learned to play the harpsichord, an instrument that, she told Ann Powers for the *New York Times* (January 14, 1996), "represents a time that holds secrets."

Amos's most recent album, *From the Choirgirl Hotel* (1998), debuted at number five on the *Billboard* album chart. Amos "no longer comes across as the tormented artiste at the piano, forever writing with angst, confronting her fears and her audience head-on," Mike Joyce wrote in his review of *From the Choirgirl Hotel* for the *Washington Post* (May 17, 1998). "Instead, she's a team player now, part of a rock band with a distinct fondness for the clangor of metal and grunge—a noisy, driven sound that makes some of Amos's previous recordings seem all the more insular and high-strung." Among the album's notable songs is the single "Spark," an account of the miscarriage Amos experienced in 1996. "She's convinced she could hold back a glacier," Amos sings. "But she couldn't keep Baby alive." Despite the difficulty of deciphering some of the lyrics in *From the Choirgirl Hotel*—the song "iieee," for example, contains the lines "With your E's / and your ease / and I do one more / need a lip gloss boost / in your America"—several reviewers have called *From the Choirgirl Hotel* Amos's most accessible album to date.

Amos helped launch RAINN, the Rape, Abuse, and Incest National Network, in 1994, shortly after she received a Visionary Award from the D.C. Rape Crisis Center for addressing the issue of sexual assault in her music. She also helped to establish a toll-free sex-abuse hotline, which is financed by Atlantic Records.

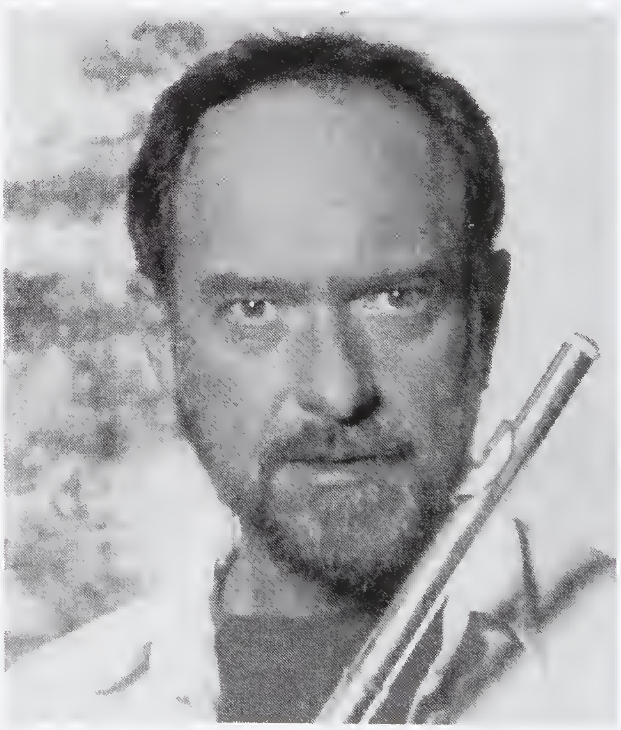
Amos has said that her most prized possessions are two Austrian-made Bosendorfer pianos, one of which she uses on the road and the other of which she uses in the studio.

Selected Recordings: *Y Kant Tori Read*, 1988; *Little Earthquakes*, 1992; *Under the Pink*, 1994; *Boys for Pele*, 1996; *From the Choirgirl Hotel*, 1998

Suggested Reading: *Chicago Tribune* V p1+ Jan. 18, 1996, with photos; *Diva* (on-line) Feb./Mar. 1996; *Entertainment Weekly* p69+ Feb. 18/25, 1994, with photo; *New York Times* H p24 Feb. 6, 1994, with photos, II p27+ Jan. 14, 1996, with photos; *Shift* (on-line) Apr. 1996; *Spin* p42+ Mar. 1996, with photos; *Toronto Globe and Mail* A p14+ Nov. 1, 1994, with photo; *Washington Post* G p1+ Mar. 22, 1992, with photos, C p1+ June 20, 1994, with photos; *Washington Post* (on-line), May 17, 1998

Anderson, Ian

Aug. 10, 1947– British singer; songwriter; instrumentalist; front man of the rock group Jethro Tull. Address: c/o Jethro Tull Productions, Box 159, Whitney, Oxfordshire OX8 6JP, England



George Bodnar/Retna Ltd.

Jethro Tull, who died in 1741, published such influential agricultural tracts as *The Horse-Hoeing Husbandry* (1733), and he invented a mechanical seed drill, a farming tool as revolutionary as Eli Whitney's cotton gin and Cyrus McCormick's reaper. It would therefore seem impossible that beginning in the 1960s, Jethro Tull could be seen onstage, often prancing around in a harlequin jacket and codpieced breeches, furiously playing rock music on a flute. In fact, it was impossible. The present-day incarnation of the agricultural innovator is Jethro Tull the rock group (which was named after the 18th-century Tull), while the flutist–rock musician is Ian Anderson, the band's charismatic front man, as well as its singer, songwriter, multi-instrumentalist, and only remaining original member. Mistaking Anderson for Tull is not uncommon, however. More than a few casual fans of classic rock have wrongly assumed that Jethro Tull is Anderson himself. That is because, for nearly 30 years, Ian Anderson has defined the band's image, and while he is not *named* Jethro Tull, in many ways he *is* Jethro Tull. And by molding Jethro Tull into an ensemble with a sound that is both distinctive yet impressively varied, Anderson has secured for the group a place in the classic-rock pantheon.

Tull first emerged in London in the late 1960s as a minor blues band, whose goal was to succeed in the blues scene that had produced the Yardbirds, Cream, and John Mayall's Bluesbreakers. "My pallid representation of black American blues is still the most important part of what got me motivated to play music in the first place," Anderson told Ken Green of the *New York Daily News* (November 12, 1995). Over the years, Anderson has introduced to Tull's music elements from hard rock, jazz, Celtic, English folk, and non-Western music, all held together by the pipings of his flute and the tones of his voice.

Ian Anderson was born on August 10, 1947, in Dunfermline, Scotland. When he was 12, he moved with his family to Blackpool, in northwestern England. His parents, James and Mary Irene Anderson, owned and ran a small private hotel in Blackpool. Ian was a good student, but he dropped out of school, at 16. For two years after that, he attended art school. His first involvement in a band came as the vocalist and guitarist for the Blades, a mid-1960s Blackpool blues band that toured northern England. "At that time, I wasn't that keen on music, really," Anderson told Irwin Stambler of *News World* (October 5, 1978). "I wasn't wild about it. It just seemed more immediate than painting."

Anderson has told similarly demystifying tales about his attraction to the flute. In 1965, the Blades became the John Evan Band, and, toward the end of the group's run under that moniker, Anderson felt like trying something new. "I was a singer, a rather ordinary one, and I felt I should learn to play some instrument," he recalled to Robert Hilburn for the *Washington Post* (April 23, 1970). "I was in a music store one day and there was a flute on sale. It was just the price I had been wanting to spend on an instrument, so I bought it. I carried it around for months before I learned to play it."

At around that time, Anderson also began playing the harmonica, a far more traditional blues instrument. Soon afterward, the John Evan Band changed its name to John Evan's Smash and relocated to London, where a blues revival was heating up. Soon after their move, the members of the band broke up, and Anderson took a job as a custodian in a movie theater. In November 1967, he and a former bandmate joined the remnants of a group called McGregor's Engine. As a means of securing more bookings, the newly formed band played under many different aliases; by chance, "Jethro Tull" was the one they were using when they got their best reception, and the name stuck.

Early in 1968, Jethro Tull's first single was released. On the label, the band's name was misprinted as "Jethro Toe," so it may be just as well that the single was unsuccessful. Later that year, the band began playing regular gigs at the Marquee, a famous London club, and in August, after a well-received performance at the Sudbury Jazz & Blues Festival, they signed a contract with Island Records. By November, their first album, *This Was*, was released, and it rose to the number-10 spot on the album charts in Great Britain. The band's single "Love Story," too, was greeted enthusiastically. Meanwhile, Anderson and the rest of the band had been having disagreements with the guitar player, Mick Abrahams, about what direction the band should take. In December, Abrahams left Jethro Tull, and Martin Barre took his place.

In his *New York Times* (December 8, 1969) review of two of their concerts at the Fillmore East, Mike Jahn wrote that Tull offered "some interesting moments." Although Jahn felt that "Jethro Tull's music only occasionally distinguishes itself from the mass of British rock groups," he described Anderson as a "talented personality" who was fascinating to watch. "He dresses like a Dickens character and leaps about the stage like a man standing barefoot on a hotplate. While playing flute, he stands on one foot, like a stork, or else he seems to be shinnying up the mike stand. His singing is strong, forceful, and clear; his flute is intriguing and blustery." Similarly, Robert Hilburn, in a review of a concert in California in 1970, described Anderson as "breathtakingly eccentric" and as "one of the most outrageously entertaining and potentially important new rock musicians in years," and favorably compared his stage presence to that of Mick Jagger. In the *Guardian* (October 14, 1970), Robin Denselow, who attended a Tull concert at London's Royal Albert Hall, acclaimed Anderson as "the British [Frank] Zappa" and as "an outrageous long-haired prancing mixture of Groucho-Marx humor and musicianship."

From the outset, Anderson's stage persona—its distinguishing features being his ragged attire, wild dancing, and habit of standing on his right foot, with his left leg cocked waist-high, while playing his flute—clearly set Jethro Tull apart from the many other London blues bands. Anderson's charismatic presence had enabled him to take control of the group's stage show, and after Abrahams's departure, he gained control of other aspects of Jethro Tull as well, notably by writing all of the group's songs. His single "Living in the Past" was the first one the band recorded with Barre, and it became a Tull classic. The song features a driving, jazzy beat, simple words, and a complex rhyme and metrics. "Living in the Past" reached number three on the British pop charts; upon its rerelease two years later, it rose to number 11 in the U.S. Except for one piece—"Bourree," an arrangement of a Johann Sebastian Bach melody—Anderson also wrote Tull's second album, *Stand Up* (1969), which topped the British album charts and reached number 11 on the American charts. The single "Sweet Dream," an ominous, theatrical tune that unexpectedly breaks into traditional rock rhythm in its chorus, reached number seven on the British pop charts.

"The Witch's Promise / Teacher," released in early 1970, became the band's third consecutive top-10 single in Britain. Beginning with the lines "Lend me your ear while I call you a fool / You were kissed by a witch one night in the wood," "The Witch's Promise" demonstrated a fascination with magic and with the legends of ancient and medieval England, both of which became staples of Anderson's songwriting. *Benefit* (1970), the group's third album, rose to the number-three spot on the British album charts and to 11 in the U.S.

Some critics consider *Aqualung* (1971) to be the group's best album, and it is widely regarded as one of the greatest "concept" albums ever made by a rock band (though Anderson eschews that categorization). Anderson's songs for the album focus on organized religion and people's relationship to God, and the music is thick with fuzz-tinged, relatively un-bluesy riffs. The title track, which begins with a famous introductory six-note guitar line and the words "Sitting on a park bench / Eyeing little girls with bad intent," is probably the best-known Tull song. Anderson has credited the creation of the character of Aqualung to his first wife, Jennie Anderson, and her description of some homeless men she had photographed. Two other songs on *Aqualung*, "Cross-Eyed Mary" and "Locomotive Breath," have also become hard-rock classics. *Aqualung* peaked at number four in Great Britain and became Tull's first top-10 album in the U.S.

Anderson's (and Jethro Tull's) next move was to make an album that was—musically, not just thematically—a unified whole. The result was *Thick as a Brick* (1972), ostensibly one long song. Although much of the album relies on the heavy, guitar-driven sound that permeates *Aqualung*, the first "movement" of *Thick as a Brick* is catchy and upbeat, with light, trilling rhymes that are perhaps more fun than meaningful: "Your new shoes are worn at the heels / And your suntan rapidly peels / And your wise men don't know how it feels / To be thick as a brick." Such moments, which helped to make the album another staple of classic-rock radio, seem to be a self-conscious effort on Anderson's part to prevent his narrative from taking itself too seriously. His aim may have been the same for the album's cover, which, parodying a British tabloid, shows a news report about a fictional preadolescent named Gerald "Little Milton" Bostock, who has composed a scandalous epic poem called "Thick as a Brick."

While the album peaked at number five on the British charts, it zoomed straight to the top spot in the United States. However, reviews were decidedly mixed, foreshadowing the sharp division between the critical and popular responses to Tull's work that has haunted the band ever since. Some reviewers enjoyed *Thick as a Brick*, but a significant number found it overblown and overindulgent. Many of the critics who liked *Thick as a Brick* gave thumbs-down assessments of Tull's next release, *A Passion Play* (1973). The *Rolling Stone Album Guide* (1992) called both albums "virtually unlistenable." Nevertheless, *A Passion Play* became Tull's second number-one album in the United States. Clearly, the group's fans were not persuaded by the critics' conclusions.

In a *New York Times* (June 4, 1995) column, the novelist Jeffrey Eugenides confessed that he was "still a Jethro Tull freak" and reminisced about the band's appeal: "The chief attraction, for me, was always literary. At 13, when my older brothers first played a Jethro Tull album in my presence, I was struck by the denseness of Mr. Anderson's lyrics. They combined Elizabethan diction and syntax . . . with the oblique sensibility of modernism. . . . No line of poetry moved the adolescent male heart with the force of Mr. Anderson's 'Your sperm's in the gutter, your love's in the sink' [from *Thick as a Brick*]. He spoke to our troubled, idealistic, cynical souls. The sneer in his singing voice, his attacks on religious hypocrisy, his social critiques—all accorded with our youthful rebelliousness; beneath that, of course, was our longing for purity, which was ministered to by the sound of his flute. Some of us weren't fortunate enough to be taken to the opera or the symphony. Instead, we put headphones on and listened to *Passion Play*."

Performing for sold-out crowds on their 1973 tour, Tull often played a marathon set that included *Thick as a Brick* and *A Passion Play* in their entirety, as well as other popular songs. Most reviewers who attended the concerts did not join the cheering of Tull's devotees. "Anderson is the epitome of what I find distasteful about rock," David Marsh wrote in *New York Newsday* (August 29, 1973). "He is a culture snob; he bears the same kind of contempt for his audiences and critics that Nixon bears for the press." While touring the northeastern U.S., Anderson himself was rattled by doubts that the audience could be enjoying a show so reviled by the press, and he also wondered whether he might be demanding too much of his listeners. By his own account, he remembers that brief period as one of the few times in his career that he had mixed feelings about being in Jethro Tull.

War Child (1974) was reportedly written for a film project that fell through. In the U.S., it became a number-two album, and its rollicking single "Bungle in the Jungle" reached number 11. Critical response to *War Child* was slightly better than it had been to the recording's two predecessors, if only because its material was presented in a shorter format. Anderson then produced an album by the British folk-rock group Steeleye Span, a development often cited as crucial for Tull. The next release by Jethro Tull, *Minstrel in the Gallery* (1975), displays a more deliberate tendency toward Elizabethan rhythms and language. Though still impressive, the group's standing on the charts declined; *Minstrel* reached number seven on the U.S. album charts and 20 in Great Britain.

In 1976, Anderson recorded *Too Old to Rock 'n Roll, Too Young to Die*, the soundtrack for a play he had been developing with a classical-music conductor who had occasionally collaborated with him since 1969. The album did not break the top

20 in England or the top 10 in the U.S. (It was eventually made into a special for British television.) In the same year, Anderson married Shona Learoyd, who had appeared in the band's performances as Anderson's scantily clad assistant, and the couple moved into a 16th-century red-brick farmhouse outside London.

Many journalists felt that *Songs from the Wood* (1977), Tull's next album, reflected Anderson's more settled life. Its title track is fuzz-laced folk with an electric kick at the end, and it set the tone for the rest of the album. *Songs from the Wood* turned out to be a small-scale comeback for Tull; it broke into the top 10 in the U.S. and the top 15 in Britain. When the band went back on tour, Anderson emerged with a new look that included shorter hair, riding pants, a vest, and a bowler. *Heavy Horses* (1978) explored much the same vein as its predecessor, and cracked the top 20 in both the U.S. and Britain. In October 1978, Jethro Tull played a concert in Madison Square Garden, in New York City, that was broadcast live via satellite to a record-breaking 400 million television viewers in 70 countries.

As the reverberations of the punk-rock explosion mellowed into the more commercial music of the "new wave," 1970s hard-rock institutions like Jethro Tull became extremely unfashionable. (Tull-isms abound in Rob Reiner's 1982 mock-"rockumentary" *This Is Spiñal Tap.*) Yet the group's still-strong fan base propelled the next three Jethro Tull studio albums—*Stormwatch* (1979), *A* (1980), and *Broadsword and the Beast* (1982)—into the top 30 of both the U.S. and British charts, despite the lack of any marketable singles. With the death of Tull bassist John Glascock, in 1979, the band's lineup began to fluctuate around its central members—Anderson, Barre, and Glascock's replacement, Dave Pegg. Anderson's solo debut, *Walk into Light*, was met with near indifference when it came out in 1983; Jethro Tull's 1984 effort, *Under Wraps*, managed to achieve the top 20 in England, but leveled off well short of the top 40 in the United States—the first Tull album to do so since *This Was*. Late in the year, Anderson came down with a throat infection that thwarted the U.S. tour already underway.

Anderson and his band did not produce another original studio album until *Crest of a Knave*, in 1987. With this album (which contained three successful radio singles) and the 65-song box set *20 Years of Jethro Tull* (1988), a Tull revival occurred; it culminated in the group's winning the first-ever Grammy Award given for best hard rock/metal performance. The decision was a controversial one, as the other nominees—Jane's Addiction, Iggy Pop, and Metallica—were all considered more relevant to the contemporary scene. Although the award generated renewed interest in *Crest of a Knave* and spurred sales of Tull's next album, *Rock Island* (1989), many critics, perhaps intending to criticize the Grammy selection process, beat up on Tull. "Some questioned whether we belonged in the category," Anderson told David Silverman of the *Chicago Tribune* (November 5, 1989), "and others if we belonged on the planet."

In the 1990s, Anderson has recorded two studio albums with Tull, *Catfish Rising* (1991) and *Roots to Branches* (1995), as well as an instrumental solo album, *Divinities: Twelve Dances with God* (1995). The band's music has been collected in several "best of" formats, among them *M.U.* (1976) and *The Anniversary Collection* (1993).

In the late 1970s, Anderson bought Strathaird, a 15,000-acre estate on the Isle of Skye, in Scotland. He soon got into the salmon-farming business, a sideline that has grown steadily over the years, though without interfering with his musical career, according to Anderson. By the early 1990s, he had gained prominence as a spokesperson for the Scottish salmon industry, a tough business in which his own efforts have been "totally funded by my ill-gotten gains as a musician," he told George Pitcher of the *London Observer* (August 26, 1990). Although Anderson is proud to admit that his company employs over 400 people and is the second-largest company of its kind in Great Britain, he avoids using his celebrity as a musician to promote his product.

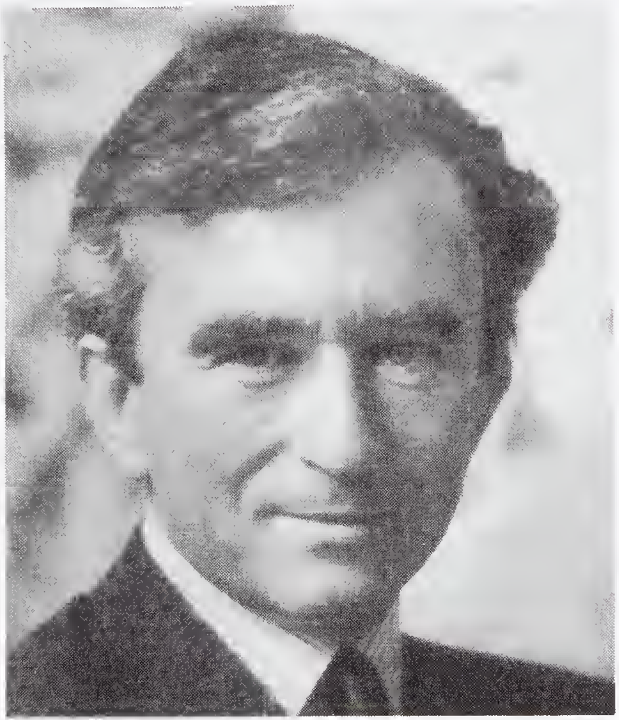
Anderson told Graham Fuller for *Rolling Stone* (October 28, 1993) that Jethro Tull has survived because, "as with the Grateful Dead, there's an amazingly strong, loyal following among our fans. Some of them are what we affectionately call the Train Spotters—you know, the slightly peculiar people who, if they weren't into Jethro Tull, would be just as likely to be jotting down train numbers in a station somewhere. They are unusual folks, God bless them. . . . But then you've also got the incredibly die-hard 18- and 19-year-olds. God knows what that's about. They weren't born when we started."

In any event, for nearly 30 years, Tull has weathered harsh criticism, and built its success outside the mainstream of pop music, a fact of which Anderson is proud. "I don't play it safe," he told Fred Hauptfuhrer of *People* (March 21, 1977). "Anybody would be fed up with the airy-fairy people that rock collects. So much of it is style without content. Any taint of an Elton John or a John Denver situation is horrendous. Once you get the middle-of-the-road disease, you've lost that pure, rebellious, aggressive stance you once had."

Although Anderson has played guitar, mandolin, balalaika, saxophone, and other instruments with his band, he will probably be best remembered as the rock performer who dared to play the flute, which he does, many have observed, in a style that recalls that of the jazz musician Roland Kirk. Anderson told Paul McGrath of the *Toronto Globe and Mail* (September 29, 1979) that the flute found its way into his music "not without a bitter struggle. It's a monophonic instrument, incapable of any harmony, and it's quite unsuitable for amplification in a rock band. I'm the only one doing it because it's frustrating, or maybe because anyone else doing it will be accused of copying me."

Selected Recordings: solo: *Walk into Light*, 1983; *Divinities: Twelve Dances with God*, 1995; with Jethro Tull: *This Was*, 1968; *Stand Up*, 1969; *Benefit*, 1970; *Aqualung*, 1971; *Thick as a Brick*, 1972; *A Passion Play*, 1973; *War Child*, 1974; *Minstrel in the Gallery*, 1975; *"M.U.": The Best of Jethro Tull*, 1976; *Too Old to Rock 'n Roll, Too Young to Die*, 1976; *Songs from the Wood*, 1977; *Heavy Horses*, 1978; *Stormwatch*, 1979; *A*, 1980; *Broadsword and the Beast*, 1982; *Under Wraps*, 1984; *Crest of a Knave*, 1987; *20 Years of Jethro Tull*, 1988; *Rock Island*, 1989; *Catfish Rising*, 1991; *The Best of Jethro Tull: The Anniversary Collection*, 1993; *Roots to Branches*, 1995

Suggested Reading: *Chicago Tribune* XIII p6+ Nov. 5, 1989, with photo; *London Observer* p29 Aug. 26, 1990, with photos; *New York Daily News* p13 Nov. 12, 1995, with photos; *New York Times* II p28 June 4, 1995, with photo; *News World* B p4 Oct. 5, 1978; *People* p77+ Mar. 21, 1977, with photos; *Rolling Stone* p26 Oct. 28, 1993, with photo; *Toronto Globe and Mail* Entertainment p2 Sept. 29, 1979, with photo; *Washington Post* C p11 Apr. 23, 1970



Courtesy of Kekst & Co.

Arnault, Bernard
(ar-NOH)

Mar. 5, 1949– Chairman and CEO of the Moët Hennessy Louis Vuitton Corp. Address: c/o LVMH, 30 ave. Hoche, 75008 Paris, France

"If he were the head of an American company," Jennifer Steinhauer wrote of Bernard Arnault in the *New York Times* (August 17, 1997), "many business school students would aspire to be him. As it stands, many of them probably do not even know his name."

While it's certainly true that Arnault himself lacks name recognition on this side of the Atlantic, the products his company manufactures and distributes are among some of the best known—and most highly prized—in the world. Arnault is the CEO and chairman of Moët Hennessy Louis Vuitton (LVMH), the world's largest and most successful luxury-goods conglomerate, and over the past 14 years, he has acquired more than 20 companies that manufacture a host of elite brand-name products. These include the high fashions and high-priced perfumes of Christian Dior, Givenchy, and Christian Lacroix; Moët et Chandon, Dom Pérignon, and Veuve Clicquot champagnes; Hennessy cognac; and, most recently, the vintages of the Chateau d'Yquem, which some connoisseurs consider to be the finest white wines in the world. These and his many other acquisitions prompted *Time* to call him "the king of luxury goods" and *Women's Wear Daily* to anoint him "the pope of fashion." They also transformed an initial investment of $15 million, back in 1984, into an empire that in 1997 was valued at about $6 billion.

Arnault has attributed his success in the luxury-goods business to the fact that he possesses "two contradictory spirits—the artist's vision and the logic of worldwide marketing," as he told *Forbes* (June 2, 1997). "I have always liked creators, and in luxury you are in a sense working with artists, those who have the capacity to transform creative ideas in reality," he told Steinhauer. Another key attribute is his coldly analytical approach to doing business—a quality that his detractors have less charitably described as ruthlessness. No stranger to controversy, Arnault has angered not only business partners and employees but also many of his countrymen. For example, many people have been far from pleased with the fact that he controls some of Europe's oldest and most prestigious family-owned enterprises. Yet even his critics cannot deny that he has created a hugely successful company. "Deluxe brands command big margins because they're so hard to compete with," Arnault said to *Fortune* (December 19, 1988). "Anyone can make textiles, but there is only one Dom Pérignon."

Arnault began to develop an appreciation for both art and commerce in his earliest years. He was born on March 5, 1949, in Roubaix, in northern France, into a family that was involved in construction and real estate. He learned about business from his father, Jean Arnault; from his mother, Mary-Jo (Savinel) Arnault, who played piano, he inherited a love of music. Bernard himself showed considerable musical talent as a youth, though he decided against pursuing a career in music because "you have to be super-gifted, and I wasn't," as he explained to *Forbes*. Instead, he studied engineering at France's prestigious École Polytechnique.

Following his graduation, Arnault worked for his family's firm, Ferret-Savinel, which by then had expanded its reach to the French Riviera, where the Arnaults built and sold vacation homes. In 1981, exasperated by the anti-business legislation of President François Mitterrand's socialist government, Arnault, who by then was married and had two children, relocated to New York, where he continued to manage his family's real-estate interests. He also developed vacation properties in Florida.

Arnault returned to France in 1984, a year that turned out to be a turning point for him. He became interested in buying Boussac, a textile company then owned by the French government. Though Boussac was losing money, Arnault coveted one of its assets: the Christian Dior fashion house, a company with a name known the world over. Arnault and his family had $15 million to invest, but the purchase price was around $80 million. He came up with the balance by winning the backing of the French bank Lazard Frères & Co. and (according to some sources) that of several other investors.

After becoming the head of Boussac, Arnault demonstrated what some regard as his ruthlessness and others his business savvy: He divested Boussac, which had recently declared bankruptcy, of most of its enterprises, and laid off thousands of its employees—estimates range from 5,000 to 9,000 people. One of the subsidiaries that was closed was the Peaudouce diaper company, which had become a household name in France. Some government officials who were shocked by the layoffs charged that Arnault had gone back on his promise to preserve jobs; for his part, Arnault said he was doing what needed to be done to restore the company to fiscal health. In any case, these moves caused an uproar, and earned Arnault—among some American journalists, at least—a reputation as "the terminator." Eventually, though, they also earned him the grudging respect of the business community, for within two years, Arnault had returned Boussac to profitability.

One of Arnault's admirers was Henry Recamier, who over the previous decade had transformed Louis Vuitton from a little-known manufacturer of leather-goods products into an internationally recognized brand name. In 1987, Recamier invited Arnault to invest in the newly formed conglomerate LVMH, which had been created by the merger of Louis Vuitton and Moët Hennessy, a manufacturer of fine champagne. According to several accounts, Recamier had approached Arnault because he was unhappy with Vuitton's partnership with Moët Hennessy and particularly with Alain Chevalier, who became LVMH's chairman following the merger. In approaching Arnault, Recamier, who became deputy chairman of the new company, hoped he would succeed in altering the balance of power in the corporation. Arnault himself was intrigued by the invitation, though not, apparently, because he wanted to help Recamier. Before Arnault had taken over Boussac, Christian Dior had sold its name for its perfumes to LVMH, and the prospect of uniting Christian Dior with its perfume licensee seemed to make good business sense to him. Moreover, he felt optimistic about the luxury-goods business as a whole. So Arnault bought stock in LVMH, and also drew up some warrants, which Recamier signed, that secured his rights as a decision-maker in LVMH. Two years later, the warrants enabled Arnault to oust Recamier. In a deal that amounted to a major step in Arnault's takeover of LVMH, Arnault formed a holding company with the Guinness brewing company of Great Britain, and that holding company became LVMH's largest shareholder. Arnault personally owned 60 percent of the new company, and thanks to the warrants, gained control of the conglomerate. Recamier lost a suit against Arnault, and in April 1990, he resigned. Meanwhile, in 1989, Chevalier had stepped down from his position as chairman.

Even before becoming chairman of LVMH, in 1989, Arnault had begun making bold moves to increase his holdings. In 1987, he lured a young designer named Christian Lacroix away from his job at Jean Patou, a family-owned couture house, and arranged to have more than $8 million invested in Lacroix's first independent collection. His goal was to invest Lacroix's name with as much prestige as that carried by Christian Dior—a name that could generate other businesses, such as cosmetics, accessories, and perfume. In the same year, Arnault acquired Céline, a manufacturer of luggage, shoes, and suits that had a remarkable distribution system in Asia. He made an even more significiant acquisition in 1988, when he negotiated the purchase of the Givenchy couture line and fragrance license from Count Hubert de Givenchy, who had gained fame in 1961 for designing the clothing worn by the actress Audrey Hepburn in the movie *Breakfast at Tiffany's.*

While Arnault seemed to have his own plans for LVMH, he adhered to many of Recamier's business principles. Like Recamier, Arnault knew that to maintain the exclusivity of his products, he would have to maintain both their high quality and their high prices and never let them lose their superiority. Taking another cue from Recamier, Arnault began tapping the markets in Taipei, Seoul, Singapore, and other Asian cities where growing numbers of consumers were moving into the middle and upper classes. Arnault was quick to exploit these emerging trade centers, and he has continued to expand his businesses by exporting products to at least one additional country each year.

Despite their high prices, sales of LVMH's cosmetics, clothing, and perfumes remained steady during the economic downturn of the early 1990s. And while the downturn led many spirit-producing companies, particularly French producers of champagne, to lower the retail prices of their products by as much as 25 percent, LVMH managed to maintain the prices of their champagne products, perhaps because their champagnes were widely accepted as the world's finest. But the demand for Hennessy and Hine cognacs dwindled, even though they, too, were considered superior products. Arnault responded by launching a less expensive cognac, called Privée. Meanwhile, in hopes of reaching younger, less affluent consumers, cafés throughout Europe began offering a shot of Hennessy in a cup of coffee for the equivalent of just $2. In 1996, to offset the loss of exclusivity that such marketing strategies might have caused, Hennessy introduced a limited-edition cognac called Richard, the quality of which was said to exceed that of the original Hennessy. With a retail price of $1,500 per bottle, 600 bottles of Richard were sold in its first year.

With his luxury products selling well throughout the mid-1990s, Arnault resolved to acquire companies that distributed and sold them. His goal was to achieve complete control of the manufacture and distribution of LVMH's products. "If you control your factories, you control your quality; if you control your distribution, you control your image," he told *Forbes*. In France, he bought the Bon Marché chain of department stores and the Sephora chain of cosmetic and perfume stores. He made one of his most significant acquisitions in 1996, when he bought a nearly two-thirds share in DFS Group Ltd., which owns the Duty Free Shoppers chain, which operates more than 180 duty-free and general-merchandise stores in airports and at chic shopping sites around the world. In doing so, Arnault reportedly aimed to put himself in a position to depose the last of DFS's four original owners, Robert W. Miller, and take control of the retail chain himself. But Miller was determined to hold onto his shares and, with them, his right to participate in the management of the company. According to LVMH's publicity office, since becoming DFS's majority shareholder, Arnault has forged an effective working relationship with Miller.

A tension similar to the one that existed at DFS Group Ltd. currently exists at the 400-year-old Chateau d'Yquem winery in Sauternes, in Bordeaux, France. In 1996, rivalries abounded among the shareholders of this family-owned company, and that situation allowed LVMH to acquire 55 percent of the winery, which is valued at $200 million. In the *New York Times* (July 12, 1997), Roger Cohen reported that Count Alexandre de Lur Saluces, one of the heirs to the winery, has, more than anyone else, worked to preserve and enhance what is widely considered to be a national treasure to France. The count is the sole family member who is contesting LVMH's takeover of the winery. "I feel deeply worried, agitated, and disappointed that the continuity that has created this very fragile environment is now threatened by a corporate shark," he told Cohen. LVMH spokespersons have insisted that the takeover will not affect the world-renowned nectar-like quality of Chateau d'Yquem's wines.

Of his various luxury-goods enterprises, Arnault is probably best known for his work in the fashion industry, and especially for bringing young, unconventional, and relatively obscure designers to the forefront of the business. As Anna Wintour, the editor of American *Vogue*, told Jennifer Steinhauer in 1997, "He is backing designers from everywhere, and God knows he is a force to be reckoned with. He has taken the most incredible risks in the designers he hired for what were the very conservative houses (like Dior and Givenchy). And he has brilliantly understood the power of their magnetism with the press." One example is Arnault's backing of Christian Lacroix, who is the first designer in the past 25 years to open a couture house in his own name and whose career has been described as nothing less than brilliant. In 1995, Arnault hired the brash British designer John Galliano to create the Givenchy couture line. The following year, Galliano was moved to the even more prestigious Christian Dior collection, replacing Gianfranco Ferré, while Arnault hired another fashion renegade from Britain, Alexander McQueen, for Givenchy. Most recently, in late 1996, Arnault hired the American "grunge" designer Marc Jacobs to create accessories and the first-ever ready-to-wear line for the Vuitton label; he hired another famous American, Michael Kors, to do the same for Céline. In addition, Narciso Rodriguez, who, while with Cerruti, designed Carolyn Bessette Kennedy's wedding dress, is to take on and expand the Loewe leather collection. (Loewe is another formerly family-owned business that Arnault acquired through LVMH.) "I love bringing young talents to the heart of an old house," Arnault told Martha Duffy. "It is sometimes shocking—but fashion means something new." Indeed, for Arnault, fashion seems to embody both the artistic vision and the business expertise that, together, spell success.

In keeping with his belief that marketing, advertising, and packaging are key to the success of his products, Arnault tries to recruit to LVMH the best talent in those fields. One step in his evaluation of candidates for executive-level positions is said to be the "tie test." According to Steinhauer, Arnault will ask a candidate to choose the best 10 among 100 ties. "It is very interesting," Arnault told Steinhauer. "Some choose 10 ties that are really the worst. If he does that, then we move on to the scarves. If he is bad with the scarves, well, then he is really in a difficult position. It is like when you send someone to listen to a concerto and they don't feel anything. It is as if they can't tell the difference between the Berlin Philharmonic and the orchestra of Columbus, Ohio."

Although he has said that he enjoys attending fashion shows and other public functions connected with his business, Arnault prefers to remain unnoticed and unphotographed by the paparazzi, who always attend such events in large numbers.

"I like attention on my products, not on me," he told Steinhauer. Arnault attracted considerable attention to himself, however—as well as to his talent for public relations and impromptu advertising—when, at the opening of an LVMH-sponsored exhibit of paintings by Cézanne at the Grand Palais in Paris in 1995, he gave Princess Diana a small Christian Dior handbag as a gift. Retail shoppers soon snapped up 100,000 similar Dior bags, and thereby helped to increase Dior's sales that year by 23 percent.

In addition to the companies already mentioned, Bernard Arnault owns the Pellisson brandy label; Mercier, Ruinart, and Carnard-Duchene champagnes; wineries in Argentina, Australia, California, and New Zealand; the Guerlain fragrance company, which produces the perennially popular perfume Shalimar; Kenzo womenswear and fragrances; the Fred Joaillier jewelry line; Desfosses Publications; and Berluti, a shoe company based in Italy. He retains a stake in the Guinness Corp. of Great Britain and in the Grand Metropolitan liquor company, with which Guinness recently merged. Arnault has said that he would like to decrease his involvement with the liquor industry and concentrate on fashion-related luxury products.

Arnault's office is in LVMH's headquarters, on the elegant avenue Hoche, in Paris's eighth arrondissement. The CEO has homes in both Paris and the French resort town of Saint-Tropez. He and his wife, the former Hélène Mercier, a concert pianist, enjoy entertaining friends at home. He still practices piano—he is a Chopin enthusiast—and he once played in a concert with his wife. Arnault has two children from his marriage to Hélène and two from his first marriage, to Anne Dewavrin. Although he is about six feet tall and lean, many people think of Arnault as considerably shorter, because in many photos, he stands next to the lanky fashion models who model LVMH's couture clothing.

Arnault's remarkable success in the luxury-goods industry has made him unusually popular among some of his countrymen. On the other hand, he has often been compared to the conniving snake in Antoine de Saint-Exupéry's classic story *The Little Prince*. For his part, Arnault regards himself simply as a realist. "For a European, I have a U.S. approach," Arnault explained to one interviewer. "That is, I face reality as it is, and not as I would like it to be."

Suggested Reading: *Business Week* p48+ July 30, 1990, with photos; *Forbes* p80+ June 2, 1997, with photos; *New York Times* p34 Jan. 14, 1989, D p2 Jan. 22, 1996, with photo, D p9 Oct. 31, 1996, p1 July 12, 1997, III p1 Aug. 17, 1997, D p1 Oct. 17, 1997; *Time* p112+ Apr. 21, 1997, with photos; Forestier, Nadège. *Bernard Arnault*, 1990

Augustine, Norman R.

July 27, 1935– Chairman of the Lockheed Martin Corp.; educator. Address: c/o Lockheed Martin Corp., 6801 Rockledge Dr., Bethesda, MD 20817

Mike Theiler/Archive Photos

Norman R. Augustine, the chairman of the Lockheed Martin Corp., often shares with his business colleagues a poem that he feels succinctly sums up the experience of running a modern corporation. The poem is by Richard Hodgett, and it reads: "Every morning in Africa a gazelle wakes up. / It knows it must outrun the fastest lion or / it will be killed. / Every morning in Africa a lion wakes up. / It knows it must outrun the slowest gazelle or / it will starve. / It doesn't matter whether you're a lion or a gazelle— / When the sun comes up, you'd better be running."

"Running," perhaps, does not best describe Augustine's business, which is aerospace, electronics, and information systems, much of it for national defense. But the Darwinian struggle between predator and prey is a metaphor all too apt for the situation Augustine encountered when he became chairman and chief executive officer of the defense contracting company Martin Marietta, in 1988. Faced with the end of the Cold War, shrinking defense budgets, and the inevitable shakedown of his industry, Augustine launched an aggressive campaign of mergers and acquisitions. The most momentous was the 1995 merger of Martin Marietta and Lockheed, to form Lockheed Martin, which he arranged with Daniel Tellep, the CEO of Lockheed. There are now only three major contractors in the field—Lockheed Martin, Boeing, and Raytheon. Pending government approval, Lockheed Martin will merge with another Pentagon supplier, Northrup Grumman Corp. The combined annual revenues of the two firms will reportedly amount to about $35 billion.

Augustine's success at running Martin Marietta and then Lockheed Martin has made him an influential adviser to the government on American military and space programs. Earlier in his career, he worked for the Pentagon as undersecretary of the army, and more recently, he has sat on numerous government advisory committees. One commentator called him the "de facto philosopher king of the aerospace industry." In recognition of his work in the defense industry, the U.S. Department of Defense has honored him with its highest civilian award, the Distinguished Service Medal, five times. His other honors include the NASA Distinguished Service Medal and the National Medal of Technology (1997), the government's highest award for technological achievement.

Augustine retired as CEO of Lockheed Martin in the summer of 1997. Currently, he is pursuing a career in academia, as a member of the faculty of Princeton University, in Princeton, New Jersey. He has written three books: *Augustine's Laws* (1982), a collection of 52 business aphorisms that he began writing while hospitalized for appendicitis; *The Defense Revolution* (1990), a military policy tract that he co-authored; and *Augustine's Travels* (1997), a collection of his insights about everything from management to volunteerism.

In his most recent book, Augustine advises people not to "microplan" their careers. Augustine writes from experience: Fifty years ago, he had no idea that he would become a preeminent player in the defense industry. He was born on July 27, 1935, in Denver, Colorado, the son of Freda and Ralph Augustine. Augustine has said that his father, who was in the wholesale fruit business, transmitted three passions to him: a love for the outdoors, an affinity for sports, and a devotion to scouting. Augustine became an Eagle Scout and spent a lot of time roaming the Colorado wilderness. "From the time I was nine until I graduated from college, I took not dozens but probably hundreds of camping trips in the breathtaking mountains that fill so much of my home state," he wrote in *Augustine's Travels*. His love of the outdoors gave rise to his first career ambition: to become a forest ranger.

When Augustine told other people of his plans, they laughed at him. At the urging of one of his teachers at East Denver High School, he ended up going to Princeton, which did not offer a program in forestry then. He decided to major in geological engineering instead, because someone had told him that that was the closest field to forestry that Princeton offered. A year later, on the advice of an older friend who was entering the aerospace industry, he switched to aeronautical engineering, and in 1957—after spreading tar on roofs during the summer to earn money—Augustine graduated, magna cum laude, with a bachelor's degree. He stayed at Princeton for two more years to complete his master's degree, also in aeronautical engineering.

Augustine's first job out of college was at the Douglas Aircraft Company, in Santa Monica, California, where he worked from 1958 to 1965 and eventually rose to chief engineer. In 1965, he began the first of his two five-year stints at the Pentagon, as the assistant director of defense research and engineering in the office of the secretary of defense. Augustine's appointment came just as the U.S. massively increased its troop presence in Vietnam. "Secretary of Defense Robert McNamara was forming two groups of young managers, one of which would become the highly lauded Whiz Kids," Augustine wrote in *Augustine's Travels*. "I was in the other group."

From 1970 to 1973, Augustine worked in the private sector as vice president of advanced programs for the Vought Missiles and Space Co., a unit of the LTV Corp. In 1973, he returned to the Pentagon, first as assistant secretary of the army for research and development, from 1973 to 1974, then as undersecretary of the army, from 1975 to 1977. "That was a hard period for the army," he told Nathaniel Nash for the *New York Times* (April 27, 1986). "Morale was not great, and public support was low. We were pulling out of Vietnam, trying to get the Vietnamese army on its feet. Whenever you flew out of Andrews Air Force Base, you saw the wounded soldiers coming home with no welcome. I could never understand that." During his time at the Pentagon, Augustine helped develop the volunteer army and several weapons, including the M-1 tank, the Bradley fighting vehicle, the Patriot air defense system, and the Apache attack helicopter.

Upon leaving the Pentagon in 1977, Augustine joined the defense contractor Martin Marietta as vice president of aerospace technical operations. "I had competed with this company and knew they were very tough," Augustine told Nathaniel Nash. "And Martin Marietta along with FMC and Bell Helicopter were the three best contractors the army dealt with." In the span of a decade, Augustine gradually ascended the corporate hierarchy. In 1980, he became vice president of aerospace operations. In 1982, he was elected a corporate vice president and promoted to president of Martin Marietta Denver Aerospace, the company's largest and most profitable operation, which built Titan rockets and the external fuel tank of the space shuttle. In 1985, he became senior vice president of the corporation and assumed responsibility for the company's information, communications, and data systems operations. Later that year, he was named executive vice president, and in April 1986, he became president and chief operating officer and was elected a director of the corporation. In April 1988, he became chairman and CEO.

Augustine assumed control of the company just as the communist governments of the Soviet Union and other Eastern European countries collapsed. With the Cold War over, it became more and more difficult for the Pentagon and members of Congress to justify huge military budgets, and as a result, defense spending started to decline. Like many other defense contractors, Augustine shifted some of the company's resources to commercial, nonmilitary-related products, such as video games, mail-sorting systems for the U.S. Postal Service, commercial rocket manufacturing and launch operations, and air traffic-control systems. By the mid-1990s, approximately 33 percent of Martin Marietta's business was in nonmilitary-related equipment, up 18 percentage points from the mid-1980s. Company projections predicted that this figure would continue to increase, to around 50 percent by the end of the decade.

At the same time, Augustine adopted an aggressive strategy of mergers and acquisitions in order to combine idle plants and streamline operations. The first acquisition occurred in 1992, when Martin Marietta acquired General Electric's aerospace electronics unit. Next, in 1993, came the buyout of General Dynamics' space systems division. Then, in March 1995, Martin Marietta merged with Lockheed. The result was the second largest aerospace company in the world, behind Boeing, and the world's largest military contractor. Daniel Tellep, who was chief executive of Lockheed, assumed control of the merged companies, which were rechristened Lockheed Martin, and Augustine became president. In January 1996, Tellep retired, and Augustine became CEO. That same month, Lockheed Martin purchased Loral's defense-electronics and systems-integration businesses. Another merger was announced in July 1997, this time with the Northrup Grumman Corp., the producer of the B-2 Stealth bomber. Pending approval by the federal government, the $11.6 billion merger will significantly increase the company's ability to provide military electronic systems. As it exists today, Lockheed Martin is comprised of what a decade ago were 22 independent companies. Meanwhile, Lockheed Martin's competitors, too, participated in mergers. As a result, the number of primary contractors for the U.S. military has shrunk to three.

Some observers have expressed worry over the small number of major military contractors. They believe that with fewer contractors and less competition, prices will inevitably rise. Some of these observers are also alarmed by the influence Norman Augustine wields in Washington, D.C. With his experience in government service combined with his experience as a defense contractor, Augustine is said to exercise enormous clout among policy-makers. He was chairman of the Defense Policy Advisory Committee on Trade, a group that provided advice to the secretary of defense on arms export policies. He was also chairman of the Defense Science Board, an advisory group focusing on science and technology, and president of the Association of the United States Army, a group whose members include retired army personnel, military contractors, and people with an interest in national security.

William Hartung, who is one of Augustine's harshest critics, reported in the *Washington Post* (July 28, 1996) that Augustine was influential in the passage of legislation that benefited Lockheed Martin. One bill called for using taxpayer money to support consolidation and mergers among defense contractors. When, in 1994, Senator Tom Harkin of Iowa proposed an amendment to stop this support, Augustine lobbied against it. Augustine argued that subsidizing mergers among defense contractors would ultimately save the government money, because consolidation would lead to greater efficiency and lower prices. The amendment was killed, and Lockheed Martin subsequently received government subsidies that Hartung estimated amounted to at least $38.5 million. Hartung also wrote that Augustine helped pass, in December 1995, a $15 billion arms-export loan-guarantee fund and a $200 million tax break for foreign arms purchasers, thus helping Lockheed Martin and other contractors boost sales of their weapons overseas. In a fax to *Current Biography*, Augustine wrote that the Hartung article is filled with inaccuracies.

On August 1, 1997, Augustine retired as CEO of Lockheed Martin; he was succeeded by Vance Coffman. Augustine has remained chairman of Lockheed Martin's board of directors. He has also joined the faculty of the School of Engineering and Applied Science at Princeton University. By his own account, he hopes to convey to his students some of the lessons he has learned as a longtime professional in both government and business.

Augustine is the chairman of the board of governors of the American Red Cross, a position he has held for six years. A former president of the Boy Scouts of America, he has been involved with the scouts in some capacity for the past 50 years; his son, an electrical engineer who was an Eagle Scout, shares that devotion to scouting. Augustine has chaired numerous committees, even though rule number 31 in his book *Augustine's Laws* states that "the optimum committee has no members." Some of these committees include the Advisory Committee on the Future of the U.S. Space Program, in which capacity Augustine helped define U.S. goals in exploring space; the NASA Space Systems and Technology Advisory Committee; the Research and Development Plan Review Panel for the Federal Aviation Administration's Research, Engineering, and Development Advisory Committee; the Aerospace Industries Association Board of Governors; the Aeronautics Panel of the Air Force Scientific Advisory Board; the Council of Trustees of the Association of the U.S. Army; and the National Science Foundation's Committee on Scientific Activity in Antarctica.

Norman Augustine is married to Margareta Engman; in addition to their son, Gregory, the couple have a daughter, René. His daughter encouraged him to construct dollhouses, and that activity has become one of his hobbies. Forsaking his usual concern for efficiency, he has spent hundreds of hours constructing elaborate miniature pieces of furniture and other items for the dollhouses. He also enjoys photography and traveling. He has flown over Africa in a hot-air balloon, dogsledded through Alaska, taken a camel ride in Egypt, ridden in a covered wagon on the Oregon Trail, rafted through the Grand Canyon, and boated the Amazon. He has also been to the South Pole and, as of early 1998, was planning a trip to the North Pole.

Selected Books: *Augustine's Laws*, 1982; *Augustine's Travels*, 1998; with Kenneth Adelman: *The Defense Revolution* 1990

Suggested Reading: *New York Times* III p6+ Apr. 27, 1986, with photo, D p1+ Apr. 5, 1993, with photo, A p1+ Aug. 31, 1994, with photo; *Technology Review* p33+ Aug./Sept. 1991, with photo; *USA Today* (on-line) Nov. 3, 1997; *Washington Post* Washington Business p1+ Aug. 29, 1994, H p1+ Sept. 4, 1994, with photo, C p1 July 28, 1996, with photo

Reisig & Taylor/Epic Records

Babyface

Apr. 10, 1959– Singer; songwriter; producer.
Address: c/o LaFace Records, 8750 Wilshire Blvd., 2nd Fl. W., Beverly Hills, CA 90211-2713

Few figures are as respected in the world of rhythm and blues or soul music as Don Cornelius, the producer and former host of the television show *Soul Train*. Over the years, Cornelius has seen the comings and goings of the one-hit wonders, the great labels, the superstars. "Motown, Stax, James Brown, Barry White—some people have eras named after them," Cornelius observed to R. J. Smith for the *New York Times Magazine* (January 5, 1997). Then he ventured a guess about the present and the future: "I think we might be entering the Babyface era."

Cornelius was referring to Kenneth "Babyface" Edmonds, the songwriter, singer, and producer who has been a primary shaper of American soul music for more than a decade. Babyface scored the first in his impressive string of hits in 1987, when the soul group the Whispers made a comeback with "Rock Steady," a tune written and produced by Babyface and his partner, Antonio "L.A." Reid. "Rock Steady," which topped the R&B charts and rose to the number-seven position on the pop charts, was one of several successful 1987 releases credited to the team known simply as L.A. and Babyface. The pair produced Shalamar's "Games" and wrote and produced the Whispers' "In the Mood," both of which were top-20 songs on the R&B charts. "Girlfriend," written and produced in 1987 by L.A. and Babyface for the singer Pebbles's debut album, became the team's second number-one R&B hit, in early 1988.

By the end of that year, L.A. and Babyface ruled the R&B charts. They wrote and produced eight number-one R&B singles released in 1988: "Dial My Heart" and "Lucky Charm," by the Boys; "Don't Be Cruel" and "Every Little Step," by Bobby Brown; "Roses Are Red," by the Mac Band; and "Love Saw It," "Superwoman," and "The Way You Love Me," by Karyn White. Many of those songs also broke into the top 10 of the pop charts, notably "Every Little Step," which peaked at the number-three spot. Bobby Brown's "Roni" and Karyn White's "Secret Rendezvous" were two other successful crossover tunes to bear the L.A. and Babyface imprimatur.

Babyface has continued to amass hits as a writer and producer, both with L.A. and, since 1994, on his own. If he has yet to duplicate that flurry of chart-topping 1988 releases, he has plenty of valid reasons: He has become a music executive, a family man, and a successful recording artist in his own right. His first album, *Lovers*, had been a tepid success on its release in 1987, but *Tender Lover*, released in 1989, was certified double platinum (two million copies sold) on the strength of two number-one R&B hits, the title track and "It's No Crime," as well as other successful singles, among them

"Whip Appeal" and "My Kinda Girl." Another special project undertaken by L.A. and Babyface in 1989 was their work with the vocal group After 7, whose lineup features Kevon and Melvin Edmonds, two of Babyface's brothers. L.A. and Babyface served as executive producers on that group's self-titled debut album, and wrote and produced "Can't Stop" and "Ready or Not," both of which were number-one R&B hits.

Babyface's resumé of musical achievements goes on and on, seemingly nothing but slam dunks and touchdowns. Indeed, it displays a sustained dominance not unlike that of a great professional athlete—a Michael Jordan or a Joe Montana. Babyface has not only created massive hits; he has also done so year after year. His statistics to date, as a writer, producer, and/or singer, are staggering: On the R&B charts, he has been responsible for 31 number-one hits, another 31 songs that have peaked within the top five, and a total of 110 top-40 entries. He has landed 68 songs in the top 40 of the pop charts, of which six have gone all the way to number one. He has been named BMI's songwriter of the year six times, has twice been named songwriter of the year by *Billboard* magazine, and has collected a shelf of Grammys for songwriting and producing.

Whitney Houston's "I'm Your Baby Tonight" is a fitting start to a list of the highlights of Babyface's career in the 1990s. Written and produced with L.A., it was an R&B number-one hit and the team's first song to top the pop charts. Although the 1992 release "The End of the Road," an L.A. and Babyface tune co-produced by Daryl Simmons and sung by Boyz II Men, also reached the number-one position on both charts, it went on to become much more than a successful crossover single: The 13 weeks it spent atop *Billboard*'s "Hot 100" chart established a new record, breaking the one set by Elvis Presley's "Heartbreak Hotel" in 1956. Babyface's third solo album, *For the Cool in You* (1993), featuring four top-10 R&B hits, was certified triple platinum (three million copies sold).

In 1994, Babyface ended his creative partnership with L.A., but his career did not appear to suffer: In the same year, Boyz II Men broke their own record with "I'll Make Love to You," written and produced by Babyface, which topped *Billboard*'s "Hot 100" chart for 14 weeks. The following year, he wrote all but one of the songs performed by the preeminent divas of soul on the soundtrack to *Waiting to Exhale* (1995). Whitney Houston, who also starred in the film, took the film's theme song, "Exhale (Shoop Shoop)," to the top of both the pop and R&B charts and won a 1997 Grammy Award for best rhythm-and-blues song. Mary J. Blige's "Not Gon' Cry" and Brandy's "Sittin' Up in My Room," from the same soundtrack, were quite successful as well. He released his fourth album, *The Day*, in 1996, and in early 1997, he won his third Grammy Award as producer of the year. He also shared a Grammy for record of the year with Eric Clapton, on whose single "Change the World" Babyface had served as producer and backing vocalist.

Many have argued that within the last decade, the listening market has become so segmented—categories include R&B, rap, alternative, dance, and easy listening—that "pop music," and a single, authoritative "pop chart," may no longer exist. Yet despite the changing times and tastes, Babyface has earned broad popular success as a writer of traditional love songs. As Madonna, who enlisted his aid in the writing and production of her number-one single "Take a Bow," told David Ritz for *Rolling Stone* (December 1, 1994), "Babyface's songs are like Rolls-Royces. . . . The design is classic, the ride is smooth, and they're built to last."

Babyface has been infatuated with words of love and smooth melodies ever since his earliest years. He was born Kenneth Brian Edmonds on April 10, 1959, in Indianapolis, Indiana, the fifth of Marvin and Barbara Edmonds's six sons. As a child, Kenny was painfully shy. "Shy people are dreamers," he told David Ritz for *Essence* (September 1990). "I fell in love almost every day. I fell in love at the drop of a hat. I can remember falling in love as far back as kindergarten. And it seems as though, with each infatuation, my heart was broken. . . . I can still recall every heartache."

Babyface has often reminisced about one such heartache. In the sixth grade, he recalled in an article for *Essence* (August 1995), "I was consumed by my love for Rhonda. But Rhonda had her eye on Teddy." Kenny wasn't as handsome as Teddy, and he didn't understand the words many of the boys used when they talked about girls. "I had other words they lacked, though—words they wanted," he continued. "I could write. Ironically, Teddy asked me to compose a love letter from him to Rhonda. Like Cyrano in the French play, I ghost-wrote my love in the name of another, comparing her eyes to precious jewels and her skin to exotic silk." When Rhonda found out about Kenny's interest in her, she tried to talk to him, but had little success—Kenny's nerves rendered him silent on the telephone and quick to flee in person. Two years later, when Kenny was 14, he had built up the courage to talk to her, and on the last day of eighth grade, he walked her home—and kissed her. Days later, she told him she was seeing someone else. "Man, I cried until I couldn't cry anymore. Because I loved her so hard, I suppressed my feelings. When my emotions finally broke through, they came out as music. Just me and my guitar. I still carry those emotions today."

Throughout *l'affaire* Rhonda, Kenny had been learning to play guitar, strumming along to radio songs he recorded on an old reel-to-reel tape player. "When I was falling in love with love," he told Ritz in 1990, "I was also falling in love with melody. Stevie Wonder's melodies, the Beatles' melodies—any pretty melody might move me." He is unabashed about his love of the "pretty" tunes of mid-1970s folk-rockers like Bread and America, but is quick to add that he studied his share of soul music as well. "The funk," as he told Ritz in 1994, "is still the funk. Will always be the funk. No question, George Clinton's tracks can still blow anything else out of the water."

Although they lived in the suburbs, the Edmonds family was not rich. "I remember my mother telling me my father's salary was something like $75 a week," Babyface recalled to Laura Randolph for *Ebony* (July 1994). After his father died of cancer, when Kenny was in the eighth grade, his mother, a process manager at an Eli Lilly plant, was left to raise the six boys all by herself. "She held things together," Babyface told Ritz in 1994. "Mom gave me the work ethic. . . . But she was cool about my music. Early on, she knew how it absorbed me. I thank her for not pressuring me to take regular jobs. She let me play in bands as long as I wanted. Mom believed in me. She saw how I had these two obsessions—music and love."

After he finished high school, in 1976, Kenny played small clubs in top-40 cover bands, and then, in 1977, joined the group Manchild. A funk band on the Chi-Sound record label, Manchild released two albums, *Power and Love* (1977) and *Feel the Phuff* (1978), to which Edmonds made modest contributions as a songwriter, guitarist, and vocalist. He also learned to play keyboards, primarily as a tool to expedite his songwriting. After the breakup of Manchild, in 1979, Edmonds joined the Crowd Pleasers, who had already put out their self-titled debut record on the Westbound label. They made no other album while Edmonds was a member.

In 1981, Edmonds met the drummer Antonio "L.A." Reid and other members of The Deele. A couple of years passed before he joined the group. He wrote three songs recorded on The Deele's debut album, *Street Beat* (1983), one of which reached number 25 on the R&B chart. It was during his tenure with The Deele that he picked up the nickname that would later become his professional name. The group was recording with the legendary funk bassist Bootsy Collins, who one day greeted Edmonds with the line "What's up, Babyface?" "He kept calling me that, and it kind of stuck, as nicknames do," Babyface told Richard Harrington for the *Washington Post* (May 1, 1994). Initially, he was not enthusiastic about being known publicly as Babyface, "but I used to do this one song onstage with The Deele, 'Sweet November.' I would sing it, and at the end, they'd say 'That was Kenny Edmonds!' and the reaction would be . . . so-so. Then one night, I sang it the exact same way and they introduced me as 'Babyface!,' and it was a totally different reaction, with people screaming. That's when I learned the importance of commercialism."

Babyface wrote over half the songs and served as associate producer on The Deele's *Material Thangz* (1985), which L.A. produced. He wrote or co-wrote about half the songs on *Eyes of a Stranger* (1987) and shared production credits with L.A. for the entire album, but by then he was more interested in getting his solo career started. Due to distribution problems with Solar Records, The Deele's label, the release of *Eyes of a Stranger* was delayed, and it actually came out after *Lovers*. In a further twist, "Two Occasions," the only track on *Eyes of a Stranger* to feature Babyface as lead vocalist, became the album's surprise hit, rising to the number-four spot on the R&B charts and cracking the top 10 of the pop charts. "I Love You Babe," the most successful song on Babyface's debut album, peaked at number eight on the R&B charts.

The Deele proved to be a learning experience for Babyface. "Over the years, we learned how to be commercial," he told Steve Bloom for *Rolling Stone* (May 18, 1989). "For instance, a lot of times we missed out on the beat. In terms of dance music, our beats were wrong. We didn't go out and party, so we didn't know what worked until we started going to clubs and figuring out what people danced to." Additionally, as he told Aretha Franklin for *Interview* (March 1994), "I kind of just stumbled into producing. . . . It was more that I was a writer, and the only way you were going to get your songs done was to do them yourself."

After L.A. and Babyface proved themselves with their Solar label-mates the Whispers and Shalamar, the parent label, MCA, asked the duo which artists they wanted to write for and produce. They were successful with all three of their choices: Bobby Brown, Pebbles, and the Boys. Daryl Simmons, a former member of Manchild, often worked as a third member of the production team, and members of The Deele were also called on to assist on some projects. For two years, L.A. and Babyface were known as the premiere R&B hit-makers in Los Angeles, their national status challenged only by the young New York–based writer and producer Teddy Riley. In 1989, the pair left the West Coast for Atlanta, Georgia, where they founded LaFace Records. Ever since Damian Dame's "Exclusivity" reached number one on the R&B charts in 1991, LaFace has been a hit factory for Babyface, and has hosted such artists as TLC, Toni Braxton, and Az Yet. The label is also an integral part of the thriving black music scene in Atlanta, which has been called a Motown for the 1990s.

Babyface was married for about three years during the late 1980s, but keeps his comments about that relationship vague. "I was 27, and I felt that I *should* be married," he wrote in *Essence*. "[My first wife and I] thought marriage would help us grow up, magically turn us into adults. . . . I knew practically nothing about maintaining a relationship. Our divorce was painful." He met his second wife, the former Tracey McQuarn, when he was casting the video for "Whip Appeal." Then a recent Stanford graduate who had majored in psychobiology, she was in the process of establishing her own real-estate business. "She came in wearing this linen business suit," Babyface recalled for Laura Randolph for *Ebony* (July 1994). "She looked like she was going to a business interview." Ironically, Tracey won the part in the video but couldn't make the shoot because she had chicken pox. Months later, Babyface ran into her on a Los Angeles street, and soon after this second meeting, they began dating. They wed in 1992, and they live in California with their son, Brandon, who was born in August 1996. For several years, Tracey Edmonds has been president of Yab Yum Records, a subsidiary of Sony that is generally unaffiliated with her husband or LaFace Records.

Babyface has declined to share the details of his split with L.A., who continues to live in Atlanta. "The reality is that I was always the writer," Babyface told Ritz in 1994. "L.A. is a fine producer, but the overwhelming majority of actual composing was my area. The difference between us now is self-assertion. I feel stronger in my talent and willing to prove it." The men have remained business partners as co-owners of LaFace Records. In 1997, Edmonds Entertainment, the film production company founded by Babyface and Tracey Edmonds, released its first two films, *Hav Plenty* and *Soul Food*. For the LaFace soundtrack of the latter film, Babyface joined his brothers Kevon and Melvin and two members of Jodeci in the vocal supergroup Milestone. "Everybody got to sing lead except myself," the often reluctant superstar told Steve Jones of *USA Today* (September 16, 1997). "They all sing better than me."

Selected Recordings: as performer and songwriter, with Manchild: *Power and Love*, 1977; *Feel the Phuff*, 1978; as performer, songwriter, and producer, with The Deele: *Street Beat*, 1983; *Material Thangz*, 1985; *Eyes of a Stranger*, 1987; as performer, songwriter, and producer, solo: *Lovers*, 1987; *Tender Lover*, 1989; *For the Cool in You*, 1993; *The Day*, 1996; as producer and songwriter: *After 7*, 1988; *Waiting to Exhale* soundtrack, 1995

Selected Films: as executive producer: *Hav Plenty*, 1997; *Soul Food*, 1997

Suggested Reading: *Ebony* p36+ July 1994, with photos; *Essence* p72+ Sept. 1990, with photo, p62+ Aug. 1995, with photo; *Interview* p20 Mar. 1994; *New York Times Magazine* p22+ Jan. 5, 1997, with photos; *Rolling Stone* p32 May 18, 1989, with photo, p103+ Dec. 1, 1994, with photos; *USA Today* D p1 Sept. 16, 1997, with photo; *Washington Post* G p4 May 1, 1994, with photo

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Badu, Erykah

(bah-DOO, ER-ih-kah)

1971(?)– Soul singer; songwriter. Address: c/o Universal Records, 1755 Broadway, 7th Fl., New York, NY 10019

With her triple-platinum debut album, *Baduizm* (1997), the singer and songwriter Erykah Badu has become one of the most prominent among a group of young black artists who are reviving the sound of 1970s soul music. For many listeners, Badu's arrival on the music scene was long overdue. "After a year in which the overriding message of black pop culture has been 'Get on, get paid, and get shot,' . . . the ancestors sent Badu and her 'Izm to help us break out of our genocidal consumptive patterns—and perhaps send a message to the industry that we're down for more in our music than murder, pornography, and prostitution," the music critic Greg Tate wrote in *Vibe* (August 1997).

Badu's sensual style of singing has often been compared to that of the jazz legend Billie Holiday—a comparison that the singer appreciates but believes has been overblown. Her music may be more appropriately described as an unusual blend of 1990s street sensibility and down-home folk wisdom, with rhythms inspired by jazz, hip-hop, and R&B. Her stage presence, too, is distinctive. Rather than the heavy gold chains and baggy jeans that are the fashion du jour for hip-hop artists, she wears African-style clothing and foot-high headdresses. At each of her performances, she lights candles and incense, to create a feeling of intimacy. She claims to be influenced by mathematics, by which she means a type of numerology that has elements in common with the numerology associated with Clarence X, the founder of the Five Percent Nation, who maintained that only 5 percent of people know themselves completely. One of her hit

Marc Baptiste/Outline

singles, "On and On," deals with some of the ideas of her philosophy of mathematics. In explaining the meaning of the lyric "I was born on this white earth with three dollars and six dimes," she told *Billboard* (January 18, 1997), "At first, it was one dollar and two dimes, which is 120 degrees. At the time, what I was studying was teaching me that I was one-third of a cycle, which is 360 degrees—man being 120, woman being 120, and child completing the cycle. But as I grew to understand more, I decided the math's all wrong. I was born complete, and everything I need is already here."

While the candles, incense, and numerology may lead some people to think of Badu as a New Age mystic, her approach to her career is quite pragmatic. "When I started out in this business, I had a whole master plan," she told *Essence* (August 1997). "I said, 'Okay, I'm going to be a superstar. I'll start as a singer, so I can be individually recognized and have a whole persona. Then I'll go on to acting, because everyone wants to see a recording star on film. Then after film, I'll direct, and after directing, I'll write movies and have my own corporation and then have a dance school and then an acting school and ultimately a whole arts foundation.'" Badu has made solid progress toward realizing those ambitions. She won two 1998 Grammy Awards, has co-directed two music videos ("On and On" and "Next Lifetime"), and has appeared in a feature film—*Blues Brothers 2000* (1998), in which she played a jazz diva.

The oldest of three children, Badu was born Erica Wright in about 1971, in Dallas, Texas. Her father, William Wright, left the family when she was young, and she was raised primarily by her mother, Kolleen Wright, and her grandmother. Both were actresses in local theaters, and they encouraged young Erica in her artistic pursuits. Her mother even looked kindly upon Erica's tendency, in school, to drift off in artistic reveries rather than pay attention to her teacher. "On parent-teacher conference day, my teacher would come with a stack of papers with drawings, poems, nasty letters, mathematical equations—and all kinds of stuff that I had made up," Badu told *Essence*. "And she would say, 'This is what [Erica]'s been doing all year.' And instead of getting me in trouble, my mama would look at it and say, 'Actually, this is pretty good. Did you look at some of this?'" During summers, Badu starred in plays directed by her godmother.

While in her teens, Badu decided to rid herself of her first name, because she considered it a "slave name." Her mother vigorously objected; she told Erica that she, not some slave owner, had named her. The two eventually reached a compromise, and Badu changed the spelling of "Erica" to "Erykah." The "y," she has explained, stands for "origin," and "kah" is ancient Egyptian for "inner light that shines and cannot be contaminated." She subsequently changed her surname, too, choosing a riff she liked to use in scat singing. She later discovered that in Arabic, "badu" means "to manifest the truth."

Badu has reportedly never had any formal training in music, but counts among her many musical influences the singers Chaka Khan and Stevie Wonder and many of the jazz greats. As a child, she told Greg Tate, "I used to pretend I was a horn all the time. That came from listening to Miles Davis and Bird and Al Jarreau with my uncle. Me, my brother, and sister used to pretend we were a band." Badu studied dance at the High School of Performing and Visual Arts in Dallas and theater at Grambling State University, in Grambling, Louisiana. In 1993, she dropped out of college to pursue a career as a singer. To cover her expenses, she worked as a teacher and waitress.

With her cousin Robert "Free" Bradford, Badu formed the group Erykah Free, which opened for such acts as the Wu-Tang Clan, A Tribe Called Quest, and Mobb Deep. She was officially discovered in 1995, when the duo opened for the soul singer D'Angelo. Kedar Massenburg, who managed D'Angelo then, was in the process of setting up his own record company, Kedar Entertainment, and, impressed by Badu's presence, he offered her a contract. "I wanted a total artist," Massenburg told the *Chicago Tribune* (May 1, 1997). "The complete artist is the artist that knows how to perform, how to write, how to produce, and how to conduct themselves in an interview." Massenburg signed only Badu, not Bradford, and relations between Badu and her cousin became strained. Later, she began lighting a candle at each of her performances to symbolize his presence. Meanwhile, she had moved from Dallas to Brooklyn, in New York City.

Badu released her first single, "On and On," in January 1997, and it immediately became a hit. The next month, her first album, *Baduizm*, came out. "Baduizm," the singer has explained, is not a religion. "In the hood, 'izm is a slang for 'weed,'" she told *USA Today* (June 30, 1997), "and 'Baduizm' is designed to get the audience high in a natural way." Judging by sales of the album, it has had precisely that effect. The album debuted as number two on *Billboard*'s list of the top-200 albums, and within a few months, it went platinum. A second single, "Next Lifetime," also became a hit. Badu's second album, *Erykah Badu Live*—which consists of recordings of live performances of songs from her first album and covers of 1970s soul standards—was released in November 1997. The National Academy of Recording Arts and Sciences nominated Badu for 1998 Grammy Awards in four categories: best new artist, best R&B album (for *Baduizm*), and, for "On and On," best R&B song and best female R&B vocal performance. She won the awards for best R&B album and best female R&B performance.

Badu currently lives in the Fort Greene section of Brooklyn, a community known for its concentration of African-American artists. In 1997, she and Andre "Dre" Benjamin, of the group Outkast, became the parents of a son, Seven. The child was so named because seven is a prime number—that is, it is divisible by no whole numbers except itself and one.

Selected Albums: *Baduizm*, 1997; *Erykah Badu Live*, 1997

Selected Films: *Blues Brothers 2000*, 1998

Suggested Reading: *Chicago Tribune* Tempo p1 May 1, 1997, with photo; *Ebony* p36+ July 1997, with photos; *Essence* p90+ Aug. 1997, with photo; *New York Times* II p37 Apr. 6, 1997, with photo; *Off the Hook Online*, with photo; *People* p72 July 14, 1997, with photos; *Vibe* p32+ Aug. 1997, with photos; *Washington Post* D p7 Feb. 12, 1997, with photo

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Stone/Neurath Photography

Barry, Dave

July 3, 1947– Humor columnist. Address: c/o Miami Herald, *1 Herald Plaza, Miami, FL 33132-1609*

Many people find the author and Pulitzer Prize–winning columnist Dave Barry to be riotously funny. Yet "funny" is a highly subjective term. To some, Barry's brand of humor is plain "silly." Others, especially those assessing his oeuvre's intellectual content, have found it to be "stupid." Those who scan his columns for evidence of sophistication and maturity often conclude that his writing is definitively "sophomoric." There are even readers to whom Barry's work is, in one sense or another, "insulting." As far as Barry is concerned, all these people are exactly right. "I don't mind silliness. I like it," Barry told David Streitfeld for the *Washington Post* (March 13, 1988). "It's a relief to people to [read] something that's silly, or stupid, or sophomoric, or vaguely insulting—for no point at all. . . . To me, the main source of what's funny is my life, and unless I'm dead, I'll continue to have that." Barry's goal when writing his columns is to deliver a piece on a given topic—on robot cockroaches, for instance—that manages to avoid being overly witty, or clever in any way at all. "By the time I'm done, I think, 'Boy, is this stupid,'" he told Streitfeld. "I don't even mean stupid in a good way. The idea is to make it look like it took me 15 minutes, and I was drunk. But that's all a lie. Actually, it took me a long time, and it's drudgery."

Dave Barry was born in Armonk, New York, on July 3, 1947, to David W. and Marion Barry. "My mother," Barry told Harry F. Waters for *Newsweek* (December 16, 1991), "was the funniest person I've ever known." She was the sort of mother who would advise her son, as he scampered off for a swim, "Don't drown!" Barry's father was a Presbyterian minister, and he was a fan of the writers Robert Benchley and P. G. Wodehouse, whose work influenced his son immeasurably. "I especially loved Benchley, because it didn't seem possible that a grownup could be that silly and get away with it," Barry told Jean W. Ross for *Contemporary Authors* (1992). "I was smitten by his writing and his attitude toward writing. Very definitely, he's always been my idol." Barry's life has not been all laughs, though. As Waters reported, "This humorist's background is rife with tragedy. Barry's father . . . and brother were alcoholics. His sister is an institutionalized schizophrenic. And his mother, who suffered chronic depression, committed suicide. Fortunately, most of this hit Barry after he grew up."

Barry was still relatively young—a "tiny geek with glasses," as he once put it—when he realized that making people laugh was what he enjoyed most. In 1965, when he was a senior at Pleasantville High School (near Armonk), he was voted class clown, an honor in which he still takes pride. Another of Barry's interests in high school was reporting, and he pursued that interest at Haverford College, in Pennsylvania, where he majored in English. "When I wrote for my high school and college newspapers, I pretty much made stuff up—lied," he confessed to Ross. After Barry, a member of Phi Beta Kappa, graduated from Haverford, in 1969, he "felt it would be fun to have a job like that where you could make stuff up and get paid for it, but there were no openings for making stuff up when I got out of college."

At the time, the Vietnam War was raging, but because his father was a minister and he had attended a Quaker college, Barry was able to obtain conscientious-objector status, and thereby avoided being drafted. He then got a job as a bookkeeper for the Episcopal Church national headquarters, in New York City. Though he found the job boring, it was preferable to fighting in the war, which he strongly opposed. "I was happy, because I knew guys who were getting shot," he told Glenn Garvin for *Reason* (December 1994). "Sometimes I can't believe this actually happened in this country."

In 1971, Barry moved to West Chester, Pennsylvania, where he joined the staff of a small suburban newspaper called the *Daily Local News.* "It was just like what you would think the *Daily Local News* would be," he told Jesse Birnbaum for *Time* (July 3, 1989). "I covered endless hearings. Our favorite verb was *air.* ZONERS AIR PLAN. HEARING AIRS ZONING. It was classic small-town journalism, and I really loved that job." He recalled to Ross that "the hot issues were sewage and zoning. Sewage was even hotter than zoning when I was there. . . . The result was that I wrote several years' worth of stories that nobody read but me, and sometimes even I didn't read all the way to the end of them."

After four years at the *Daily Local News*, Barry left the paper to become a writer for the Associated Press. He did not stay long, mainly because he hated it there. Creativity was discouraged, and he worked with people "whose idea of good writing was an ability to correctly abbreviate 'Third District Court,'" he told Waters. Barry's next job, at Burger and Associates, a consulting firm, was teaching "effective-writing seminars." "I'd lecture a bunch of chemists or engineers about the importance of not saying 'It would be appreciated if you would contact the undersigned by telephone at your earliest convenience,' and instead saying 'Please call me as soon as you can,' which was revealed wisdom to these people," he told Birnbaum.

For Barry, teaching the courses was a snap, and left him with "a lot of time on my hands." Another plus was that the work involved a lot of travel. This lifestyle contrasted sharply with his experience as a *Daily Local News*-man. "Working as a journalist, I had come to see the world in terms of the institutions I could quote—police, fire, courts, politics—things like that," he told Ron Chepesiuk for the *Quill* (January/February 1995). "In traveling, I got to see what people do with their lives as opposed to what journalists say they do. Journalists pretend their readers care who is on the school board when in truth they don't even know who's on it."

Such thoughts prompted Barry to consider writing a humor column, one that would be "about the mundane everyday stuff from an outsider's perspective." He eventually did just that, and submitted the completed column to the lifestyle editor of the *Daily Local News.* "The editor happened to be my wife," Barry recalled to Jean Ross, "and she put it in the paper." Thus began Barry's professional career as a humorist. "I started the column for $22 a week. It was usually very misleading, inaccurate, and often quite offensive and irresponsible," he told Birnbaum.

As it gained popularity, Barry's column was picked up by a California syndicate and began appearing in several small newspapers. A pivotal piece, at least in terms of the progression of his career, was one he wrote in 1980 about natural childbirth; it was based on his wife's experience of bringing their son into the world, and it appeared in the *Philadelphia Inquirer.* Barry recalled the thrust of the column for Streitfeld: "I said [natural childbirth] hurts, and the old method, where the man spent the time reading old copies of *Field and Stream* and the woman didn't wake up until the child was in the fourth grade, was better. That way, the only people involved besides the child were trained medical personnel."

The piece attracted the attention of Gene Weingarten, who had just been made associate editor of *Tropic,* a magazine published by the *Miami Herald.* "I had never read anything so funny and fresh," Weingarten told Kerry Luft for the *Chicago Tribune* (July 21, 1988). "I called [Barry] and found out who he was, some guy teaching businessmen how to write effective letters. I asked him if he was interested in writing regularly for us, for $400 a story." Sometime in 1983, Barry agreed to write for the *Herald.* One morning soon afterward, on a day he has said was one of the happiest in his life, he woke up and realized what he was doing. "What a thrill," he told Chepesiuk. "I could do what I like and make a living at it." In that same year, he stopped teaching.

Where Barry would live was a point of contention. Initially, the editors at the *Herald* had insisted that he move to Miami. Barry refused. He and his family wanted to remain in what they saw as the safety of suburban Philadelphia. "All I knew about [Miami] was people were occasionally struck by bales of cocaine falling from the sky," Barry told Judy Flander for the *Washington Journalism Review* (March 1989). However, he was required to make many trips to the city, and gradually, he warmed to the idea of settling there. He and his family eventually did, and since then, Barry has grown to love the city and its "Third World" charm, and Miami has provided him with a steady stream of comic material. "There's all these different groups—ethnic, age, religious, nationality," he told Streitfeld. "They come together in this one little place, and despite all their differences, they really hate each other. There's a lot of dynamism."

The same year he took the job at the *Herald*, Barry published his first book, *Taming of the Screw: Several Million Homeowners' Problems Sidestepped.* He has published, on average, one book per year ever since. *Babies and Other Hazards of Sex: How to Make a Tiny Person in Only Nine Months* came out in 1984, and was followed by two books in 1985, *Bad Habits: A One Hundred Percent Fact-Free Book* and *Stay Fit and Healthy Until You're Dead.* These were followed by two more in 1987, *Dave Barry's Guide to Marriage and/or Sex* and *Claw Your Way to the Top: How to Become the Head of a Major Corporation in Roughly a Week,* and one in 1988, *Dave Barry's Greatest Hits.* In its assessment of the last-named book, the *New York Times Book Review* called Barry "the funniest man in America," a writer who "elevates silliness to a level we haven't seen since Robert Benchley."

At the same time that Barry's book-writing career was taking off, his column was becoming ever more popular. By 1988, through the KNT News

Wire syndicate, it was appearing in 100 newspapers in the United States every week. Clearly, reading his books and columns—material that, in his words, strives to avoid being "useful or meaningful"—had become a necessary, often guilty, pleasure for millions of people.

But something strange (in his view, at least) was happening as well: Barry was gaining notice within the journalistic community. In 1987, he won the Distinguished Writing Award from the American Society of Newspaper Editors, and in 1988, he won the Pulitzer Prize for distinguished commentary. "Nothing I've ever written fits the definition 'distinguished commentary,'" Barry protested to Birnbaum. "But I can explain. The Pulitzer is judged by people who are undergoing two extremely stressful things at the same time. One, they're in New York City; and two, they're reading Pulitzer Prize entries, which are often written for the purpose of winning Pulitzer Prizes. . . . One of my entries was a vicious and unfair attack on New York City, and the other was a vicious and unfair attack on the Pulitzer Prizes. So they gave me the prize for distinguished commentary." Barry made similar comments to Garvin about his work as a whole: "I get credit for having insight and understanding—and I don't. I don't have any insight or understanding on anything about the government. All I think is that it's stupid—which is the one perspective that's almost completely lacking in Washington."

But perhaps Barry protests too much. Much of his writing does have a political bent, one of his favorite targets for ridicule being the U.S. government. On the other hand, when he is not criticizing a specific government inadequacy, Barry, whose political affiliation is libertarian, is often advising his readers to write their congressmen demanding that governmental action be taken—at great expense—to protect the public from exploding pop tarts or snakes in their toilets.

In 1989, Barry published *Dave Barry Slept Here: A Sort of History of the United States.* He wrote it, he told Birnbaum, "because high school textbooks stink. . . . I'm dumping on the whole idea that we need to make our kids smarter, by putting out a book that will clearly not do that." In Barry's version of American history, Abraham Lincoln's log cabin "consisted entirely of one single log"; the First Amendment guarantees the right of religious groups, "no matter how small or unpopular, to hassle you in airports"; and, for simplicity's sake, all important events are said to have occurred on October 8. The next year, Barry published *Dave Barry Turns 40,* which stayed on the *New York Times* bestseller list for 24 weeks. This was followed by *Dave Barry Talks Back* and *Dave Barry's Only Travel Guide You'll Ever Need,* both in 1991. He based *Dave Barry Does Japan* (1992) on his experiences with his family as "ignorant foreign water buffalos" in Japan; in the book, he concludes, "despite the gulf, physical and cultural, between the United States and Japan, both societies are, in the end, made up of people, and people everywhere—when you strip away their superficial differences—are crazy."

The CBS situation comedy *Dave's World* was based on Barry's life as depicted in two of his books, but otherwise he had no association with it. "I thought that sounded like a great idea, in the sense that I would have to do nothing," he told Sarah Lyall of the *New York Times* (July 1, 1993). "'You will mail me a check and I will do nothing,' I thought, and that had great appeal to me as a business concept." The show starred Harry Anderson as a humor columnist named Dave Barry, and ran for three seasons beginning in 1993. Early on, Barry felt the need to clarify that in real life he is not surrounded by wacky characters, as depicted on *Dave's World.* "The wack portion of your life tends to decline in later years," he told Lisa Schwarzbaum for *Entertainment Weekly* (November 5, 1993). "I'm probably the wackiest friend any of my friends has, and that's only because of what I do for a living. I periodically have to engage in wackiness for professional and tax-deductible reasons."

Recycling one of his own catchphrases, Barry titled his next book *Dave Barry Is* Not *Making This Up* (1994). He turned to a favorite subject for *Dave Barry's Complete Guide to Guys: A Fairly Short Book* (1995). "In Barry-verse, guys are immature, appetite-driven, uncommunicative, and vastly entertained by bodily emitted noises; they invented business travel, the office betting pool, and bungee-jumping," Wayne N. Garth (possibly not a real name) wrote in *Booklist* (April 1, 1995). "A little earthy, a lotta fun, these sophomoric musings maintain the reputation of the bombastic booster of balderdash." *Dave Barry in Cyberspace* (1996) found the author pondering the computer age and the information superhighway. From the outset, Barry decided that the IBM-compatible computer is far superior to the Macintosh. "The main reason we have computers," he wrote, "is so that we can be tormented by them. We don't want some wussy 'user-friendly' computer: We want a challenge." In *Dave Barry's Book of Bad Songs* (1997), Barry, himself a perennially frustrated musician, took aim at some of the most hated pop music in recent history, as selected by readers of his column. "MacArthur Park," with its famous line about leaving a cake out in the rain, was deemed especially bad. In late 1997, Dave Barry published *Dave Barry Is from Mars and Venus,* a collection of musings, none of which has anything to do with Mars, Venus, or the theories of John Gray (the author of *Men Are from Mars, Women Are from Venus* [1992] and other such books). In contrast, Barry's latest book, *Dave Barry Turns 50* (1998), is largely about Dave Barry turning 50.

One of the more interesting projects Barry has been involved with was the novel *Naked Came the Manatee* (1997). He joined 12 other authors (among them his fellow *Herald* staff writer Carl Hiaasen and the novelist Elmore Leonard), each of whom wrote one chapter of a crime story set in south Florida. (Barry's chapter comes first.) From time to time, Barry collaborates with another group of writers (among them Stephen King and Amy Tan) in a band called the Rock Bottom Remainders.

Barry's first marriage, to Elizabeth Lenox Pyle, ended in divorce. Since 1996, he has been married to Michelle Kaufman. As for his oft-criticized hairdo, he has said that he is doing the best he can with what he was given. Dave Barry has been running for president of the United States of America since 1991.

Selected Books: *Taming of the Screw: Several Million Homeowners' Problems Sidestepped*, 1983; *Babies and Other Hazards of Sex: How to Make a Tiny Person in Only Nine Months*, 1984; *Bad Habits: A One Hundred Percent Fact-Free Book*, 1985; *Stay Fit and Healthy Until You're Dead*, 1985; *Dave Barry's Guide to Marriage and/or Sex*, 1987; *Claw Your Way to the Top: How to Become the Head of a Major Corporation in Roughly a Week*, 1987; *Dave Barry's Greatest Hits*, 1988; *Dave Barry Slept Here: A Sort of History of the United States*, 1989; *Dave Barry Turns 40*, 1990; *Dave Barry Talks Back*, 1991; *Dave Barry's Only Travel Guide You'll Ever Need*, 1991; *Dave Barry Does Japan*, 1992; *Dave Barry Is* Not *Making This Up*, 1994; *Dave Barry's Complete Guide to Guys: A Fairly Short Book*, 1995; *Dave Barry in Cyberspace*, 1996; *Dave Barry's Book of Bad Songs*, 1997; *Dave Barry Is from Mars and Venus*, 1997; *Dave Barry Turns 50*, 1998; with Edna Buchanan, Elmore Leonard, Carl Hiaasen, and others: *Naked Came the Manatee*, 1997

Suggested Reading: *Chicago Tribune* V p7 July 21, 1988, with photos; *Entertainment Weekly* p41 Nov. 5, 1993; *New York Times* C p1 July 1, 1993, with photos; *Newsweek* p60+ Dec. 16, 1991, with photos; *Quill* p18+ Jan./Feb. 1995; *Reason* p25+ Dec. 1994, with photos; *Time* p68+ July 3, 1989, with photo; *Washington Journalism Review* p35 Mar. 1989, with photo; *Washington Post Book World* p15 Mar. 13, 1988, with photo; *Contemporary Authors* vol. 134, 1992

Steve Granitz/Retna Ltd.

Barrymore, Drew

Feb. 22, 1975– Actress. Address: c/o Michaels, Wolfe, & Tencer, 9025 Wilshire Blvd., Suite 450, Beverly Hills, CA 90211

Twenty-three-year-old Drew Barrymore has already experienced the sorts of highs and lows that have marked the careers of many an older performer, including some of her relatives in the famous Barrymore acting dynasty. She has acted in "B" movies, blockbuster hits, and television series; posed nude in magazines; done a series of risqué blue-jean commercials; and, perhaps most famously, overcome problems with alcohol and drug addiction that began during her preteen years. She has been sober for nearly 10 years, and although her recent films have not always been critical or box-office successes, reviewers consistently praise her skill as an actress.

Drew Barrymore was born on February 22, 1975 (some sources give February 20 as her date of birth), in Los Angeles, into a family known for both its thespian talent and its personal difficulties. Her grandfather was the famous stage actor John Barrymore, a notorious alcoholic who died a pauper, and her great-aunt and great-uncle, Ethel and Lionel Barrymore, were two of America's most distinguished actors in the first half of the 20th century. Her father, John Drew Barrymore, is an emotionally troubled recluse with whom Drew has little contact; he and Drew's mother, Ildiko Jaid Barrymore, separated before Drew was born. Ildiko Barrymore abandoned her own acting career to function as her daughter's manager—a move far from problem-free for Drew.

As an infant, Drew was a chubby, blond, cherubic child who family friends insisted should "get into commercials." However, according to Todd Gold, the co-author of Drew's confessional memoir, *Little Girl Lost* (1990), her mother (who seems to prefer being called simply Jaid of late) was reluctant to pursue that line of work on her daughter's behalf. She relented after a friend, without Jaid's knowledge, sent the baby's picture to an agent, and the 11-month-old Drew was called to audition for a dog-food commercial. Drew enchanted everyone at the audition and got the job, and a year and a half later, as a favor to a friend, Jaid allowed the toddler to take a role (as a boy) in a made-for-television movie called *Suddenly Love*. After that, the die was cast. As she recalled in *Little Girl Lost*, Drew was just four years old when she told her mother, "I really want to act. I like it so much."

Drew first appeared in a feature film in *Altered States* (1980), in the minor role of the protagonist's daughter. Her film career began in earnest two years later, when she was cast as Gertie in Steven Spielberg's science-fiction fantasy *E.T.: The Extra-terrestrial* (1982), which won five Oscars and was nominated for five more. *E.T.* turned out to be one of the most popular films of all time, and it catapulted Drew to stardom (though she won no awards). The money she earned allowed her mother to quit her day job.

Throughout the 1980s, Barrymore continued to work steadily, appearing in feature films and a few television movies. In *Firestarter* (1984), she played a leading role as a little girl with the psychic power to start fires at will. Though the film, based on the Stephen King novel of the same name, received only lukewarm reviews, it boosted her toward "cult status" as a star, according to Hank Gallo of the *New York Daily News* (May 10, 1984). That same year, in *Irreconcilable Differences* (1984), she played a child who wants to "divorce" her neglectful parents, a role with which, she has said, she strongly identified. For this performance, Barrymore received a Golden Globe nomination for best supporting actress.

With both critical recognition and her growing celebrity, Drew was now a genuine child star, and she slipped easily into the stereotypical Hollywood lifestyle. Accompanied by her mother, she attended parties, publicity events, and clubs, enjoying the glamorous atmosphere even though she was nearly always the youngest person in attendance. She was often seen at nightclubs and parties late into the night: "E.T.'s pal, seven, parties till 3," read a gossip-page headline in the *New York Daily News* (November 22, 1982). In her autobiography, Drew recalled, "I loved it for the same reason I hated school. I belonged. If for no other reason than I was Drew Barrymore, the celebrity, I was part of it." At school, because of her movie-star status, she felt alienated from her classmates; at home, she felt that she lacked a "normal" nuclear family. Only the camaraderie she found on film sets and the excitement of show-business functions made her feel as if she belonged. As she noted in *Little Girl Lost*, the two experiences were strikingly similar: "Only one situation came close to substituting for work—the clubs and parties my mom and I attended on weekends. They were as near to make-believe as a nine-year-old could find."

But Drew was not content to remain the one pretender at the parties, and she soon started smoking, sneaking sips of her older friends' drinks, and experimenting with drugs. At first, she hid her behavior from her mother. Eventually, though, as her drinking and drug use escalated, she was unable to hide it, and her relationship with her mother began to deteriorate. This was perhaps exacerbated by Jaid's new role as her manager. Drew began to feel (wrongly, Jaid claimed) that her mother valued her only for the money her acting brought in, and that she resented Drew's success. Drew's home life became increasingly miserable, with the 11-year-old actress defying her mother's attempts to control her, sometimes by staying out for days at a time with friends.

Drew first used cocaine when she was 13. Like many addicts, she initially believed she would be able to resist its allure if she so chose, but she was mistaken. Before long, she found herself compelled to use increasing quantities of the drug. Her downward slide culminated in a screaming match in which she ordered her mother out of the house. Already at the end of her rope, Jaid had earlier contacted an old friend of Drew's, a former "partner in crime" who was now, after a two-month stay in a rehab hospital, off drugs completely. Unbeknownst to Drew, her mother and her friend were about to drag her off to the hospital.

At the ASAP Family Treatment Center, in Van Nuys, California, Drew attended numerous therapy sessions and 12-step meetings with other teenage patients, as well as family therapy sessions with her mother. As she recalled in *Little Girl Lost*, she gradually overcame her feelings of resentment, made friends, and found herself "touched" by the program. But because of a prior commitment to a film shoot in Nevada, she spent only 12 days in the hospital. She satisfied her commitment to the production and returned to ASAP two months later, only to leave again, against medical advice, after a six-day stay. This time, her acting career required her to be in New York City, where, after more than two months of sobriety, Drew yielded to her craving for cocaine and immediately fell back into her bad habits. She and a friend stole Jaid's credit card and used it to fly from New York to Los Angeles, with the intention of continuing on to Hawaii. But in Los Angeles, while packing (and snorting more cocaine), they were apprehended by two private agents her mother had hired, and Drew was returned—in handcuffs—to the hospital.

This time, Drew's therapist insisted that she make her recovery her top priority. Drew was forced to admit that she had hit bottom, and she was not permitted to leave the hospital for any reason. By dint of hard work, she made much progress, and on December 21, 1988, after a three months' stay, she was discharged. When the *National Enquirer* threatened, days before her release, to break the story (ultimately, the tabloid did, on January 3, 1989), Drew decided to go on the offensive by telling her story herself. She chose *People* as the vehicle for her confession, and worked with the writer Todd Gold, who later co-authored *Little Girl Lost*. By going public, Barrymore hoped to limit untruths about, and distortions of, her experience; she also wanted to help other troubled young adults. As she wrote in the *People* (January 16, 1989) article, "These days, it's pretty hard being a kid."

At around the same time the *People* cover story hit the newsstands, Drew returned to acting, filming a television movie (on location at ASAP) about teenage drug abuse. She called the film "pretty accurate," and it seemed to herald a new, happier chapter in her life. But it was not to be: In March 1989, she fell off the wagon again by smoking pot, and on the Fourth of July, following an agonizing period of worsening depression and plummeting self-esteem, she attempted suicide, by cutting her wrists. Drew explained to Ann Trebbe of *USA Today* (January 31, 1990), "It was a cry for help. I was just in a lot of pain, and I felt like I wasn't getting attention from anybody." She returned to ASAP and stayed for another three months.

For a few years, Barrymore did not act professionally, though not for lack of trying. According to Mary Murphy in *TV Guide* (August 29, 1992), "She was turned down for dozens of parts because she was either too old or too young." In *Vogue* (June 1993), Barrymore was quoted as saying, "People wouldn't touch me; they just thought I was some loser drug addict." In 1992, having taken control of her career from her mother the year before, she resurfaced, appearing in no less than five feature films, one made-for-TV movie, and a short-lived television drama series called *2000 Malibu Road*. Of her big-screen appearances in 1992, *Poison Ivy* and *Guncrazy* received the most critical attention, though not all of it was positive. "Hollywood's 17-year-old comeback kid," as Karen Thomas dubbed her in *USA Today* (May 12, 1992), played a treacherous teenage siren in *Poison Ivy*, which received thoroughly mixed reviews, as did Barrymore's performance. Roger Ebert of the *Chicago Sun-Times* (May 29, 1992) wrote that Barrymore was not "even slightly capable" of delivering a convincing performance as Ivy, the "devious Lolita." But in the opinion of Hal Hinson of the *Washington Post* (May 30, 1992), Barrymore gave a "solid, deeply felt" performance. In *Guncrazy*, Barrymore played Anita, a wayward teenager who falls in love with an ex-convict (James LeGros). In a profile of Barrymore for the *New York Times* (March 7, 1993), Bernard Weinraub noted that her performance was "lavishly praised by critics," among them Vincent Canby, who wrote in the *New York Times* (January 27, 1993) that she was "enchanting to watch, both angelic and monstrous."

Barrymore took on another Lolita-like role in 1993, when she portrayed the title character in the ABC-TV movie *The Amy Fisher Story*, a fact-based drama about the eponymous Long Island, New York, teenager who was convicted of first-degree assault after shooting the wife of her 36-year-old lover in the head. That TV movie and two others that were also based on the case all aired within the space of one week; Barrymore's drew the highest ratings, according to a report in the *New York Times* (January 5, 1993).

After *The Amy Fisher Story*, Barrymore lent her talents to a string of feature films, most notably *Boys on the Side* (1995), in which she co-starred with Whoopi Goldberg and Mary-Louise Parker, and *Mad Love* (1995), in which she starred opposite Chris O'Donnell. Though neither film was a box-office smash, critics largely commended Barrymore's performances. One reviewer of *Boys on the Side* approvingly noted her "vivacious presence," and Stephen Holden of the *New York Times* (May 26, 1995), in a positive review of *Mad Love*, praised her as a "charismatic young actress."

In 1996, Barrymore appeared briefly in Wes Craven's horror movie *Scream*, and had a more prominent role in Woody Allen's musical comedy *Everyone Says I Love You*. The latter movie received varied reviews—one critic called it "the best film Woody Allen has ever made," and another called it "the worst of the writer-director's 26 movies"—but Barrymore's portrayal of Skylar, the fickle girlfriend of a wealthy New Yorker, was widely praised. In *Time* (December 9, 1996), in a typical assessment, Richard Schickel called her performance "wonderfully surprising."

In 1998, Barrymore received good notices for her performance opposite Adam Sandler in *The Wedding Singer*. The nostalgic comedy is about a singer (Sandler) in a second-rate wedding band who finally finds true love in the form of Julia (Barrymore), a waitress he meets after his fiancée jilts him. Barrymore's most recent project is *Ever After* (1998), a new version of the Cinderella story set in 16th-century France, in which she has the lead role. A reviewer for *People* (August 10, 1998) called the film "one of the unexpected delights of the summer," and praised Barrymore as "delectable." Barrymore has also ventured into film production, with Flower Films, a company she cofounded in 1994.

Drew Barrymore was briefly married, in 1994, to Jeremy Thomas, a Welsh bar owner. She lives in California.

Selected Films: *Altered States*, 1980; *E.T.: The Extraterrestrial*, 1982; *Firestarter*, 1984; *Irreconcilable Differences*, 1984; *Cat's Eye*, 1985; *Far From Home*, 1989; *Guncrazy*, 1992; *Motorama*, 1992; *No Place to Hide*, 1992; *Poison Ivy*, 1992; *Waxwork II: Lost in Time*, 1992; *Wayne's World 2*, 1993; *Bad Girls*, 1994; *Boys on the Side*, 1995; *Everyone Says I Love You*, 1996; *Scream*, 1996; *The Wedding Singer*, 1998

Selected Television Shows: *Bogie*, 1980; *Babes in Toyland*, 1986; *Sketch Artist*, 1992; *2000 Malibu Road*, 1992; *The Amy Fisher Story*, 1993

Suggested Reading: *Biography* p30+ Apr. 1998, with photos; *Interview* p59+ July 1992, with photos; *New York Daily News* p73 May 10, 1984, with photo, Entertainment p29+ Feb. 5, 1990, with photos; *New York Times* II p13+ Mar. 7, 1993, with photos; *People* p71+ Jan. 16, 1989, with photos, p57+ Jan. 29, 1990, with photos; *TV Guide* p16+ Mar. 25, 1989, with photos, p17+ Aug. 29, 1992, with photos; *USA Today* D p1+ Jan. 31, 1990, with photo, D p6 May 12, 1992, with photos; *Vogue* p170+ June 1993, with photos; Barrymore, Drew, and Gold, Todd. *Little Girl Lost*, 1990

Courtesy of the Evan Bayh Committee

Bayh, Evan
(BYE)

Dec. 26, 1955– Former governor of Indiana. Address: c/o Baker & Daniels Associates, 300 N. Meridan, Suite 2700, Indianapolis, IN 46204

"In this state, he walks on water," an Indiana University pollster once said about Evan Bayh, a former governor of Indiana who is running for the U.S. Senate in the 1998 election. "The worst Republicans can say is that he stole their ideas." Bayh chalked up some impressive achievements during his two terms as governor, from 1989 until 1997. When he left office, Indiana had not had a general tax increase in nearly a decade, and the state coffers registered a surplus of about $1.8 billion. In addition, the number of people on welfare had declined, and the number of new jobs in the state had increased. Prohibited by state law from seeking a third gubernatorial term, Bayh is currently the odds-on favorite to win the Senate seat that his father, Birch Evans Bayh Jr., held from 1963 until 1981.

Like his father, Evan Bayh is tall, good-looking, articulate, and charming. But unlike his father, who was a leading Great Society liberal, the younger Bayh espouses fiscally conservative policies coupled with moderate positions on social issues. "I've never been very comfortable with political labels," he told Jerry Gray for the *New York Times* (August 27, 1996). "I believe in balancing the budget, because it is a precondition for a more compassionate society." Married to a lawyer with whom he has twin sons, Bayh is considered by many pundits to have the apple-pie image and solid political credentials necessary to make him a leading contender for national office.

An only child, Evan Bayh was born Birch Evans Bayh III on December 26, 1955, in Terre Haute, Indiana. He was "swaddled in politics," as one writer put it: His mother, Marvella (Hern) Bayh, was the daughter of the former Indiana governor Matthew E. Welsh, and at the time of his birth, Evan's father, Birch Bayh, was serving as a state representative in Indiana. In 1962, Birch Bayh was elected to the U.S. Senate, and the family moved to Washington, D.C., where Evan attended the prestigious St. Alban's School. "Government and public issues were what we talked about around the dinner table," the younger Bayh recalled to Jerry Gray.

As a youngster, Bayh was often introduced to the politicians and dignitaries who conferred with his parents. One of his fondest childhood memories is of the day he met Harry Truman at the former president's home in Independence, Missouri. The six-year-old Evan managed to sit still for nearly an hour; finally, he interrupted the adults to urgently announce that he had to go to the bathroom. "As my mother turned three shades of crimson," Bayh recalled to Gray, "Truman arose, took me by the hand, and said, 'You know, son, I do, too. Let's go.'"

Birch Bayh made two unsuccessful runs for the Democratic nomination for president. He dropped out of contention in 1972, after Marvella Bayh was diagnosed with breast cancer. By then, Evan was in high school. After he graduated, he enrolled in Indiana University, where he earned a B.S. degree in business economics, in 1978. The following year, his mother, a woman of great verve, intelligence, and political instincts, died, at the age of 46. "My mother had a major influence on my life," Bayh told Barbara Brotman for the *Chicago Tribune* (March 17, 1996). "Many people said that if she had lived in a different time, she would have been the U.S. senator."

Bayh continued his education at the University of Virginia, where he studied law. He dropped out for a semester in 1980 to run his father's campaign for a fourth term in the Senate. Birch Bayh lost that election to Dan Quayle (who was then 33 and who, eight years later, was elected vice president of the U.S.). Birch Bayh was one of seven liberal Democrats who were swept aside in 1980, the year in which voters overwhelmingly rejected the incumbent president, Jimmy Carter, a Democrat, and sent Ronald Reagan, a conservative Republican, to the White House. The loss embittered the younger Bayh, who thought his father was eminently more qualified to serve than Quayle. But he eventually came to accept that what had happened was a part of the political process. "Although I was terribly disappointed, [I began to think] politics was something I might be interested in," he was quoted as saying in the *Los Angeles Times* (August 27, 1996).

After the 1980 election, Evan Bayh continued his law studies; in 1981, he earned a J.D. degree. He returned to Indiana and began practicing law at the Indianapolis firm of Bingham, Summers, Welsh & Spilman. In 1986, having decided that he was ready for the political arena, he ran for Indiana secretary of state. He won "despite cracks that he had spent so little of his life in the state, he didn't have an Indiana driver's license," as one writer noted.

But grumbling from GOP leaders about Bayh's elite Washington, D.C., upbringing didn't seem to have much of an effect on his popularity with Indiana's voters. He proved to be an extremely appealing candidate, and after only two years as Indiana's secretary of state, he ran for governor. "Bayh ran what even Republicans concede was a brilliant campaign, keeping his opponent, Lieutenant Governor John Mutz, on his heels over taxing and spending," Michael Tackett reported in the *Chicago Tribune* (November 27, 1988). "In effect, Bayh ran as a [fiscal] conservative, but advanced such issues as health care, day care, and education that appealed to independents." By capturing 53 percent of the vote, Bayh beat Mutz, and thus became the first Democrat in 24 years to be elected Indiana's chief executive. When he took office, in January 1989, he became, at age 32, the youngest governor in the nation.

Bayh's victory was all the more remarkable because, on Election Day 1988, the state's voters had chosen the GOP presidential ticket—George Bush and Dan Quayle—in a landslide, and had also reelected Republican senator Richard Lugar by a wide margin. Bayh "is an extremely charming young man," John Walls, a Republican and the president of the state chamber of commerce, told Tackett after the election. "He has a considerable amount of charisma, and this is a relatively new factor in the office of the governor in Indiana. My guess is we will be hearing nationally a lot of Evan Bayh."

Bayh proved to be an extremely popular governor, and in 1992, he was reelected, with nearly 63 percent of the vote—the largest margin of any governor in modern Indiana history. He "governed eight years without a general tax increase; in fact, the state has cut taxes," Dennis Farney reported in the *Wall Street Journal* (December 20, 1996). "Indiana's welfare rolls are at a 24-year low, in good measure as a result of welfare reforms he has backed. Aid to Families with Dependent Children caseloads have dropped nearly 30 percent since January 1994, the sharpest decline in the nation. At the same time, he has increased education spending every year. And he has taken the lead in landing such job-creating plants as a $1 billion United Airlines maintenance center and a $700 million Toyota Motor Corp. truck-assembly plant."

Bayh also won high marks from feminists for appointing an usually high number of women to top jobs in his administration. In 1996, a year before he left office, half of Indiana's major state agencies were run by women; the national average at about the same time was about 25 percent, according to Women Executives in State Government, as cited by Barbara Brotman. "I've always believed in hiring the best people, and a good number of them have been women," Bayh told Brotman. "I'm of an age where I'm accustomed to being around accomplished, professional women."

Bayh was criticized by some Republicans for his cautious approach to governing and his seeming unwillingness to attack some of the state's most pressing social problems, including the lack of detention space for juvenile offenders. "He didn't spend his political capital, he banked it," Michael McDaniel, the chairman of the state's Republican Party, told Dennis Farney. But as Farney pointed out in his *Wall Street Journal* article, Bayh had to share power with a GOP-controlled state legislature, and "culturally conservative Indiana isn't a good market for ambitious 'visions' from either party."

Bayh was chosen to give the keynote address at the 1996 Democratic National Convention, which endorsed Bill Clinton and Al Gore for second terms in the White House. His impending role brought him a spate of national publicity, as several news organizations profiled him and examined his record as governor. Several political pundits speculated that Bayh had been tapped for the speech to counter Republican attempts to paint all Democrats as tax-and-spend liberals. Bayh introduced himself at the convention as someone from "the heartland, a place were values run deep and love of family and country is strong"—cornerstones, he said, of the policies of the administration of Bill Clinton.

After leaving the governorship, in 1997, Bayh resumed practicing law, as a partner at Baker & Daniels Associates in Indianapolis. But it was widely assumed that he would mount a challenge for the Senate seat his father had held before losing it to Dan Quayle. (After Quayle was tapped for the vice presidency, U.S. representative Daniel R. Coats was appointed to complete Quayle's term. Coats was elected in his own right in 1990, won a full term in 1992, and then, in 1997, he announced that he wouldn't seek reelection.) Bayh spent months organizing a campaign and raising funds before officially announcing his candidacy for the Senate in February 1998. He was heavily favored to beat his Republican opponent, Paul Helmke, the mayor of Fort Wayne, and on Election Day, November 3, 1998, he won handily.

Evan Bayh has been married since 1985 to Susan Bayh, a lawyer, who has been described as "a perfect meld of the best of Hillary Rodham Clinton and Tipper Gore." Susan Bayh has taught environmental law at Butler University, in Indianapolis, and does a weekly report on parenting for an Indianapolis TV station. On November 9, 1995, the Bayhs became the parents of twin boys, Birch Evans Bayh IV (nicknamed Beau) and Nicholas Harrison Bayh. A very proud father, Bayh has often been photographed with his sons, and he weaves his concerns about their future into many of his political speeches.

Suggested Reading: *Chicago Tribune* p9 Aug. 26, 1996, with photo; *New York Times* A p10 July14, 1998, with photo; *New York Times* (on-line) Aug. 27, 1996; *USA Today* A p9 Aug. 27, 1996, with photo; *Wall Street Journal* A p18 Dec. 20, 1996; *Who's Who in America,1998*

BBC

Beckett, Wendy

Feb. 25, 1930– British art critic; nun. Address: c/o BBC TV Centre, Wood Lane, London W12 7RJ, England

Sister Wendy Beckett, who has been a nun for 50 years and an art critic for nearly 20, has been an unlikely celebrity in Great Britain since 1991, when she appeared in a television documentary about the British National Gallery. She took the United States by storm in the fall of 1997, with her five-part, five-hour series *Sister Wendy's Story of Painting*, which aired on Public Broadcasting Station networks nationwide. On both sides of the Atlantic, her appeal derives in large measure from her insightful, plainspoken, and often passionate commentary on the works of art she chooses to discuss. Indeed, Sister Wendy—as she is fondly called by her fans—clearly views art with reverence and awe. As she told Martin Wrote for the *London Observer* (May 8, 1994), "When you are talking about art, you are talking about God indirectly; all experience of art is an indirect experience of God." She has also won fans by avoiding needlessly vague and esoteric art-speak—a practice that has also made her the target of criticism from some purists, who have accused her of dumbing-down art criticism and pandering to the masses. This is a concern that Sister Wendy has acknowledged and, simultaneously, politely dismissed. As she told Christopher P. Winner for *USA Today* (February 25, 1997), "Many people feel I am not really equipped to understand art, that I am not educated enough to speak to people in elitist languages, but don't you see—that's the point!"

In the opinion of many, yet another source of Sister Wendy's popularity is her utter lack of inhibition when discussing the sexual subtext in some works of art. For example, of the two figures in Stanley Spencer's *Self-portrait with Patricia Preece*, she once said, "I love all those glistening strands of his hair, and her pubic hair is so soft and fluffy." And in *Sister Wendy's Story of Painting*, she described the male bison rendered by cave painters as "great balls of male erotic fury, ready to explode on one another." In the view of Frank Bruni of the *New York Times* (September 30, 1997), "The incongruity of such passionate, and often sensuous, statements coming from a hunched, bespectacled, 67-year-old nun is the secret to much of Sister Wendy's charm and success." For her part, the nun is baffled by the reaction to much of her commentary. As she told Fred Barbash for the *Washington Post* (March 18, 1997), "I use the words that come naturally. I haven't any idea of areas of danger or misunderstanding. I'm absolutely astonished and bewildered to find people commenting on my delight in a naked body. Never, ever, has anyone suggested that parts of the body were not quite right, that God made a mistake, that they should be passed over. It's appropriate to comment on everything in the painting. I'm not going to deny God's glory by pandering to narrow-mindedness."

Sister Wendy can be as disarmingly frank when discussing her own life as she is when talking about works of art she loves. She was born Wendy Beckett on February 25, 1930, in South Africa, and she was raised in Edinburgh, Scotland, where her family moved when she was two. Her father was a bank clerk who later became a physician. She attended a Catholic boarding school, and from an early age, knew that she wanted to be a nun. She told Marshall Sella for *the New York Times Magazine* (January 26, 1997), "I have no faith, because I've never experienced doubt. Faith is to believe what you do not know. I'm like a singer with perfect pitch—only what I was given was an abiding and constant sense of what God is." In 1945, when she was 16, she joined the Sisters of Notre Dame, an order of teaching nuns, and when she took her vows, she adopted the appellation Sister Michael.

"I was 16 and silly," she admitted to Fred Barbash. "My idea of being a nun was that I was going to spend a life praying. And with incredible stupidity, I entered with the sisters who are teaching, never realizing that this meant I would have to be a teacher."

The order turned down her request for permission to lead a contemplative life, and, in 1950, it sent her to Oxford University, in England. For four years, she lived in a nun's hostel and studied literature under a strict rule of silence that forbade her to converse with other students. Despite this restriction, she excelled in her studies, finished at the top of her class, and was awarded a Congratulatory First by her department. A professor at Oxford, J. R. R. Tolkien, who achieved celebrity for his books *The Hobbit* and *The Lord of the Rings*, wanted her to stay on and teach, but she returned to her order. She attended a teachers' college in Liverpool, then returned to South Africa in 1954 to teach. She stopped teaching 15 years later, when she began suffering epileptic attacks. By then, she had gained the title of reverend mother.

In 1970, the Vatican granted Sister Wendy permission to pursue a life of solitude and prayer—what is known in Roman Catholicism as "the contemplative life of a Consecrated Virgin." After returning to England, she moved into a small, leaky trailer on the grounds of a Carmelite monastery in the forests of East Anglia near Norfolk. There, for over 20 years, she maintained an austere daily routine with very little human contact. Her day, which started at 3 a.m., included seven hours of prayer. Once daily, another nun brought her meals (she ate only two a day) and took her laundry. During the 1970s, she translated the sermons of a medieval English prelate, John of Ford, from Latin into English.

In 1980, Sister Wendy obtained permission to study art. When not in prayer, she pored through art books and postcard reproductions, steeping herself in art history. In the late 1980s, she decided to use her knowledge of art to earn money for the Carmelite order. She told Alan Riding for the *New York Times* (September 1, 1997), "After a bit, my conscience niggled me because we have to earn our living as nuns. I thought: 'I can't just go on looking at things. I'd better write a book.'" It was thus that she launched her second career, as an art critic.

Her first book, *Contemporary Women Artists*, was published in 1988. It led to writing assignments for magazines and newspapers. Other books followed, and in 1991, she came to the attention of Nicholas Rossiter, a producer at the British Broadcasting Corporation, who asked her to do a documentary on the British National Gallery.

The documentary launched Sister Wendy's third career, as a television personality, and it gave her the opportunity to finally see firsthand the works of art she had studied for years as reproductions. Working with neither script nor Teleprompter, and simply standing in front of paintings and describing her reactions on camera, she captured the fancy of British television audiences. Dressed in the habit long traditional in Roman Catholic women's religious orders, with large eyeglasses, protruding teeth, and an often comical difficulty pronouncing her "r's"—she pronounces "r's" as "w's"—she seemed a peculiar television host, but she proved to be a phenomenal success. Her eccentricity, passion, and gift for storytelling apparently helped ordinary viewers to experience the drama and tension in each work of art that she discussed.

Thanks to the success of the documentary, in 1992 Sister Wendy was commissioned to do a six-part series for the BBC called *Sister Wendy's Odyssey*. The series, packaged in 10-minute installments, made her a pop-culture icon in Britain. It drew 3.5 million television viewers and became the most successful BBC arts program since *Civilisation*, the 1970s series hosted by Kenneth Clark, a renowned British authority on art and one-time director of the British National Gallery.

In 1994, Sister Wendy did another documentary, called *Sister Wendy's Grand Tour*, a 10-part series that was also packaged in 10-minute installments. The series took Sister Wendy throughout Europe, to museums and monasteries, for the benefit of television viewers. In a telling sign of her growing popularity, her agent negotiated a raise in her fee from the BBC from £1,200 to £10,000.

Her third art special, *Sister Wendy's Story of Painting*, based on her book *The Story of Painting*, aired in 1997. During the 100 days that it took to film the series, which was packaged in 10 30-minute segments, the nun traveled 30,000 miles in 12 countries and visited cathedrals, museums, and galleries. No matter where she was, she attended daily Mass, as had been agreed to in her contract. Guiding viewers through great eras of Western art, the "art nun" focused on works ranging from the prehistoric Lascaux cave paintings, in France, to masterpieces by Picasso and pop-art creations by Andy Warhol. The series aired first in Great Britain, and then, in the fall of 1997, in the United States, where it received strong reviews. In the *New York Times* (September 6, 1997), Walter Goodman wrote, "Like a true agent of charity, Sister Wendy gives generously of her infectious blend of common sense and reverence and joy."

When not filming a television series, Sister Wendy leads a life mostly of solitude and prayer. In 1994, she replaced her leaky, uninsulated trailer, which had cost £50 in 1970, with a newer, though again secondhand, model; this one has a built-in bathtub. Her earnings from books and television go to the Carmelite convent, which runs a hospice for children on its grounds.

Speaking with her distinctive wit of the burdens of her newfound fame, Sister Wendy told the *Milwaukee Journal Sentinel* (July 29, 1997, on-line), "I have the great chore of answering letters. If any of the viewers of this series really want to be kind to me, they must send me a letter without their address on it, [so] I don't have to answer it."

Selected Books: *Contemporary Women Artists*, 1988; *Sister Wendy's Grand Tour*, 1996

Selected Television Shows: *Sister Wendy's Odyssey*, 1991; *Sister Wendy's Grand Tour*, 1994; *Sister Wendy's Story of Painting*, 1997

Suggested Reading: *New York Times* C p11 Sept. 1, 1997, I p15 Sept. 6, 1997, B p3 Sept. 30, 1997; *New York Times Magazine* p22+ Jan. 26, 1997, with photos; *USA Today* D p1 Feb. 25, 1997; *Wall Street Journal* A p1 Feb. 23, 1994; *Washington Post* C p1 Mar. 18, 1997, with photo

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Courtesy of Ogilvy & Mather

Beers, Charlotte

July 26, 1935– Chairman emeritus of Ogilvy & Mather Worldwide. Address: c/o Ogilvy & Mather Worldwide, 309 W. 49th St., New York, NY 10019

Known for her incisive mind, quick wit, and forthright manner, Charlotte Beers is one of the female pioneers in the exceptionally competitive field of advertising. She was widely considered its most powerful woman during the early to mid-1990s, when she was chief executive officer and chairman of Ogilvy & Mather Worldwide. Under her leadership, the firm's billings grew to more than $7 billion. In addition, Ogilvy & Mather saw the return of several big-name clients, among them American Express and Shell. Since 1997, Beers has been chairman emeritus of the company, having handed over her titles of CEO and chairman to Shelly Lazarus.

A native of Texas who has never forgotten her roots, Beers has a reputation for winning people over with her Southern charm. "Yes, I call CEOs 'honey,' but to me, that's wry Texas humor," she was quoted as saying in *Fortune* (August 5, 1996). "I'm likely to say the most outrageous thing in the room—to liven things up." Beers started her business career doing market research for Uncle Ben's rice. She quickly rose up the ranks to become a brand manager. By the end of the 1970s, she was hired away to work at the Chicago office of J. Walter Thompson, the advertising agency she had worked with on the Uncle Ben's account. After becoming a senior vice president at Thompson's, her career stalled, so Beers moved on to the Chicago-based firm Tatham-Laird & Kudner (now known as Tatham Euro RSCG), where she became chief operating officer and eventually CEO. During her 10 years at Tatham, the earnings of the firm tripled. An extremely hot property in the early 1990s, Beers was courted by several international agencies before being offered the top job at Ogilvy & Mather, one of the largest advertising companies in the world. Prior to winning the appointment, Beers endured a seven-hour interview by David Ogilvy, the legendary founder of the firm. He eventually endorsed her selection, reportedly writing to the company's board, "She has a first-class brain, she is a glutton for work, and she has great charm."

Born Charlotte Lenore Rice on July 26, 1935, in Beaumont, Texas, Charlotte Beers is the daughter of Glen and Frances (Bolt) Rice. Her father was a cowboy from Montana who later worked for the oil industry in Lafayette, Louisiana, and Houston, Texas, where Beers was raised. She attended Baylor University, in Waco, Texas, where she earned a bachelor's degree in mathematics in 1957. After graduation, she was hired to teach algebra to petroleum managers in the oil fields of southeastern Texas. Seeking a more challenging career, in 1959 she took a job as a consumer research supervisor at the giant food company Mars, Inc., in Houston, where she worked on market research for Uncle Ben's rice. By then, she had married Donald C. Beers.

After her daughter was born, Beers cut back on her work schedule for three years before returning to work full-time. "Business saved me," she told William Meyers for the *New York Times* (March 10, 1985). "I didn't go back to work because I needed the money, but because nothing was happening at home. It was much more fun analyzing plant capacity than drinking coffee with the girls." In 1966, Beers was promoted to brand manager. This was a major achievement in the "old boys'" network of advertising; she was one of only a few women in the country at that time to rise that far in the field. As a brand manager, Beers launched Uncle Ben's long-grain and wild rice with 23 herbs and seasonings. But a problem with the product arose: The herbs and seasonings had been added to the product in the form of "a little ball that, when the rice was cooked, dissolved harmlessly into the pan," she recalled to Stuart Elliott for the *New York Times* (September 8, 1996). Customers were not pleased. "Women all over the country mailed me those balls back and said, 'Look what I found in my rice.'" Fully aware that her job was in jeopardy, Beers solved the problem by having the flavorings packaged in a sealed packet. The product was a success, and Beers kept her position. Still, some three decades later, the memory lingers. "I can still talk about converted rice longer than anyone would want to listen," she was quoted as saying by Susan Mahoney in *Town & Country* (January 1993).

In 1969, Beers was recruited by J. Walter Thompson, the advertising agency representing Uncle Ben's, to work in its Chicago office as an account executive—an appointment that represented yet another blast through the glass ceiling for a woman in advertising. Wayne Fickinger, the Thompson executive who hired her, was more than willing to give her a chance. "I saw right away that Charlotte had a computer for a brain," Fickinger told Meyers. "I needed help, and I didn't care whether she wore a dress or pants." Beers quickly became known at Thompson for her hard work, aggressive manner, and ability to turn on her Southern charm at opportune moments. By the mid-1970s, she was managing the advertising accounts for Kraft Foods, Oscar Mayer, Gillette, and Sears, Roebuck, and had been named the first female senior vice president in Thompson's 106-year history.

Beers's tenacity as an account executive was demonstrated by her work on the Sears tools account. When she first took it over, in 1974, the men on the Sears marketing team were skeptical that a woman would know enough about hardware to generate effective ads. To prove them wrong, Beers studied the inner workings of a power drill. Then she summoned the Sears men into her office, and she won them over by taking the drill apart and putting it together again. The campaign Beers eventually directed for the company was successful. In appreciation of her efforts, Sears executives presented her with a wooden-handled hammer, which she has kept in her office as a memento ever since.

By the late 1970s, Beers had expected to advance even further at Thompson and be named head of the Chicago office. When that didn't happen, she was openly disappointed. She has speculated that the firm's top brass was put off by her "maverick personality"; others have told sources that her failure to win another promotion was due to sexism. In 1979, Beers moved on to Tatham-Laird & Kudner, a mid-sized ad agency in Chicago, where she became chief operating officer within several months. "Charlotte was the best man for the job," Jerry Birn, then Tatham's CEO, told Meyers. "With her logical mind and her take-charge attitude, I thought she could give us a lift." At the time, Tatham was suffering from a shaky client base, mounting financial problems, and low morale among employees. For two years, Beers worked 18-hour days and six-day weeks, and after that, things at the company began to turn around. As a reward, she was promoted to CEO, in 1982.

Beers stayed at the helm of Tatham for 10 years. During that time, the company chalked up remarkable earnings, according to Bernice Kanner in *New York* (December 14, 1992): "Profit margins were twice the industry norm, and in that decade, billings nearly tripled, to $325 million, as Procter & Gamble, several Ralston Purina brands, and Nestlé Stouffer's, among others, moved more business to Tatham. Beers orchestrated TLK's merger with the French agency RSCG in 1988. [In 1991], Tatham/RSCG merged again, with Eurocom, to become Tatham Euro RSCG."

By the early 1990s, Beers had become one of the most highly respected talents in advertising. In February 1992, after she announced her resignation from the Tatham group, several international firms began competing for her services. "I feel I've been sequestered in one secret restaurant after another," Beers told Stuart Elliott for the *New York Times* (April 10, 1992) about the recruiting process. In April 1992, she accepted an offer to become chairman and CEO of Ogilvy & Mather Worldwide, and thus became responsible for a $5.4 billion company with about 8,000 employees in 270 offices around the world. (At Tatham, she had directed 275 workers in the firm's single office.)

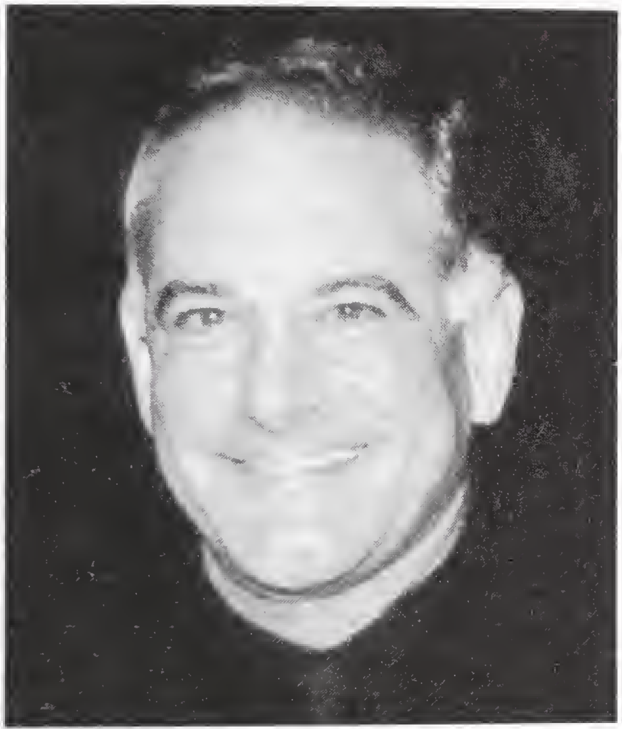
Ogilvy & Mather was not a happy place when Beers arrived at the firm's New York City headquarters. The company had been acquired in a hostile takeover in 1989 by the WPP Group of Great Britain, and in the ensuing years, key account executives had quit and big-name clients had taken their business elsewhere. "A lot of people thought Charlotte should have her head examined for going to Ogilvy," Martin Sorrell, the CEO of WPP, was quoted as saying in *Fortune*. "And most people thought I was crazy to hire her."

A lifelong workaholic, Beers rolled up her sleeves at Ogilvy. Traveling all around the world, she visited about 50 clients in two months. "As a woman, I got in to see people quickly," she said in *Fortune*. "They were curious about me." As a result of her efforts, American Express, a $60 million client, returned to Ogilvy, and Jaguar decided to open an account. Others, among them Shell and IBM, soon followed. "Charlotte's tough and all business, but she delivers," Bill Connell, a former Procter & Gamble executive, told Bernice Kanner. "She's able to bring her tremendous intellect to bear in accountable ways. She's a great listener who gets inside a client's head to analyze what's been done before and how to capitalize on it."

By 1996, Ogilvy & Mather's billings had risen to $7 billion, up $2 billion since Beers had become CEO. In September of that year, she gave up her title of CEO to Shelly Lazarus, a longtime Ogilvy employee. It was the first time that the day-to-day leadership of a giant ad agency was passed down from one woman to another. In April 1997, Beers relinquished her title of chairman as well. She is now chairman emeritus. She also does independent consulting work.

Charlotte Beers has been married and divorced twice. Tall, slender, and youthful-looking, she was described by Susan Mahoney as having a "let's-get-down-to-business demeanor tempered by a warm laugh that is pure Texas." One of her favorite advisers on contemporary trends is her daughter, who works as a chef in New York City.

Suggested Reading: *New York* p18+ Dec. 14, 1992, with photo; *New York Times* F p6+ Mar. 10, 1985, with photo, D p1 Apr. 10, 1992, with photo; *Town & Country* p30+ Jan. 1993, with photo; *Who's Who in America, 1998*



Jeff Slocomb/Outline

Berendt, John

Dec. 5, 1939– Writer. Address: c/o Random House, 201 E. 50th St., New York, NY 10022

In 1982, John Berendt, a longtime resident of New York City and columnist for *Esquire*, found himself wanting to take a break from the city's fast pace, and, lured by unusually low domestic air fares, arranged a weekend getaway to Savannah, Georgia. He immediately fell in love with the city's architecture, muggy climate, and languorous pace. He took a strong liking, too, to its residents, and especially their penchant for storytelling, their sense of history, and their pride. "I found all this material just lying around. People here just love to talk," Berendt told Ken Ringle for the *Washington Post* (February 24, 1994).

Berendt's empathy for the people of Savannah, combined with his suspicion that he had stumbled across some interesting material for a book, led him to take up residence in the city for five years—from 1985 until 1990. During those visits, he listened carefully to his new friends' stories, and through his willingness to help folks with any errand or chore, he gradually gained the status of an insider. "Once they found out I was interested in all this Savannah lore, they volunteered everything," he told Ringle. "I'd drop by in the afternoon to chat. . . . [My hosts would] mix drinks and start telling stories," he continued, describing a typical interview. "Then . . . there'd be more drinks and more stories as the sun went down. The talk would continue as it grew darker and darker. Finally, there'd be just these mouths moving in the darkness."

Among his many other observations, Berendt came to understand that there are significant differences between the mannerisms of northerners and southerners. "The North is so cut and dried," he told Ringle. "What you did yesterday is who you are today. But down here you're the accumulation of everything you've ever done. And [all] your family has ever done. And it's all so rich! . . . All the stories and discussions carry the past along with them." Berendt explained that a northerner might say, for example, "Before going out, Mrs. Jones put on her coat." In the same situation, a person from Savannah was more likely to say something like, "Before going out, Mrs. Jones put on the coat her third husband gave her before he committed suicide." "You may never learn any more about the husband," Berendt added, "but you sure know a lot more about Mrs. Jones."

Berendt's hunch that his experiences might find their way into a book proved to be correct, and in 1994, he published his first book-length work, *Midnight in the Garden of Good and Evil.* The book quickly became a bestseller, and as of mid-March 1998, it had remained on the *New York Times* nonfiction bestseller list for more than three years, had been issued in 24 foreign editions, and had sold more than 2.5 million copies in hardcover in the U.S. alone. It has also been adapted for the silver screen; directed by Clint Eastwood and starring Kevin Spacey, the film version was released in 1997.

What most readers seem to find most appealing about *Midnight in the Garden of Good and Evil* are its characters, whom Berendt based on people he had met in Savannah. Lady Chablis, for instance, is an African-American drag queen to whom Berendt would often give rides; in his book, she became what Ringle described as "a sort of bitchy Greek chorus, commenting on Savannah and its citizens." Other memorable characters from the book are Luther Driggers, a depressed local inventor who claims to have enough of a potent pesticide to contaminate the city's entire water supply, and threatens to do so; Driggers's lover, the faded beauty queen Serena Dawes, who has taken to wearing dark green nail polish and boas; Minerva, a for-hire occultist who casts hexes and dabbles in voodoo; and Joe Odom, a slippery entrepreneur who gives tours of Savannah's grand old mansions. Berendt also included anecdotes about the poet Conrad Aiken and the songwriter Johnny Mercer, both natives of Savannah who are buried in the picturesque Bonaventure Cemetery. The cemetery, a section of which appears in a photo on the book's jacket, plays an important part in the book, as a setting for some of the action and an eerie point of orientation for the whole story.

After unhurriedly introducing readers to various characters in the first half of his book, Berendt focused, in the second half, on the murder trials of Jim Williams, a wealthy antiques dealer and socialite who has been accused of killing his 21-year-old lover, Danny Hansford. ("A walking streak of sex," as one of Hansford's girlfriends describes him in the book, Hansford was the object of amorous advances from both men and women.) Williams is the only man in the state of Georgia to be tried four times for the same crime. He was convicted twice (and spent two years in jail), endured a mistrial, and won acquittal by convincing a jury that Hansford had attempted to shoot him first.

Of the thousands of books that are published in the United States every year, *Midnight in the Garden of Good and Evil* is among the few that have achieved both critical success and bestsellerdom. Among the many critics who praised the book was Glenna Whitley, who wrote in the *New York Times Book Review* (March 20, 1994), "Berendt's writing is elegant and wickedly funny, and his eye for telling details is superb. In recounting the tale of Williams's trials, he frequently veers off and includes overheard conversations, funny vignettes, and bits of historical and architectural data—a method that a lesser observer might have botched but that works wonderfully here. [It] might be the first true crime book that makes the reader want to call a travel agent and book a bed and breakfast for an extended weekend at the scene of the crime." *Midnight in the Garden of Good and Evil* was a finalist for the Pulitzer Prize for general nonfiction in 1995.

The categories in which people have placed Berendt's unusual bestseller range from true crime to travel to nonfiction novel. Berendt himself, however, has maintained that there is no accurate way to classify it. "It's not really a travel book, but there's travel in it; and it's not really a true-crime story, but there's a murder in it," he told Kristine F. Anderson for the *Writer* (January 1998). "The bookstores don't know where to put it. When it comes off the bestseller list, it will probably be impossible to find." And while everything in the book grew out of the author's experiences in Savannah, Berendt added a disclaimer at the end in which he admitted that he had taken "certain storytelling liberties" regarding his characters and the chronology of events. In interviews, he has revealed that the conversation in which he learned about the murder of Danny Hansford from Lady Chablis never actually took place. Some students of contemporary American culture, as well as a number of critics, have cited his book as an example of what they see as a growing tendency in books and the media to blur the fine line between fact and fiction.

In Savannah, where it has become known as simply "the book," *Midnight in the Garden of Good and Evil* was extremely well received; more copies of the book have sold there, proportionate to its population, than in any other U.S. city. Irma Harlan, a native of Savannah and the director of the Savannah regional public library, told Ringle, "[Berendt] could have come down here from New York and done a real sleazy job on the city with the same material. But in a strange way, this book is a kind of celebration of Savannah." Berendt's book has been credited with giving the Savannah tourist industry a potent shot in the arm. "I think it's great," Berendt told Laura T. Ryan for the *Syracuse [New York] Herald American*. "I don't feel like I just came to Savannah, took something, and left. . . . The money [from tourism] certainly . . . helps smooth any ruffled feathers."

John Berendt was born in Syracuse, New York, on December 5, 1939. Both of his parents are writers, although neither wrote for a living, and he has said that they instilled in him a great love of literature. Under her maiden name, his mother, Carol (Deschere) Berendt, wrote *Small World* (1951), an account of her family's transition from urban to suburban living. His father, Ralph Berendt, worked for many years as a salesman for an industrial paint company; now 89, he is writing his first book, a theoretical work that questions the big-bang theory of the creation of the universe.

Berendt graduated from Nottingham High School, in Syracuse, in 1957. He attended Harvard College, in Cambridge, Massachusetts, where he majored in English literature and worked on the *Harvard Lampoon*. His outstanding work on that publication attracted the notice of editors at *Mademoiselle*, a monthly magazine for young women published by Condé Nast, and they asked Berendt, along with others at the *Lampoon*, to produce a parody of *Mademoiselle* as the July 1961 issue of *Mademoiselle*. After his graduation from Harvard, Berendt moved to New York City and began working toward a master's degree in English at Columbia University. He abandoned that pursuit to accept an offer from another publication, *Esquire*, a men's magazine, which hired him as an associate editor. In 1982, after a brief foray into the field of television production and a three-year stint as the editor of *New York* magazine, Berendt returned to *Esquire* as a columnist. He continued working with that magazine regularly until 1994.

Berendt has said that his experience as a columnist provided him with technical skills that proved useful when he wrote his book. But writing a full-length work, he discovered, required a different approach and provided him with different satisfactions. "As a columnist, I was skimming the surface of everything," he told Kristine Anderson. "I did something different every month and could never go into depth on anything. I yearned to wallow in something." After Berendt began to put his growing collection of Savannah lore into book form, he became thoroughly engrossed in the project. "I started as soon as I got up and often worked until late at night. I didn't have any routine, but I wrote, read, edited, and did research, or talked with people about ideas every day." After attempting to write in the third person, Berendt settled on narrating the book in the first person, thus, in effect, enabling his reader to traipse through Savannah by his side. He also told Anderson that, unlike many other writers, he didn't make a detailed outline, because the work kept changing. He did, however, keep "laundry lists" of the many remarkable things that he wanted to include.

His enthusiasm for his project notwithstanding, writing *Midnight in the Garden of Good and Evil* was not as easy as its easy-to-read style might suggest. And although, as a noted columnist, Berendt could have gotten a publisher's advance to support himself during the seven years that he worked on the book, he chose not to seek one. "I didn't want to have to meet a deadline or owe anyone money," he told Anderson. Instead, Berendt continued to produce his monthly *Esquire* column and to write annual reports for corporations.

Berendt has said that he never dreamed that his book would remain a national bestseller for so long, or even that it would become a bestseller. "I was hoping for critical acceptance," the author told Brian Lamb for *C-SPAN.org* (September 28, 1997). "First, I wanted people to say—or critics to say, 'Yeah, it's a book. This man, who writes columns and magazine articles, has written a book.' Then I hoped they would say, 'It's a good book,' and possibly, 'It's a very good book.' But I wasn't really thinking of sales. . . . It didn't occur to me to even hope for that."

"A lot of people tell me I should not even bother writing another book, that I'll never be able to achieve the same level of success," Berendt told Ryan. Nevertheless, he is currently researching his next project, which will also be a true story and will be set in Venice, Italy. "Just say I'm working on a story like the *Aspern Papers* [by Henry James]," he said.

John Berendt, who lives on the Upper West Side of Manhattan, in New York City, still visits Savannah frequently.

Selected Works: *Midnight in the Garden of Good and Evil: A Savannah Story*, 1994

Suggested Reading: *New York Times* I p12 Mar. 20, 1994; *Washington Post* C p1 Feb. 24, 1994, with photos; *Writer* p17+ Jan. 1998

Berger, Samuel R. "Sandy"

Oct. 28, 1945– U.S. National Security Adviser.
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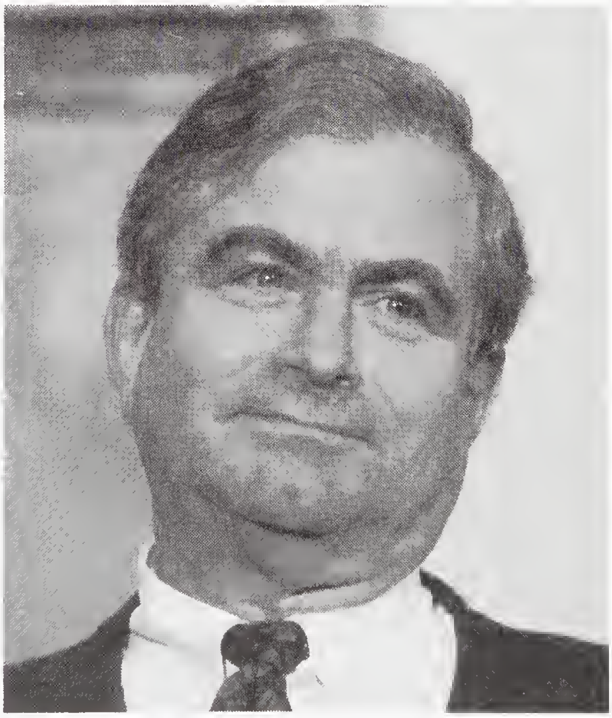
Win McNamee/Archive Photos

When he was appointed deputy adviser on national security affairs by President Bill Clinton, in 1993, some people in Washington, D.C., thought Samuel R. Berger's major qualification for the job was that he was an "FOB" ("Friend of Bill"). Berger and Clinton have been friends since they worked together on the 1972 presidential campaign of George S. McGovern. However, Berger soon proved the skeptics wrong, by demonstrating an in-depth knowledge of U.S. interests abroad and an astute awareness of the impact that domestic politics can have on foreign-policy decisions. After his reelection to the presidency, in 1996, Clinton promoted Berger to national security adviser, replacing Anthony Lake. Berger meets with Clinton every weekday morning at 9:15 to brief him on events that have taken place overseas. He also attends meetings of the National Security Council, an inner-Cabinet group made up of the president, vice president, and secretaries of state and defense. Drawing on his experience as an international trade lawyer and state department official in the administration of President Jimmy Carter, Berger works toward building a consensus among colleagues. He likes "to get the job done with the least amount of damage," a friend told an interviewer in 1993.

Samuel Richard "Sandy" Berger was born on October 28, 1945, in Sharon, Connecticut, and grew up in Millerton, a small town in upstate New York. His father died when he was a young boy. He attended Cornell University, in Ithaca, New York, where he earned a B.A. degree in 1967, and then went on to Harvard Law School, in Cambridge, Massachusetts, where he received a J.D. degree, cum laude, in 1971. More interested in government and politics than in practicing law, Berger moved to Washington, D.C. (where he was admitted to the bar in 1971), to work as a legislative aide to Senator Harold E. Hughes of Iowa and Congressman Joseph Resnick of New York.

Resnick had begun an investigation into the American Farm Bureau Federation, a powerful and controversial advocacy group, but his efforts were eventually thwarted by the bureau's friends in Congress. Berger decided to conduct an investigation on his own. One product of that investigation was his muckraking book *Dollar Harvest: The Story of the Farm Bureau* (1971), in which he concluded, as a reviewer for *Choice* (October 1971) noted, "that the Farm Bureau's constant lobbying against meaningful social legislation, and its failure, as the country's largest rural organization, to point out the extent of rural poverty have meant that the bureau has been a detriment rather than an aid to preserving the family farm. [Berger's] case is a convincing one."

In 1972, Berger left Capitol Hill to become a speechwriter for George McGovern, the Democratic candidate for president that year. McGovern's liberal politics and strong opposition to the United States' involvement in the Vietnam War attracted many young people to his cause. Although intellectually in tune with the so-called "flower children" of his generation, Berger did not look or act like many of his contemporaries. "He was always the guy with the briefcase," John D. Podesta, who was then the deputy White House chief of staff and an old friend of Berger's, told John F. Harris of the *Washington Post* (July 7, 1997). Berger, who traveled with McGovern during the campaign, has a particularly vivid memory of a rally in San Antonio, Texas. On that day, he met a tall young man wearing a white suit that made him look like Colonel Sanders, of Kentucky Fried Chicken fame. The man was Bill Clinton, who was serving as McGovern's Texas coordinator. He and Berger hit it off, and they have been "real friends" ever since, as a senior Clinton aide told J. F. O. McAllister for *Time* (January 11, 1993). "You can see the affection when they're in the room together."

After McGovern lost the election, Berger went to New York City to become a legislative aide to Mayor John V. Lindsay. A year later, Lindsay left office, and Berger accepted a position at the Washington, D.C., law firm of Hogan & Hartson. He practiced law until 1977, when he joined the administration of President Jimmy Carter, as deputy director of the policy-planning staff at the Department of State. He was involved in a wide variety of international economic, security, and foreign-policy matters. The director of the staff was Anthony Lake, for whom Berger would eventually work again, in the Clinton White House. One of Berger's duties at the State Department was, for a time, to write speeches for Secretary of State Cyrus Vance. "He writes very clearly, simply, eloquently, in primary colors rather than purple," Lake remarked to McAllister. Berger was convinced that "Carter's presidency was undermined by the unceasing attacks on Vance by Carter's national security adviser, Zbigniew Brzezinski," according to McAllister. That observation reinforced his inclination, years later, when serving in the Clinton White House, to foster cooperation among colleagues and a team approach to policy decisions.

In 1980, after Carter lost his reelection bid to Ronald Reagan, Berger left government service and returned to Hogan & Hartson, where he became a partner and was named director of the law firm's international trade group. Among the company's clients were the governments of Poland and Japan and a trading agency in China. Meanwhile, Berger had kept in touch with Clinton, who had been serving as governor of Arkansas since 1978 (except for the years 1981 and 1982); the two would occasionally meet for dinner in Washington as well as at gatherings of the Renaissance Group, which convenes in South Carolina at the end of each year to discuss public-policy issues. In 1987 and again in 1991, Berger was among a small group of friends who urged Clinton to run for president.

After Clinton entered the 1992 presidential race, Berger took a leave of absence from his law firm to join Clinton's campaign as a senior foreign-policy adviser. "Sandy provided a comfort level on a subject on which [Clinton] was manifestly uncomfortable," a White House aide told John F. Harris. Berger eventually persuaded Anthony Lake to join the team, and together, they helped Clinton shape his campaign positions on foreign policy and defense issues. They also recruited experts to brief the candidate on such subjects as international economics and military policy.

After the election, Clinton asked Berger to oversee the transition from the Bush administration on matters relating to foreign policy and national security. There was talk at the time that the president-elect would appoint Berger as his national security adviser. It was finally decided that the more seasoned Anthony Lake would take the top post, and that Berger would serve as his deputy. Although some foreign-policy experts expressed concern that Berger's experience was too limited for him to be effective at the National Security Council, he proved otherwise, by immersing himself in the details of U.S. policy abroad. He also proved adept at gauging the domestic impact of the administration's foreign-policy decisions, as Jim Hoagland noted in the *Washington Post* (August 8, 1996): "When Clinton needs a political judgment about how a foreign-affairs decision will play at home or needs to be sure that a policy will be implemented with full attention to the domestic fallout, he often turns to Berger, the man in the shadows." Hoagland called Berger "an unheralded but central figure" in the White House.

During Clinton's 1996 reelection campaign, Berger was a member of the president's strategy group, which met every week or so to discuss how things were going and set an agenda for the days ahead. This raised some eyebrows in Washington, because, traditionally, members of the National Security Council have not been part of political campaigns—not openly, at least. In an interview several months after the election, Berger defended his participation in the sessions. "I think it was useful to have someone from the foreign-policy side to have some understanding of what the basic themes and context of the campaign was," he told Alison Mitchell of the *New York Times* (April 21, 1997). "Not that that influenced how the president spoke about foreign policy and how much he spoke about foreign policy." On the stump during the campaign, Clinton often pointed to the bipartisan approach he had taken on overseas matters, noting that when his opponent, Bob Dole, served as majority leader of the Senate, he had more or less approved the White House's actions in Bosnia and Herzegovina, Mexico, the Middle East, and China.

A month after his November 1996 victory, Clinton announced a series of changes in his national security team. He named Madeleine K. Albright as secretary of state, William Cohen as secretary of defense, Anthony Lake as director of the Central Intelligence Agency, and Berger as national security adviser, replacing Lake. (The appointments of Albright and Cohen were subsequently confirmed by the Senate; Lake withdrew his name after questions about his qualifications surfaced. Berger's appointment did not need Senate approval.) At a December 5th news conference during which he named the four appointees, Clinton hugged only one in front of the cameras—his old friend Berger. "We have known each other since we were about half our present age . . . ," the president told reporters. "I have looked to him for advice and counsel on foreign policy and on many other issues as well over the years."

Upon taking over his new job, Berger, a well-known workaholic, immediately assumed a full agenda. He "ordered a review of the principles guiding Clinton's second-term foreign policy," John F. Harris reported. "Among the goals he identified were integrating Eastern and Western Europe without provoking new tensions with Russia; encouraging more open trade; improved shared defenses against 'transnational threats' like terrorism and drug trafficking; and encouraging a 'strong, stable Asia Pacific community,' a policy Clinton seeks to promote by stressing cooperation with China over trade rather than confrontation over human rights." During the first half of 1997, Berger personally lobbied GOP leaders on Capitol Hill to help win passage of two key foreign-policy measures: a treaty banning the use of chemical weapons, and the extension of most-favored-nation trade status to China.

Another well-publicized assignment Berger had was the establishment of new rules to limit the access of the Democratic National Committee (DNC) to his staff and to screen foreign visitors to the White House. Berger's action was in response to a controversy that had erupted about the propriety of some of the meetings Clinton had had during the 1996 campaign with foreign visitors who were connected to Democratic donors. In April 1997, Berger announced that the national security council would conduct background checks of all foreigners invited to the White House if requested to do so by the president's chief of staff. He also said that James B. Steinberg, his deputy, would be the only member of the National Security Council who would be permitted to have contact with the DNC. On September 11, 1997, during a rare appearance by a national security adviser before the Senate Governmental Affairs Committee, Berger testified about the new screening procedures. Asked by the committee chairman, Fred D. Thompson of Tennessee, about the "really unbelievable string of events" in which "many questionable characters" were allowed access to the White House, Berger replied that until he had instituted the new rules, only an "informal" system had existed for the National Security Council to review foreign nationals and others with foreign interests. "We did not have this on our radar screen," he told the committee. While acknowledging that there had been errors, he praised his predecessor, Anthony Lake, for setting the "right tone," and added, "What I want to do is take that tone and build a system around it so there is clarity with respect to procedures."

Berger views one of his principal duties in the White House as "forging agreement among the members of Clinton's own foreign-policy team," as John F. Harris put it. "Within the administration, they are known as the 'ABC Club'—for Albright, Berger, Cohen—and they meet several times a week, for informal lunches and formal meetings with specific agendas." A particularly sticky issue in recent months has been a disagreement between Albright and Cohen over how long U.S. troops ought to stay in Bosnia and Herzegovina, with Cohen favoring an American withdrawal, as planned, in June 1998, and Albright advocating an extension. In a speech at Georgetown University in September 1997, Berger said that the situation in Bosnia and Herzegovina "remains on a tightrope" and that the gains made there for peace were "not irreversible, and locking them in will require that the international community stay engaged." Berger's comments were interpreted as part of a strategy to prepare the public for a decision by Clinton to extend the troops' mission for several years. That decision was announced in December 1997.

Sandy Berger lives in Washington, D.C., with his wife, Susan Harrison Berger. The couple have three children: Deborah, Sarah, and Alexander. In the rare recreational breaks he takes from his 15-

hour workdays, Berger likes to play in a rotisserie baseball league; with his son, he manages a team called the Berger Kings. He also enjoys going on golf outings, on which he carries two cellular telephones (in case the battery of one wears down).

Selected Books: *Dollar Harvest: The Story of the Farm Bureau*, 1971

Suggested Reading: *New York Times* D p6 Dec. 6, 1996, with photo, A p9 May 18, 1998, with photo; *Time* p20 Jan. 11, 1993, with photo; *Washington Post* A p1+ July 7, 1997, with photos; *Who's Who in America, 1998*

Rich LaBranche/ESPN

Berman, Chris

May 10, 1955– Sportscaster. Address: c/o ESPN, ESPN Plaza, Bristol, CT 06010

Did you ever hear of the baseball stars George "Taco" Bell, Bert "Be Home" Blyleven, Fred "Crime Dog" McGriff, or Wally "Absorbine" Joyner? If you have, then you are undoubtedly acquainted with the work of Chris Berman, the popular, ebullient sports anchor for the cable-television network ESPN, who is famous for making up nicknames for players. Berman is the first to admit that the nicknames are corny, but he believes that they are one key to his reputation as an accessible, unpretentious kind of fellow—as one writer put it, "the guy you'd probably want to have a beer with." "The hardest thing to do in our business is break down that barrier between [the viewer and the announcer], between 'We're not real' and 'We could be sitting with you in your living room,'" he told Bob Rubin for *Inside Sports* (August 1990). "To a lot of people, we're not real. We're just on the air, inanimate objects, like a picture in a frame. Click, we're there. Click, we're gone. This name thing—I sort of think it makes me more human."

Berman started at ESPN in 1979, just one month after the cable channel was established at its Bristol, Connecticut, headquarters. "We started with three dishes," he told Mark Goodman for *People* (January 11, 1993). "Two to pick up signals and one to eat off." Then only 24 years old, with just two years of local sportscasting under his belt, Berman's duties at ESPN included a 2:30 a.m. shift on the wrap-up show *SportsCenter*. He got fan mail from fathers bottle-feeding their infants. "Back then, I was being used as a night-light," he remarked to Franz Lidz for *Sports Illustrated* (March 26, 1990). During one early-morning broadcast, he got a little giddy, and one of the goofy nicknames he had made up in college slipped out—either Frank Tanana "Daiquiri" or John Mayberry "R.F.D." "I remember continuing with the show, reading what I was supposed to be saying and all the time thinking, 'Did I really say that?'" he told Rubin. "Meanwhile, the cameraman's laughing so hard the picture's shaking and the producer's laughing in my ear, so I figured it couldn't have been too bad."

As ESPN grew, so did Berman's duties. He is currently the cable network's premier National Football League (NFL) studio host, *SportsCenter* anchor, and baseball commentator. He knew he had become famous, he has said, when, in the mid-1980s, ballplayers who hadn't gotten a "Berman name" would demand to know why. The players returned the favor by giving him nicknames of their own. ("Ethel Merman" Berman, coined by the former Kansas City Royals star George Brett, is probably the most popular, but he prefers Chris "I'll Never Be Your Beast of" Berman.) Around ESPN, the six-foot, five-inch, 250-pound sportscaster is known as Boomer.

Christopher Berman was born on May 10, 1955, to Jim Berman, a mechanical contractor, and Peggy Berman, a magazine researcher. He and his younger brother, Andy, grew up in Rye, New York. As a child, he "practiced play-by-plays and commercials in front of my mirror," he told Goodman. While at Brown University, in Providence, Rhode Island, Berman worked as a broadcaster at the campus radio station. After graduating, in 1977, with a B.A. degree in history, he was hired as a disc jockey at WERI, in Westerly, Rhode Island. In 1978, he moved over to WNVR radio in Waterbury, Connecticut, and the next year, he got his first television job, as weekend sports anchor at WVIT-TV in Hartford, Connecticut. Then he heard about a new, all-sports cable channel—ESPN—that needed announcers. He applied, and took the job even though it didn't pay much. "That was OK," he told Lidz, "because the hours weren't any good, either."

Berman's relaxed on-air presence, as well as his encyclopedic knowledge of sports, put him on the fast track at ESPN. After only a few years at the network, he was hosting all NFL-related programming, including *NFL GameDay*, a weekly Sunday morning pre-game show; *NFL PrimeTime*, a Sunday evening show of the day's game highlights; and coverage of the NFL draft. In 1987, when ESPN acquired the right to carry NFL contests on Sunday nights, Berman was tapped to call the games. Since 1990, he has also served as a play-by-play commentator for ESPN's major-league baseball games. He also hosts *Baseball Tonight*, the network's nightly wrap-up of highlights, news, and features.

Berman has occasionally been criticized for "being too much of a fan and not enough of a journalist," as Neil Cohen noted in *Sport* (June 1992). Cohen cited the example of Berman's 1990 interview with Joe Montana, the star quarterback of the San Francisco 49ers, which occurred right after the revelation in the media that "over the previous 10 years, three NFL quarterbacks had tested positive for cocaine but had received no counseling or treatment." "Some said Berman let Montana off too easy," Cohen reported. In his defense, Berman told Cohen, "Look, the audience trusts you to give whatever information is necessary, but I think, sometimes, people go overboard to muckrake where there's no muck."

In September 1995, Berman hosted what he has described as the "biggest event" in ESPN's history—the game between the Baltimore Orioles and California Angels in which Cal Ripken of the Orioles broke the record that Lou Gehrig had set by appearing in the most consecutive games in baseball history. President Bill Clinton joined Berman in the broadcast booth in the third inning to discuss the much-heralded milestone. At the end of the interview, Clinton told the sportscaster, "I'm disappointed I didn't get some sort of a fancy nickname." A stunned Berman replied, "I didn't think it was presidential to give you a nickname." Between innings, he admitted to viewers that he had "missed a three-footer" (an easy putt in golf) and said that he actually *had* had a nickname in mind: Bill "In Like" Clinton.

In addition to coining nicknames, Berman is known for other trademark shtick, including thunderously announcing "FUM-ble" when a football player drops the ball, and repeating "back—back—back—back—back . . . " when an outfielder backpedals (usually in vain) to catch a long fly ball before it goes over the fence for a home run. "I hear the cry 'back—back—back—back . . .' every time I walk through an airport," Berman told Goodman. "But, hey, I always knew there were a lot of folks like me out there, people who really care about the games."

Chris Berman lives in Connecticut with his wife, Kathy, and their children, Meredith and Douglas. He won the CableACE Award as best sports host in 1990, 1992, and 1994, and was part of the *SportsCenter* team that won an Emmy Award in 1990. He has turned down offers to leave ESPN for "more money and less work," as he has put it, from NBC, among other networks. He explained why to Neil Cohen: "When I was a kid, my dream was to do play-by-play for the San Francisco Giants. They were my team. . . . My other goal—in college, when I really started thinking about what I wanted to do—was to be Brent [Musberger], to be the pulse of all of football. Well, I do them both here [at ESPN]." Moreover, he pointed out, unlike ABC, CBS, and NBC, each of which broadcasts only certain sports events, ESPN covers "everything, if it's your event or not! You're not limited to what the big boys spend. All the events are ours."

In a conversation with Bob Rubin, Berman gave other reasons for staying with ESPN. "If you work for the big networks, you have to compromise your ideals," he said. "My whole reputation is based on having a good time. If I appeared on NBC only once a week, the nicknames and references to rock-'n'-roll might seem contrived. If I lost my free-wheeling quality, who would I be?"

Suggested Reading: *Inside Sports* p14+ Aug. 1990, with photos; *People* p63+ Jan. 11, 1993, with photos; *Sport* p17+ June 1992, with photo; *Sports Illustrated* p36+ Mar. 26, 1990, with photos; *Who's Who in America, 1998*

Bezos, Jeff

(BAY-zohs)

1964(?)– Founder and CEO of Amazon.com, Inc.
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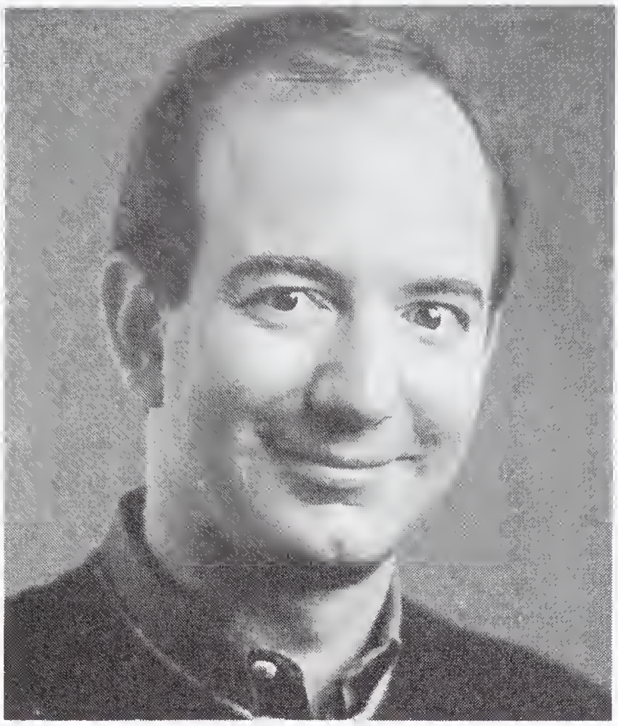
There may or may not have been a time when bookstores were tweedy, cozy places devoted to art and ideas rather than commerce, but even if there was, that time is long past: With the advent of gigantic "superstores," in the late 1980s, the characteristics of bookselling have changed dramatically. And today, in the late 1990s, with more and more consumers using the Internet, yet another new breed of bookstore—the "virtual" bookstore—has appeared, and is further transforming the way books are sold.

Annual sales estimates suggest that the most successful of these virtual bookstores is Amazon.com (which, in proper Internet parlance, is pronounced "Amazon dot com"). Like many high-tech companies in the Pacific Northwest, it was founded in the garage of an entrepreneurial CEO. In the less than four years since Jeff Bezos launched it, Amazon.com, which is located at http://www.amazon.com, has become not only the most successful retailer on the World Wide Web, but also the "third most valuable bookseller around," after Barnes & Noble and Borders, according to Floyd Norris of the *New York Times* (May 18,



Courtesy of Amazon.com

Jeff Bezos

1997). When the company made its initial public offering, on May 14, 1997, its stock was valued at $18 per share. Barely a year later, the price had shot up to nearly $100. Bezos has credited his company's promising start to the exceptional suitability of books as products for on-line marketing, as well as to the growing consumer awareness of Amazon.com and the user-friendly interface of Amazon.com's Web site.

Bezos first considered the potential of electronic retailing in early 1994, when he read a report claiming that usage of the Web was growing at an annual rate of over 2,000 percent. After compiling a list of 20 products that he thought might sell well via the Internet, Bezos decided on books, primarily because of the sheer number of titles in existence. Keeping in mind that even the largest superstores can stock only a few hundred thousand books, or just a fraction of what is available, Bezos quit his job on Wall Street and set off for Seattle, Washington. While his wife, MacKenzie, drove, he typed out a rough business plan on a laptop computer.

Bezos decided to settle in Seattle because of its plentiful supply of technology-industry professionals and its proximity to a large book wholesaler (Ingram). After hiring four workers, Bezos set up shop in his garage, and in July 1994, Amazon.com sold its first book. As Bezos had hoped, books were indeed well suited to this new form of commerce. Unlike, for example, cars or clothing, a book can be sampled electronically. The potential purchaser may read a book's first chapter on-line, view a thumbnail image of the cover, or read excerpted reviews. With his extensive knowledge of the information management capabilities of computers, Bezos realized they would streamline the needle-in-a-haystack process that shopping for books often entails.

In addition to providing an easy-to-use "customer interface," or search mechanism, for his new venture—dubbed Amazon.com after the world's second-longest river—Bezos also hoped to establish Amazon.com as a "virtual community" where, in his words, "people can hang out." Through innovative programs such as one that allows customers to add their own book reviews to the site and a feature that "recommends" books based on what a customer has previously searched for, Bezos has apparently succeeded in creating such a community. He has said that a large part of his virtual bookstore's success may be attributable to the enthusiastic word-of-mouth publicity generated by Amazon.com customers on Internet news sites and mailing lists.

By all accounts, consumers find shopping for books over the Internet convenient and enjoyable. Amazon.com's sales figures would seem to confirm this: They have grown by as much as one third every quarter. According to a financial report the company issued at the beginning of 1998, net sales for the 1997 fiscal year were $147.8 million, which represented an increase of 838 percent over the previous year's sales ($15.7 million). Moreover, its customer base has grown at a rapid rate: as of December 31, 1997, Amazon.com boasted over 1.5 million customers, or 739 percent more than the number the year before. And those 1.5 million customers were also giving Amazon.com considerable repeat business: "Repeat customer orders represented more than 58 percent of orders placed during the quarter ended December 31, 1997," according to the report.

Amazon.com has found that its service is particularly welcomed by people living in places where books published in the U.S. may not be readily available—American military personnel stationed overseas, for example—as well as by people who are searching for obscure or specialized titles. In a marketing ploy designed to attract shoppers in the latter category, Bezos established a so-called associates program. A would-be Amazon.com associate who has a Web site devoted to, say, 19th-century china patterns can link that site to the Web page where Amazon.com lists books on the same subject, and by doing so, he or she will receive a percentage of the sales of those books. Thus, in addition to being "Earth's Biggest Bookstore" (the company's slogan), Amazon.com is trying to create an unlimited number of "customized storefronts" to complement its unlimited virtual shelf space.

One of the keys to Bezos's success as a pioneer in on-line commerce is his longtime interest in both computer science and finance. Bezos, who was born in about 1964 in New Mexico, studied electrical engineering and computer science at Princeton University, in New Jersey, where he earned a bachelor's degree, summa cum laude, in 1986. After a brief stint at FITEL, the fiber-optics giant, Bezos got a job at Bankers Trust Co., on Wall

Street, in New York City. His task was to create systems that managed investment funds. Later, he furthered his reputation as a Wall Street computer "whiz kid" by making the investment-banking firm D. E. Shaw & Co. one of Wall Street's most technically sophisticated—and successful—hedge funds. By age 30, he held the rank of senior vice president; reportedly, he was the youngest person ever to gain that title there.

The rapid rise to prominence of Amazon.com has resulted in praise for Bezos. A fellow Internet entrepreneur even said of him, as quoted in *Red Herring Online* (July 1997), "Outside of Bill Gates, I think there are few other people who share Jeff's deep, technical understanding and combine it with highly refined strategic and tactical instincts." That observer is apparently not alone in his opinion. The venture-capital firm Kleiner Perkins Caufield & Byers invested $8 million (one source says $10 million) in Amazon.com—reportedly, the firm's largest investment ever, surpassing even the amount that it invested in the software giant Netscape. But—praise, good press, and financial backing notwithstanding—Bezos has become known for his candor in admitting that Amazon.com has yet to realize a profit.

Almost from the start, Bezos emphasized the need to establish brand-name recognition before profits. Thus far, he has elected to pour much of Amazon.com's revenue into marketing and promotion, including expensive full-page ads in the *New York Times* and the *Wall Street Journal*. In addition, he has said that he would like to branch out into new territory, such as foreign-language bookselling (with distribution centers in corresponding localities) and sales of such products as videotapes or audiotapes.

In an interview with Tim Clark for the on-line magazine *CNet*, Bezos remarked, "We are at the Kitty Hawk stage of electronic commerce," in a reference to the world's first controlled, sustained flights in a motorized airplane, made by the Wright brothers at Kitty Hawk, North Carolina, in 1903. If Amazon.com can stave off the on-line assaults of the real-world bookselling giants and maintain its lead among the other Internet booksellers already in existence, such as Books.com and alt.books, and if it can surmount what Bezos has called "the handicap of being an innovator"—or, as Randall E. Stross put it in *Fortune* (September 29, 1997), the fact that "the big guys can just as easily join the fun"—the sky may very well be the limit.

Suggested Reading: *Advertising Age* S p2 July 14, 1997; *Business Week* p106 Sept. 23, 1996, with photo; *Fortune* p168+ Dec. 9, 1996, with photo; *New York Times* IV p1 May 18, 1997; *Publishers Weekly* p24+ Nov. 4, 1996, with photo; *Red Herring Online* June 1997, July 1997; *Seattle Times* (on-line) Jan. 5, 1997; *Time* (on-line) Apr. 14, 1997; *USA Today* D p7 May 8, 1997; *Wall Street Journal* A p1 May 16, 1996, B p7 Mar. 25, 1997

Hearst Magazines

Black, Cathleen P.

Apr. 26, 1944– President of Hearst Magazines.
Address: c/o Hearst Magazines, 959 8th Ave.,
New York, NY 10019-3737

Cathleen P. Black, the president of Hearst Magazines since 1995, has spent much of her career breaking through the "glass ceilings" that have traditionally stymied the career advancement of women in corporate America. She began her career in 1966, selling classified-ad space over the telephone. She soon worked her way up to the sales staffs of *Holiday, Travel & Leisure*, and *New York*. At each magazine, it always rankled her that the most lucrative ad accounts were assigned to men. A unique career opportunity came Black's way in 1972, when she was hired to help the newly launched feminist magazine *Ms.* get on its feet. As its advertising director, her challenge was to overcome the skepticism of potential advertisers who initially viewed feminists as "freaks." She managed to do just that—and in the process, racked up impressive sales.

Seven years later, Black was named the publisher of *New York*; she thus became the first female publisher of a major general-interest magazine. Her career took another unusual turn in 1983, when she took over the helm of *USA Today*. This was a risky move, since the success of the new national newspaper was hardly assured. When she left eight years later, *USA Today* had a circulation of a whopping 1.8 million, though it had yet to turn a profit. In 1992, Black was named chief executive of the American Newspaper Publishers Association. During her sometimes rocky tenure there, she worked aggressively to stem the downward spiral of newspaper advertising revenues, circulation figures, and profit margins. In late 1995, Frank Bennack Jr., the CEO of the Hearst Corp., made Black the first female president of Hearst Magazines, the world's largest publisher of monthly magazines. "Few individuals have a better vantage point from which to assess today's magazine industry than Cathie Black," Bennack said, in announcing the appointment. Black herself revealed one of the keys to her success when she recently said to an interviewer, "I'm very performance- and results-driven."

A daughter of Margaret (Harrington) Black and James Hamilton Black, Cathleen Prunty Black was born on April 26, 1944, in Chicago, where she grew up with a brother and a sister. Her parents often discussed the issues of the day, and newspapers were a daily part of Black's life from her earliest years. Chicago, with its many cultural and entertainment centers, was in effect a big playground for her as a child.

When Black was 14, her father, a food company executive, lost his eyesight. Although he left his job, James Black continued to have a productive career; he became a private business investor. His ability to cope with his blindness made a profound impression on his daughter. "A lot of my personality comes from my father," she told Paul Farhi of the *Washington Post* (May 31, 1991). "We both have a strong determination to succeed. We both have outgoing, forceful personalities. I owe him a lot."

After graduating from Aquinas Dominican High School, Black entered Trinity College, in Washington, D.C., where she earned a B.A. degree in 1966. Shortly after graduating, she went on an interview for a job at the Chicago advertising firm of J. Walter Thompson. When she asked the interviewer about Thompson's executive training program, "the head of personnel, or whatever he was, practically tweaked my cheek," she recalled to Kristin Choo of the *Chicago Tribune* (October 27, 1966). "He said, 'Why would a cute little thing like you be interested in the training program?' I decided that I would probably not do well there."

Shortly after that, Black headed for New York City, to make her mark in the publishing world. Although she had intended to get an editorial job, she accepted a position as a telephone salesperson in the advertising department of Curtis Publishing. Soon afterward, she joined the advertising staff of *Holiday* magazine, also as a sales representative. In 1969, she accepted a similar position at *Travel & Leisure*. Although very effective at selling ad space, Black was never given the opportunity to work on big accounts, which were almost always handled by men. "I went to my boss and asked that my job be reclassified," she recalled to Lindsy Van Gelder for *Ms.* (January 1988). She got a raise, but still earned less than either of her two male colleagues. "It was suggested to me that I ought to thank the man who gave me the raise, but I just couldn't," she said. "I told him I *appreciated* the raise, but it was still unfair."

In 1970, Black joined the advertising staff of *New York*. She left two years later, when Patricia Carbine, the publisher of the newly launched feminist magazine *Ms.*, hired her as its advertising manager. "This was a time when feminism was still very new and misunderstood," Black told Van Gelder. "We would travel around the country selling ads, and people would literally be hanging out windows to see what the freaks and weirdos looked like. At presentations where we expected 10 people, 70 would show up. And we were typically dealing with a guy who was feeling very threatened—maybe his wife had just announced that she was going back to work, or his daughter was coming home talking differently or going off to live with some guy. Or once in a while there would be a woman who was the lone queen bee of her company and didn't want to be *touched* by this stuff. It was like going through a minefield."

Black has said that she succeeded in winning over skeptical advertisers by remaining very calm and focused, and by reminding them of the growing financial power of working women—a phenomenon clearly indicated by the demographic studies that she showed them. Representing a women's magazine in those early days was a "baptism by fire," she told Kristin Choo of the *Chicago Tribune* (October 27, 1966), but it was a "marvelous experience. As you broke through advertising categories, you had a tremendous sense of victory." In 1975, she was promoted to associate publisher of *Ms.*

As her reputation in the field grew, Black began to get other job offers, including one from a former employer, *New York*. In 1977, she accepted a position as *New York*'s advertising director "with the clear understanding that if we improved business that I would be named publisher within a year and a half," she told Choo. Improving business was no easy task. The magazine had just been purchased by Rupert Murdoch, the Australian-born media baron, whose publications were often described, deservedly or not, as "sleazy." Thus, Black's mission was to sell ad space at a time when most potential advertisers were convinced that *New York* was about to become a vehicle for stories about sex and violence. Despite that handicap, she racked up ad dollars and helped restore the magazine to profitability. "Part of her secret, observers say, is her ability to spew out demographic statistics," Van Gelder wrote, "and part is simply her personality: the grown-up version of the upbeat, perky girl every sorority on campus wants to pledge." In 1979, Black was named the publisher of *New York*.

In 1983, Black was recruited by Allen H. Neuharth, the CEO of Gannett Newspapers, to fill the position of president of *USA Today*, a new national newspaper with trend-setting color graphics and short, snappy articles. She was promoted to publisher the next year and later became a member of the Gannett board of directors. When the paper debuted, many industry observers thought that it had little chance of success, but Black was intrigued by the opportunity to work there. "I have a propensity for taking risks," she told Van Gelder. "I'd rather get in on the ground floor of something chancy than into something safe that's been around for 50 years." Trying to convince advertisers of the worthiness of *USA Today* presented Black with some very tough challenges, and, as had become her custom, she pursued prospective clients relentlessly. With one such client, she recalled to Paul Farhi, "we absolutely had to attack them. I made 600 million personal visits, we sent Mailgrams, we had dinners. We took them to the Super Bowl, the Masters. . . . I guess you must have to be driven."

Despite her efforts and those of her staff, *USA Today* did not show an operating profit in the eight years that Black was there. Still, during the same period, the newspaper established a strong national presence: By 1991, its circulation had climbed to 1.8 million, second in the U.S. only to that of the *Wall Street Journal*. "I have an enormous sense of accomplishment," Black told Farhi. "To have taken [*USA Today*] from the infant stage to a mature product is something I take great pride in. Every cynic wouldn't have given us a prayer to make it to our first birthday."

Black left *USA Today* in the spring of 1991 to become the president and chief executive of the American Newspaper Publishers Association (which was later renamed Newspaper Association of America). She thereby became the leading spokesperson and lobbyist for the newspaper industry—a job that carried "considerable political heft, given that the 1,400 members of her organization control the nation's editorial pages," as Farhi noted. Her appointment came at a critical time for the industry, because at many, if not most, newspapers, advertising revenues, circulation, and profit margins were caught in a downward spiral. "We wanted to recast this organization and put someone very visible out front to lead it," Arthur O. Sulzberger, the chairman of the New York Times Co. and a member of the search committee that hired Black, told Farhi. "We wanted an activist who is strong and attractive, and that is Cathie absolutely."

In hiring Black, the newspaper association agreed to match her $600,000 annual salary at Gannett. The sum was more than double what her predecessor had earned, and it made her one of the best-paid association executives in Washington, D.C. Later, when criticisms of her performance surfaced, her salary became a point of contention. This happened in early 1993, when two of the association's board members quit; one member charged that the association was not doing enough for smaller newspapers, and the other complained that Black was overpaid. Then, Gannett's Allen Neuharth took a shot at her leadership. In an April 1993 *USA Today* column, he asserted that the newspaper organization was being run by "promotion-oriented hucksters and lobbyists." The following month, at the association's annual convention, Black vigorously defended herself by noting that there were 105 more daily newspapers in the U.S. than there had been when she took over. Dismissing charges like Neuharth's, she reiterated her belief that the newspaper business could be helped by means of lobbying and promotion. "As an industry, we simply must do a better job of getting the word out about what all newspapers have to offer," she said, as quoted in *Editor & Publisher* (May 1, 1993).

Among the many people who admired Black's work on behalf of the newspaper industry was Frank Bennack Jr., the CEO of the Hearst Corp., who had been instrumental in recruiting her for the trade association. In late 1995, he hired Black, at an annual salary reportedly in excess of $1 million, as the president of Hearst Magazines, the world's largest publisher of monthly magazines. Hearst's 16 titles include such blockbusters as *Cosmopolitan*, *Esquire*, *Good Housekeeping*, *Harper's Bazaar*, *House Beautiful*, *Marie Claire*, *Popular Mechanics*, and *Redbook*. When Black arrived on the scene, the company was having "a very bad year," as one writer put it: Both the number of advertising pages and circulation rates were down. While working to improve matters, Black had to negotiate her way through several editorial upheavals, including the retirement of Helen Gurley Brown, the longtime editor of *Cosmopolitan*. By mid-1997, the company's performance had improved noticeably, at least according to Black. As she noted with pride to Constance L. Hays of the *New York Times* (June 2, 1997), "My God, we're turning in the best year in the magazine division's history. This is an extraordinary turnaround."

Cathleen Black is married to Thomas Harvey, the staff director of the Veterans' Affairs Committee in the U.S. Senate. The couple, who are the parents of two children, maintain homes in Washington, D.C., and New York City. Black serves on the boards of directors of the Hearst Corp., IBM, and the Coca-Cola Co. She has been awarded six honorary degrees.

Suggested Reading: *Chicago Tribune* Womanews p3 Oct. 27, 1996, with photos; *Ms.* p71+ Jan. 1988, with photo; *New York Times* D p1 June 2, 1997, with photo; *Washington Post* p1 May 13, 1991, with photos; *Working Woman* p82 Feb. 1989, with photo

Frank Edwards/Archive Photos

Bonham Carter, Helena
(BON-em CAR-ter, HEL-en-uh)

May 23, 1966– British actress. Address: c/o Conway van Gelder Robinson Ltd., 18/21 Jermyn St., London, England SW1Y 6HP

Helena Bonham Carter's performance as Lucy Honeychurch in James Ivory and Ismail Merchant's 1986 film version of E. M. Forster's novel *A Room with a View* earned the British actress a reputation of a particular sort, a reputation that she has affirmed and reaffirmed in the years since: To many, she is the quintessential costume-drama heroine, the archetypal English rose. A satirical piece in the *Guardian* (August 19, 1993) defined Bonham Carter's "specialties" as "Englishness. Poshness. Innocence. Sexual awakening. Usually a combination of the above." Jasper Rees, writing in the *Independent* (July 20, 1997), called her "every casting director's favorite dowdy, somewhat modern, often gamine heroine sitting on the live volcano of her own suppressed sexuality, wondering where the rumbles are coming from." Appropriately, Bonham Carter's filmography is strewn with adaptations of literary classics—a novel by Henry James, another by Mary Shelley, no less than four by Forster, and two works by William Shakespeare—and numerous other period pieces, although it is not limited to such material.

Bonham Carter has often seemed to have a love-hate relationship with her reputation as the corseted, distinguished damsel with flowing curls and skin of "alabaster," as it is often described. "The most irritating thing," she told Chris Mundy for *Premiere* (November 1994), "is that people think I'm some kind of English rose." On the other hand, as she told Rees, "there have been parts . . . that have come my way which are more sireny or more obviously sexual. But I just haven't chosen to do them because I didn't find them very interesting." She appears, for now, to be content to alternate between antique and contemporary roles.

In light of her performance in *The Wings of the Dove* (1997), a film based on the same-titled novel by Henry James, some critics have cautioned viewers not to compare the Bonham Carter of today with the "gamine" who made *A Room with a View.* In *Time* (November 10, 1997), Richard Corliss wrote that "at 31, Bonham Carter is up to the challenge, physically and technically," of the role of Kate, the film's anti-heroine. "She is, for a start, fully ravishing now. Her dramatic coloring—black eyes, ivory skin—is splashed on a tauter canvas. Maturity has made her chipmunk cheeks swankly concave, allowing her, as Kate, to mull her plotting as if it were a fine port. Bonham Carter has always had the intense stare of a schoolgirl over her math, but now her face is filled with a midnight radiance. Without raising her voice, she suggests that Kate has a passion of near tragic scope. It is the dilemma of a clever woman whose career, in a prefeminist society, can only be one of sexual intrigue." Her performance garnered her both an Oscar nomination and a Golden Globe nomination in the category of best actress.

Helena Bonham Carter did not come to epitomize turn-of-the-century Englishness entirely by chance; she has a certain genetic predisposition for it. One of her paternal great-grandfathers was H. H. Asquith, the British prime minister from 1908 until 1915; as such, he was one of the national symbols during the period in which Forster's *Howards End* was published. (Bonham Carter appeared in Merchant and Ivory's adaptation of the novel for the silver screen.) Asquith's daughter Violet (later known as Baroness Asquith of Yarnbury) married Sir Maurice Bonham Carter; her political achievements included serving for 18 years as president of the Liberal Party in England. Raymond Bonham Carter, Helena's father, is a former merchant banker. Her mother's side of the family has a history in politics as well, but not English politics: Her maternal grandfather was Spain's ambassador to the United States. Helena's French-Spanish mother, born Elena Propper de Callejon, is a psychotherapist. Elena and Raymond Bonham Carter were married in 1958, and out of this French-Spanish-and-quite-English union, Helena Bonham Carter was born, on May 23, 1966, in London.

"They are totally different," Helena Bonham Carter said of her parents to Johanna Steinmetz of the *Chicago Tribune* (May 14, 1989). "My father's very English and my mother's very continental. The first time they met, they loathed each other, but a year later, they met again and were married within three months." While Helena and her two brothers were growing up, each of their parents had to deal with an individual crisis that affected the whole family. One occurred when Helena was five years old, when her mother suffered a nervous breakdown. "We noticed as kids," Helena Bonham Carter told Mundy, "because everything that year became *huge.* We had huge Easter eggs, and our stockings were life-size." Elena recovered, and "because of what happened to her, she became a therapist herself," Helena Bonham Carter told Robert Abele of *Us* (December 1997). "She's a woman of great compassion for other people's mental suffering and fragility. . . . [Our] household was sort of liberal. There was no British stiff upper lip." Helena often consults with her mother on the psychology of the characters she plays. Another family crisis dates from 1979, when Raymond Bonham Carter became deaf in one ear, while the Bonham Carters were vacationing in Greece. Diagnosed with a brain tumor, he underwent an operation to remove it, and the surgery left him legally blind and paralyzed from the waist down.

Shortly after, at the age of 13, Helena boldly struck out on her own to pursue a career in acting. As the story goes, she eavesdropped while an actress-classmate of hers was talking on the telephone with her agent. Helena then looked up the agent's name and number in a telephone directory. "It was probably out of rather unedifying motives," she later told Nina Darnton of the *New York Times* (March 2, 1986), "i.e., jealousy, that I . . . called him. It was a conscious act, because I was naturally shy and I had to force myself. It was to seek the opposite side of myself." As for her parents, they "were mostly amused," she told Darnton. "I think they thought, 'Oh, this is something she'll grow out of when she adolesces.'"

After three years of auditions, Helena finally landed a part: She played the quintessential Shakespearean heroine, Juliet, in a television commercial for a stereo system. The following year, at the age of 16, she appeared in the British television special *A Pattern of Roses.* Two years later, when she was making plans to attend Oxford or Cambridge University, the noted stage director Trevor Nunn contacted her about a film he intended to make about Jane Grey, the "nine-day queen" of England. Bonham Carter turned down the offer because she was set on furthering her education, but Nunn persisted, and he eventually won her over for the title role in *Lady Jane* (1986). According to Darnton, within days after her work on the film had ended, Bonham Carter had auditioned for the director James Ivory and landed her second film role, that of Lucy Honeychurch.

Bonham Carter thus found herself one of the stars of what would turn out to be the year's international sleeper hit: *A Room with a View* was ultimately nominated for eight Academy Awards. Bonham Carter's performance, however, failed to make much of an impression on critics, and the compliments of some of them were curiously backhanded. David Denby of *New York* (March 17, 1986), for example, wrote that "the tiny Helena Bonham Carter fares better here than she did in *Lady Jane.* Her glory is, of course, her face. . . . She has a face that seems destined to be painted by art students. But then the face acts. Lips are chewed, brows furrowed, chins buried in lace collars. Since Lucy is meant to be ignorant of herself yet transparent, Bonham Carter's amateurishness doesn't hurt much. But she's certainly odd."

Bonham Carter had her own reservations about her two film performances. She felt that her road to success had been too easy, and she wanted to prove—most of all to herself—that she deserved her place on the screen. So, for the next few years, she applied herself to learning more about acting, by taking on projects in television and theater. By 1989, she had appeared in specials for the BBC and CBS, in two episodes of the popular American series *Miami Vice*, and in stage productions of *The Tempest*, *The Woman in White*, and *The Chalk Garden* in Britain. She did not stay entirely out of film; she showed up briefly in the Merchant–Ivory production of another Forster work, *Maurice* (1987), and in a leading role in an Italian film, *La Maschera* (1988).

Bonham Carter's performance as Lady Minerva Munday in *Getting It Right* (1989) marked her return to major film acting. "If you make it before going to drama school or having a large body of work, you're vulnerable to your limited range," she told Martin Kasindorf of *New York Newsday* (May 4, 1989) on the eve of the film's opening in the United States. "Now I feel more ready, more confident, more justified. I didn't really put much thought behind my performance in *Room*, because I didn't know what I was doing." Although *Getting It Right* drew mixed reviews, Bonham Carter impressed almost everyone. *Variety* (May 10, 1989) proclaimed her "a terrific and surprisingly convincing bulimic tramp parading as an aristocrat," and Hal Hinson of the *Washington Post* (June 8, 1989) commented that the film "gets a lift whenever [Bonham] Carter is on the screen." Bonham Carter followed her depiction of Minerva Munday with her portrayal of St. Clare, opposite Mickey Rourke (as Francis of Assisi), in *Francesco* (1989).

Bonham Carter's stage skills were perhaps best displayed in her interpretation of Ophelia in the film adaptation of *Hamlet* (1990), directed by Franco Zeffirelli. In *USA Today* (December 19, 1990), David Patrick Stearns wrote that "rarely has Ophelia's madness been so intriguing as in Helena Bonham Carter's characterization. Though she looks like a mere girl, her beady, soulful, intelligent eyes tell you she has the perception of an adult. Yet unfortunately, she lacks the defense mechanisms that would protect her from madness." Rick Groen, of the *Toronto Globe and Mail* (December 20, 1990), hailed the performance as "both stellar *and* definitive."

Bonham Carter next scored in a pair of Forster adaptations, *Where Angels Fear to Tread* (1991) and *Howards End* (1992). As Caroline Abbott and Helen Schlegel, respectively, she received high praise for her performances and her general Edwardian air. To those who voted on the Academy

Awards, her work was overshadowed by that of Emma Thompson, who won the Oscar for best actress, and Vanessa Redgrave, who was nominated in the category of best supporting actress. Although formal recognition eluded Bonham Carter (as it almost always has), she was named on *People*'s list of the "50 Most Beautiful People" of 1992. After making *Howards End*, she again took a year off from making films to work in theater and television, and appeared in the plays *The Barber of Seville* and *Trelawney of the Wells*, in 1992, and in the title role of the American television special *Fatal Deception: Mrs. Lee Harvey Oswald*, which aired in 1993.

Frankenstein (1994) was Kenneth Branagh's attempt to recreate the classic monster tale as it was told in Mary Shelley's novel—that is, without the neck bolts and squared-off hairdo of which Hollywood has always been so fond. Bonham Carter played Elizabeth, the stepsister and wife of Branagh's mad scientist. "I felt so totally one-dimensional . . . ," she recalled to Chris Mundy. "Kenneth knew I was not the most enthusiastic person when it came to the role. He just said to me, 'Well, that's the challenge, isn't it? We'll make something out of this part.'" Except for her acting in a unanimously well-received scene toward the film's end, critics were often puzzled by her portrayal of Elizabeth—but only slightly so, in comparison with their puzzlement about the film as a whole. Indeed, many critics apparently didn't have enough space left to comment on Bonham Carter's work, because of their lengthy speculations as to just where and when Branagh, who starred in and produced as well as directed the film, had gone wrong.

Bonham Carter tackled for the first time what was clearly a leading role in a film when she played Margaret MacNeil in the Canadian-British production *Margaret's Museum* (1995). According to the 1995 *Variety Movie Guide*, "This is Bonham Carter's film from start to finish, and she delivers a stunning performance that's chock-full of emotion, sensuality, and rage." Bonham Carter took on the dark story of Margaret, a poor 1940s Cape Breton woman who has seen coal mining kill too many of her loved ones, as a conscious departure from the sorts of roles on which she built her reputation. For her efforts, she received the 1995 Genie Award (the Canadian equivalent of an Oscar) for best actress. Her other performance in a film released in 1995 was as Woody Allen's irritated, adulterous wife in *Mighty Aphrodite*. "I made a vow to myself: Don't sound like Mia Farrow," she recalled to Jasper Rees, referring to Allen's ex-lover and frequent co-star, "and by the end I was saying, 'Oh my God, I'm beginning to sound like Mia Farrow.' That experience was certainly like no other." In 1996, Bonham Carter appeared in two ensemble pieces: *Portraits chinois*, a French film, and Shakespeare's *Twelfth Night*; in the latter, she was once again under the direction of Trevor Nunn.

All her life, Bonham Carter has lived with her parents in the Golders Green section of London. "The fact is, I've got a sickeningly unfashionable harmonious relationship with my family, and it's never really occurred to me to move out," she told Abele. However, she has often voiced her intention to do so, and has even bought a house nearby. She has yet to move in, though, because "the place is structurally a bit old, so it needs a fair amount of work." She told Abele she hoped to move in by 1998, but added, "I'm not holding my breath." In addition to stage and screen acting, Bonham Carter has played roles in several BBC radio productions. Her recent films include *The Theory of Flight* with Kenneth Branagh, with whom she has been romantically involved for some time, and *A Merry War* (1998), which is based on a novel by George Orwell.

Selected Films: *Lady Jane*, 1986; *A Room with a View*, 1986; *Maurice*, 1987; *La Maschera*, 1988; *Getting It Right*, 1989; *Francesco*, 1989; *Hamlet*, 1990; *Where Angels Fear to Tread*, 1991; *Howards End*, 1992; *Frankenstein*, 1994; *Margaret's Museum*, 1995; *Mighty Aphrodite*, 1995; *Portraits chinois*, 1996; *Twelfth Night, or What You Will*, 1996; *The Wings of the Dove*, 1997; *The Theory of Flight*, 1998; *A Merry War*, 1998

Selected Television Shows: *A Pattern of Roses*, 1983; *Miami Vice*, 1987; *Fatal Deception: Mrs. Lee Harvey Oswald*, 1993

Selected Plays: *The Tempest*, 1987; *Woman in White*, 1988; *The Chalk Garden*, 1989; *The Barber of Seville*, 1992; *Trelawney of the Wells*, 1992

Suggested Reading: *Chicago Tribune* XII p6+ May 14, 1989, with photos; *Guardian* G2 p3 Aug. 19, 1993, with photo; *Independent* Sunday Review p14+ July 20, 1997, with photos; *New York Newsday* p5+ May 4, 1989, with photo; *New York Times* II p19 Mar. 2, 1986, with photo; *Premiere* p104+ Nov. 1994, with photos; *Time* p101+ Nov. 10, 1997, with photo; *Us* p82 Dec. 1997, with photo; *Variety Movie Guide*, 1995

Bowles, Erskine

(bowls, ER-skin)

Aug. 8, 1945– Former White House chief of staff. Address: 6725 Old Providence Rd., Charlotte, NC 28226-7735

President Bill Clinton once referred to Erskine Bowles, who served for two years as his chief of staff, as "my best friend in the White House." The two men met when Clinton was running for presi-

Courtesy of the White House

Erskine Bowles

dent in 1992; they became golfing buddies, and very quickly, they formed a close bond. Bowles served as director of the Small Business Administration and deputy chief of staff before Clinton appointed him chief of staff, in 1996. A self-made millionaire from North Carolina, Bowles is a pro-business centrist who worked well with the Republican-led Congress on key legislative initiatives. In July 1997, after the White House and GOP leaders managed to overcome their political differences and broker an agreement to balance the nation's budget, Jesse Helms, the conservative Republican senator from North Carolina, said there were "two words to describe" why they succeeded at negotiating the agreement: "Erskine Bowles."

For all his effectiveness in dealing with the Congress, as well as in managing the White House staff, Bowles made no secret of his desire to leave Washington and return to his family and investment-banking business in North Carolina. "I'm a creature of the private sector," he has often said. But in response to what one source called "presidential arm-twisting," Bowles stayed on. His job—for which he was paid $1 a year—got decidedly harder when, in January 1998, the White House was rocked by widely publicized allegations that Monica Lewinsky, a former White House intern, had had a sexual relationship with Clinton and that he had encouraged her to lie about it under oath. Although, in the early stages of the scandal, Bowles moved quickly to rally the White House staff, he later made a point of leaving the management of fighting the accusations (the second of which Clinton has denied) to the president's lawyers and spokespeople. "I spend literally zero—zero—time on those issues," Bowles told James Rosen for the *North Carolina News & Observer* (March 18, 1998). In October 1998, Bowles announced that he would leave his White House post at the end of the month.

Born on August 8, 1945, Erskine Bowles grew up in Greensboro, North Carolina, with his brother, Hargrove, and his sisters, Martha and Holly. His father, Hargrove "Skipper" Bowles, worked in the grocery and insurance businesses before entering government service, in 1961, when he was appointed to run North Carolina's industrial-development agency. Skipper Bowles was later elected to the state senate. Young Erskine went to the prestigious Virginia Episcopal School, in Lynchburg, Virginia, where he was an excellent student. After graduating, he enrolled at the University of North Carolina at Chapel Hill, and earned a B.S. degree in business administration. In 1967, Bowles left the South and settled in New York City. He attended Columbia University's Graduate School of Business, and earned its 1968–69 service award for "outstanding leadership, exemplary personal conduct, and service to the school," as reported by Kim Isaac Eisler in the *Washingtonian* (March 1997).

After receiving an M.B.A. degree from Columbia, Bowles landed a job on Wall Street, as an associate in the corporate-finance department of Morgan Stanley & Co. Soon afterward, he married Crandall Close, a fellow Columbia business student whose family controlled Spring Industries, a textile manufacturer. The couple moved to Charlotte, North Carolina, where Bowles joined a local investment company and his wife joined her family's firm. In 1972, Bowles worked on his father's unsuccessful campaign for governor. Three years later, he started the investment-banking firm of Bowles Hollowell Conner & Co. Using the financial expertise he had gained at Morgan Stanley, Bowles steered the company to success "by serving the unglamorous side of American business: smaller, low-technology firms with extensive but often overlooked needs," Udayan Gupta noted in the *Wall Street Journal* (May 4, 1993). In 1992, the last full year that Bowles was with the firm, its annual revenues were estimated at just under $20 million.

The year 1992 was a pivotal one in Bowles's life: That was when he met Bill Clinton, who was then the governor of Arkansas. Bowles volunteered to help Clinton's bid for the presidency, and he used his connections in North Carolina to raise more than $1.5 million for the campaign. Both avid golfers, the two men started to play together during their spare time and quickly developed a close friendship. "We're two Southern guys who are basically the same age, who grew up under very different circumstances, but we enjoy the same things," Clinton remarked to Alison Mitchell for the *New York Times* (June 17, 1997).

After Clinton won the election, Bowles helped run the pre-inaugural economic summit that Clinton's campaign chairman, Mickey Kantor, who later served in the Cabinet, had organized in Little

Rock, Arkansas. Bowles "impressed me because he immediately jumped in, making coffees and Xeroxing," Kantor was quoted as saying in *Business Week* (September 23, 1996). "He is a man without an overarching ego." Clinton was impressed by Bowles, too, and he went out of his way to help his new friend. During their golf games, Bowles had often talked about his son Sam's battle with juvenile diabetes. Bowles expressed concern that work on a cure for the disease had been stymied by President George Bush's ban on fetal-tissue research. On his second day as president, Clinton signed a directive reversing the ban. He then handed the pen to Bowles and said, "This is for Sam."

Not long afterward, the new president asked Bowles to become director of the Small Business Administration (SBA). Although he was unhappy at the prospect of leaving his family in North Carolina and selling his share of his investment business to his partners, Bowles did both. "I am not a politician, and I don't plan to become one," he remarked to Wilma Randle for the *Chicago Tribune* (December 13, 1993). "Going to Washington was never on my dream sheet. But when the president asks you to do something, it's hard to say no." Bowles worked 15-hour days at the SBA and, by all accounts, did much to improve the agency. He traveled around the country, meeting with business leaders in rural and urban areas in an effort to learn what their needs were. He reduced the amount of paperwork and red tape the SBA required to apply for assistance, and he cut the agency's budget by 20 percent. At the same time, he increased the number of loans that were processed.

In 1994, Clinton decided to bring Bowles to the White House to serve as deputy chief of staff. In his new job, the North Carolinian once again made a big impact in a relatively short time. He "analyzed Clinton's schedule and deduced that a shocking amount of his time was spent on meetings and phone calls rather than on thinking and planning," Nancy Gibbs reported in *Time* (November 25, 1996). "Bowles urged Clinton's schedulers to carve some undisturbed office time into his day. He made sure that the right people got to meetings and that they started and ended on time. And he worked assiduously to plug leaks, taking his yellow highlighter to anonymous quotes and confronting the suspects." Bowles and Clinton became golfing buddies again, often leaving the White House at 5:30 p.m. to shoot a few rounds. "We've played the last hole in the dark many times," Bowles told Gibbs.

By the end of 1995, the White House was running relatively smoothly, and Bowles, who missed his wife (who had stayed in North Carolina, where she is president and CEO of Spring Industries), decided to go home. Eager to rejoin the private sector, he raised $183 million and started a new investment firm, Carousel Capital. However, his connection to the White House remained strong, as Clinton often called to seek his advice. In August 1996, when Dick Morris, the president's political strategist, was photographed with a prostitute by a tabloid newspaper, it was Bowles who was given the assignment to come to Washington and persuade Morris to resign.

After Clinton's reelection, his chief of staff, Leon Panetta, announced his intention to leave. At first it was thought that Clinton would appoint Harold Ickes, Panetta's politically liberal deputy, to the job. But the president decided against that, reportedly because he wanted someone with more centrist views who could help him follow a moderate course in his second term. After consulting with Vice President Al Gore, Clinton tapped Bowles for the post.

Bowles has said that leaving North Carolina for Washington yet again was the toughest decision of his life. He agreed to be a "transitional figure," as he once put it, who would serve long enough to broker a balanced-budget agreement with the Republican-led Congress and make sure the White House was staffed with the "right people" for Clinton's final years in office. In a city where people tend to hold onto power, Bowles's public descriptions of himself as an interim player surprised many people. "It is classically considered the wrong thing to do in Washington to announce you're leaving," Mike McCurry, the president's press secretary, told Alison Mitchell. "But Erskine is classically an un-Washington guy."

Bowles was President Clinton's third chief of staff. The first, Clinton's lifelong friend Thomas F. "Mack" McLarty, was considered loyal and well-meaning but ineffective in dealing with Congress. Panetta had years of experience on Capitol Hill but did not enjoy a close personal relationship with Clinton. "We probably get a better sense of where Clinton's thinking is from Erskine [than from Panetta]," McCurry remarked to Mitchell. "But on the other hand, Clinton got a better sense of what White House staff and Washington thinking was from Leon. There's a little bit of a tradeoff there." Known for his efficiency, Bowles cut back on the number of White House staff meetings and delegated much more responsibility than Panetta did. Ever organized, he kept a card with a list of goals he wanted to accomplish during his stay at the White House. The Clinton administration took steps toward one of those goals, the improvement of race relations in the United States, early in 1998, by arranging a series of public discussions. "This race initiative is something that I am probably as proud of as anything I have done in my life," Bowles told Mitchell.

Although he made a concerted effort to stay out of the Monica Lewinsky scandal, Bowles was not able to avoid entirely the many probes that Kenneth W. Starr, the independent counsel, has been conducting about Clinton and his associates. In April 1997, Bowles was summoned before the Little Rock grand jury looking into matters involving Webster Hubbell, a former law partner of Hillary Rodham Clinton's who had been imprisoned for financial improprieties. Starr wanted to know whether Bowles and other presidential aides had tried to find consulting work for Hubbell after his release from prison, in exchange for his silence about Whitewater, the Arkansas land-development deal that Bill and Hillary Clinton had invested in during the 1980s. Bowles has flatly denied that there was any quid pro quo arrangement, insisting that any offers of assistance to Hubbell sprang out of compassion for his plight. According to Thad Woodard, a North Carolina banker and close friend of Bowles's, being questioned by a grand jury "was something that was very alien to him." "He hated it," Woodard told James Rosen. "He was very uncomfortable." After returning to Washington, Bowles plunged into the negotiations that were then underway between the White House and congressional leaders to come up with a balanced-budget bill. "He made it very clear that he wanted to get this done," Representative John R. Kasich, an Ohio Republican, told Alison Mitchell. There were many disagreements between Democrats and Republicans about financial priorities, with Democrats generally favoring more funding for health and education and Republicans generally favoring more tax cuts. Some liberal Democrats were reportedly angry at Bowles, because they felt that he had gotten "too cozy with Republicans and made too many concessions," as Rosen put it. Nevertheless, legislators succeeded in hammering out a deal to balance the federal budget by the year 2002. Congress passed the historic bill in July 1997, and Clinton signed it into law the following month.

It didn't take Bowles long to patch things up with representatives of his party. "I don't think most members of our Democratic caucus bear any grudges toward Erskine Bowles," Representative James Spratt of South Carolina told Rosen. "They know he's got a job to do, they think he does it well, and they very much appreciate his demeanor and his calmness." One of the most liberal members of the House, Representative Charles B. Rangel of New York, gave the chief of staff a more tempered endorsement; he told Mitchell, "I find him to be a trustworthy friend with an agenda I wouldn't touch with a 10-foot pole."

It was widely assumed that in the wake of the balanced-budget victory, Bowles would leave Washington. But the president reportedly pulled out all the stops to keep his friend in the White House, even going so far as to take Bowles to Camp David to press his case. In the end, Bowles agreed to stay.

Considering how close he and Clinton are, political analysts believed it would have been very difficult for Bowles to return to North Carolina when accusations of perjury and obstruction of justice in the Monica Lewinsky case continued to threaten Clinton's presidency. But it was not impossible, of course, and in mid-October 1998, Bowles announced that he was resigning his post as of November 1, when members of Congress were expected to return to their homes for the coming elections. Reportedly, he is considering the possibility of running for governor of North Carolina in 2000.

Erskine Bowles and his wife, Crandall, have a home in Charlotte, North Carolina, and are the parents of three children, all of whom are college-aged. No fans of their own unusual first names, the couple gave their offspring more commonplace monikers—Sam, Anne, and Bill. A devoted father, Bowles speaks to each of his children every day. He has served as the president of the Juvenile Diabetes Foundation and has raised millions of dollars to fight the disease.

Suggested Reading: *Business Week* p37 Sept. 23, 1996, with photo; *New York Times* A p16 June 17, 1997, with photo; *North Carolina News & Observer* (on-line) Mar. 18, 1998; *Time* p37+ Nov. 25, 1996, with photo; *Washington Post* A p1+ Nov. 29, 1996, with photos; *Washingtonian* p84+ Mar. 1997, with photos

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Richard Open/Retna Ltd.

Brooks, Diana D.

1950– President of Sotheby's Holdings Inc.
Address: c/o Sotheby's, 1334 York Ave., New York, NY 10021

Diana D. Brooks is the president and chief executive of Sotheby's Holdings Inc., the largest art auction house in the world, and she is the first woman to head an international auction house. Her job mixes art with commerce, and thus requires a special combination of skills. Brooks hails originally from the commerce side of the business. When she came to Sotheby's, in 1979, to work as a part-time director of financial planning, she had experience in banking but only a few college-level art history credits to her name. Since then, she has developed an expertise in art and collectibles. She told Rita Reif for the *New York Times Magazine* (April 2, 1989), "Sotheby's and [its main competitor] Christie's are the only real big businesses in the art world. We function as a stock exchange of the art market." But rather than seeing her work solely as the business of putting prices on objects so rare they are commonly referred to as priceless, Brooks regards the auction business as being first and foremost about relationships. She has made Sotheby's more customer-oriented, and has seen to it that the company excels in service for both consignors and auction clientele. John L. Marion, who preceded Brooks as president of Sotheby's North and South American division and, with her, acted as co-president of this division beginning in 1987, told Reif, "Dede [Brooks's nickname] is the only person I have ever met who has the business sense and the people skills needed to establish a balance between the business side and the creative side of the house. She has the confidence of both sides."

The eldest girl among six children, Brooks was born Diana Dwyer in 1950 and grew up in Laurel Hollow, New York, on the north shore of Long Island. Her father, Martin Dwyer Jr., was a Yale University–educated lawyer turned businessman, and from the time she was young, he told his daughter she could do anything her two older brothers did. "I believed him," Brooks told Carol Vogel for the *New York Times* (May 1, 1997). "When I was eight, I announced I wanted to go to Yale"—even though she knew that Yale's student body did not include women at that time. Brooks had a special admiration for her oldest brother, and she was profoundly affected when he died, at age 20, of injuries sustained in a motorcycle accident.

Like girls from the three preceding generations of her family, Brooks attended high school at Miss Porter's School in Farmington, Connecticut. She spent her freshman year of college at Smith, a women's college, and then transferred to Yale, in New Haven, Connecticut. She was among the first group of women to be admitted to the university's liberal arts college. In 1971, she left Yale to marry Michael C. Brooks, an alumnus of the school. The couple moved to Boston, where Michael attended Harvard Business School and earned an M.B.A. Although Brooks did not have strong career aspirations then, she commuted to New Haven to finish her degree—a B.A. in American studies, which she earned in 1973.

After Brooks and her husband had both finished school, they moved to New York, and he began work as an investment banker at Morgan Stanley. Brooks joined Citibank, as a trainee in the national banking division; she was among the first women to be accepted into the program. In the late 1970s, after five years there as a lending officer, she took a leave of absence to stay home with her daughter, who was then 18 months old.

After about a year of full-time child care, Brooks decided to seek part-time work. A friend told her that Sotheby's was looking for someone with a business background. When Brooks inquired, Sotheby's told her that nothing was available. That night, by chance, the auction house's chief operating officer sat next to Brooks's former Citibank boss on the train, and on the strength of his personal recommendation, Sotheby's hired Brooks as a part-time director of financial planning. It soon became apparent that there was enough work to keep her occupied full-time, so she became a full-time employee.

When she began at Sotheby's, Brooks told Amy Engeler for *Savvy Woman* (November 1989), "Frankly, the whole aura of the auction business, with all the art experts, was somewhat intimidating. A lot of people wondered what I was doing there." Others obviously recognized her value to the company: She soon got promoted. In 1980, she became treasurer, and in 1982, chief financial officer of Sotheby's U.S. subsidiary. In 1983, the Detroit real-estate developer A. Alfred Taubman became the major shareholder in Sotheby's (previously, it had been a publicly owned London company), and he turned it into a private corporation, based in Michigan and with North American and British subsidiaries. Taubman, who is currently chairman of Sotheby's board, took the company public again in 1988. According to various sources, Brooks won the esteem of Taubman during an early meeting at which she was the only woman present. As Brooks related the incident to *Fortune* (August 5, 1996), Taubman asked her to get him a cup of coffee, and she responded, "I'll get you a cup of coffee if you'll Xerox these papers for me." She added that, in retrospect, "I suppose it was a little bold. But Al [Taubman] laughed. We both laughed. I think having a sense of humor is as important as anything to getting ahead."

In 1984, Brooks was promoted to executive vice president, a position in which she took on administrative duties in addition to financial ones. Meanwhile, for several years beginning in the early 1980s, she came under fire for her role in implementing staff reductions mandated by Sotheby's board of directors as a means of cutting overhead costs. Unhappy employees branded her a hatchet woman, and some called her "the Terminator." The layoffs were "a very difficult time in my life," she told Engeler. "Some of the names I was called I don't think I would have been called had I been a man."

Brooks became chief operating officer of the U.S. subsidiary of Sotheby's in 1985. In 1987, she was named president of Sotheby's Inc., the corporation's North American and South American subsidiary; it was then that she became the first woman to head a major art auction house. She and John Marion divided responsibilities between them, and neither held the title of chief executive. Marion, one of Sotheby's foremost auctioneers, acted as chief spokesperson and brought in most new business, while Brooks was in charge of operations. Previously, Brooks had stayed mostly behind the scenes, but as president, she became more visible; she attended the parties held regularly for collectors and mingled with potential customers at pre-auction previews and auctions. Describing her duties, she told Vogel, "I'm a manager and a problem solver. About 60 percent of my time is spent on personnel issues, the rest on working with the board of directors determining the company's strategies."

By this time, Brooks was helping to steer Sotheby's in a new direction. Sotheby's was founded in England in 1744 to provide a means for liquidating valuable collections after the death of their owners or for raising cash quickly in an emergency. Part of the money raised at auction went to Sotheby's as the fee for selling the goods, and the rest went to the consignor. The main customers at the auctions were dealers, who would then sell the books, antiques, artworks, jewelry, and other collectibles to retail customers at higher prices. By the 1950s, Sotheby's had started to attract collectors who would buy goods at auction directly rather than shopping through dealers. This practice became more popular as economic prosperity gave more people the financial means to become collectors for pleasure or for purposes of investment, and its popularity increased even more during the financial boom that took place in the latter half of the 1980s. Brooks told Vogel in 1987, "We have 20,000 more private clients than we had four years ago. And it's changing the way we do business. We're becoming far more of a retail establishment, providing more services for our customers than was necessary years ago."

Brooks's background in banking gave her the idea for one of those services. Before she was promoted to president, she had initiated Sotheby's practice of lending money to customers. When dealing with consignors, Sotheby's would advance them cash against the future sale of their collection; unlike banks, Sotheby's had experts on hand to estimate the value of the items, and so, unlike banks, it would accept the artwork or antiques as collateral. The company also made loans to buyers who could not pay for their purchases all at once. Because Sotheby's charged higher interest rates than a bank, its new financing division helped to raise profits significantly. In 1994, the financial services division accounted for 9 percent of Sotheby's pretax income. Only a small percentage of Sotheby's borrowers defaulted on their loans. In one famous exception, Sotheby's loaned the Australian businessman Alan Bond half the money to buy *Irises*, a painting by the 19th-century Dutch artist Vincent van Gogh; its price reached $53.9 million, which at that time was a world record for a work of art. After it became certain that Bond would not be able to repay the loan, Brooks negotiated a deal in which the J. Paul Getty Museum, in Malibu, California, bought the painting. In 1989, transactions such as these pushed Sotheby's annual auction sales and net income to all-time highs of $2.3 billion and $112 million, respectively.

The boom in the art market did not last. "I don't see in my lifetime having another period like 1988–1989," Brooks told Gail Gregg for *Working Woman* (September 1995). In 1992, Sotheby's sales dropped to $1.1 billion, and its net profits to $4 million. The corresponding figures for 1994 were $1.3 billion and $20 million, respectively. That year, Brooks moved from president and chief executive of the worldwide auction division to succeed Michael L. Ainslee as CEO of Sotheby's Holdings. With her new title came responsibility for all worldwide operations.

To keep profits rising, Brooks initiated changes in a number of areas. "The engine of this place is really the expert departments," Brooks told Gregg. "If we do that right, we'll be fine." "Doing it right" has meant making Sotheby's team of experts more available to all clients who may want advice and trying to make them more savvy in business matters. Brooks has replaced staff members who resisted such changes, among them department heads whose names were virtually synonymous with their fields of expertise. Although those staff changes aroused controversy in the art community at large, they went over well with Sotheby's staff, because Brooks either promoted people from within the ranks or recruited outsiders whom she knew were popular among her employees.

Brooks also has seen to it that Sotheby's continues to attract consignors of prestigious collections, by making sure that the firm does all that is necessary to attract collectors who will pay top dollar. Handsome, glossy auction catalogs, pre-auction exhibitions, and—if the collection is prestigious enough—preview traveling exhibitions are incentives for consignors to put their goods in Sotheby's hands. There are also monetary incentives, such as negotiating attractive reserve prices (minimum bids). Competition is fierce between Sotheby's and its rival Christie's for the most prestigious and valuable collections. In 1994–95 alone, Brooks helped secure for Sotheby's several top-tier collections: $17.6 million worth of paintings and collectibles from the New-York Historical Society, which was forced to sell those works to relieve financial pressures; IBM's corporate art collection, which brought $31 million at auction; over 6,500 paintings, Biedermeier furnishings, and antique silver and dishes from the 16th-century castle owned by the German nobleman Max von Baden, which sold for a total of $54.7 million; and the paintings that belonged to the American collectors Jean and Donald Stralem. That last consignment included one of the rare paintings from Pablo Picasso's so-called Blue Period that is not owned by a museum; the British composer Andrew Lloyd Webber bought it, for $29.5 million.

Among the highest-end works that Sotheby's has sold, that Picasso painting ranks high indeed. While such multimillion-dollar sales often make headlines, they account for only a small portion of Sotheby's business (which, in 1997, totaled 544 auctions worldwide in 80 collecting categories). In

1997, for example, the average price of a lot (as an auction item is commonly called) was $10,200, and 80 percent of the lots sold for below $5,000. “Even during the recession, the low-end just kept sailing along,” Brooks told Gregg. “People still need to furnish houses.” One of Brooks’s goals has been to attract people from outside the traditional auction network. She did so with great success in 1988, when contemporary art, furniture, a cookie-jar collection, and other items once owned by the artist Andy Warhol went on the auction block. The cookie-jar collection, which had been expected to bring in $7,000, brought in $247,830; the amount raised during the entire auction came to $25.3 million—about double the expected total. Thanks to Brooks’s efforts, the 13,000 people who attended included not only noted collectors, art dealers, and celebrities but also first-time buyers. To keep such customers coming, Brooks has arranged Sotheby’s sales of merchandise rarely seen at its auctions in earlier years: sports and movie memorabilia (such as Vivien Leigh’s Oscar statuette for her performance in *Gone with the Wind*, which garnered $563,500 at Sotheby’s in 1993), wine, sports cars, magazine illustrations, and sketches for animated films, among other items.

Brooks has tried other techniques as well to attract new customers. For uninitiated first-time buyers, Sotheby’s has increased the availability of training courses on both collecting and auction-room procedures. Brooks has also stressed the importance of customer service, friendliness, and accessibility among her floor staff, to ensure that all customers feel welcome.

Brooks continues to grapple with problems still besetting the auction houses. The biggest problem may be the animosity between the auction houses and the many art dealers who have come to regard them as competitors. To lessen the animosity, Brooks has begun entering into joint ventures with dealers, in which Sotheby’s sells only a portion of a collection and the dealer sells those items that seem likely to draw a better price at a gallery than at an auction.

A decidedly different problem cropped up in 1997, when a hidden camera filmed Sotheby’s Old Masters expert in Italy explaining to a woman posing as a prospective consignor how to smuggle an 18th-century Venetian painting out of Italy without an export license so that it could be auctioned at Sotheby’s in London. Moreover, the expert implied that Sotheby’s condoned such illegal practices. The airing of the footage on British television severely embarrassed Sotheby’s at a moment when Christie’s revenues had overtaken those of Sotheby’s for the first time in over 50 years. Brooks took action immediately; she initiated a sweeping independent review of the firm’s code of conduct around the world, with a special focus on international trade issues. The Old Masters expert resigned, and later, in a formal statement, Brooks pledged that Sotheby’s would not put up for auction any illegally exported items. Such a promise was unprecedented in the art world.

Among Brooks’s other accomplishments at Sotheby’s is her management of her staff. Self-described as someone whose management style is “incredibly hands-on,” Brooks has made her managers more accessible to rank-and-file employees and increased opportunities for communication among all levels of personnel. In 1994, for example, she invited all staff members to a discussion about AIDS, the cause of death of a number of Sotheby’s employees. Brooks is especially proud of the liberal return-to-work policy that she instituted for women who take leaves of absence surrounding the birth of a child. At Sotheby’s, where nearly 60 percent of vice presidents and senior vice presidents are women, returning mothers are given schedules that allow them to spend time with their families, and it is generally agreed that that opportunity accounts for the unusually large percentage of Sotheby’s female employees who resume working there when their maternity leaves end.

In 1995, Brooks, whose job requires that she make frequent visits to Europe and spend two weeks each year in Asia, inserted yet another task into her hectic schedule: selling goods at auctions. Heeding the suggestion of senior auctioneers who for years had urged her to put her booming voice to good use and take up the gavel herself, she learned the craft of auctioneering. She explained to the *New York Times* (November 12, 1995) why she did so: “It’s still important to remember that auctioneering is at the heart of our business, and that it’s important enough that the chief executive is not only able to do it but does it on a fairly regular basis.” Brooks was behind the auctioneer’s podium during the 1996 sale of items that had belonged to Jacqueline Kennedy Onassis and the 1998 sale of more than 40,000 items once owned by the Duke and Duchess of Windsor (King Edward VIII of England and his wife, Wallis Warfield Simpson). Those sales, both of which took place in New York, received immense publicity, and they grossed $34 million and over $17 million, respectively.

During her 1995 interview for the *New York Times*, Brooks also said, “The greatest thing in the world is for CEOs to constantly be learning. I try and spend as much time as I can in a variety of places in this firm trying to make sure that I have a sense of how we’re doing things and how they might be different than how we did them 10 years ago, and relearning it.”

For Brooks, one of the most difficult aspects of her career is having to spend so much time away from her family, which, in addition to her husband and daughter, Carter, includes a son, Christopher, who was born in 1982. When Carter was young, she made Brooks agree to be home by 6:30 two nights a week. “She was very hard on my working,” Brooks told Gregg. “I think she sensed my ambivalence. Now she’s my greatest advocate.” Brooks became less ambivalent after her husband left Morgan Stanley and joined the venture-capital firm J. H. Whitney and Co., where he is now a partner. She and her family live on the Upper East Side of Manhattan, in New York City. Their apartment is decorated in part with artworks she acquired at Sotheby's. When she started at the auction house, Brooks preferred modern art, but she has also acquired a taste for English furniture, Scandinavian still-lifes, and 19th-century European and American landscape paintings. As a spectator, Brooks enjoys such sports as baseball, ice hockey, football, and tennis, and she runs and skis. She also plays golf, often with clients, and usually scores in the mid-80s.

Suggested Reading: *Art News* p65+ Nov. 1994, with photos; *Fortune* p42+ Aug. 5, 1996, with photos; *New York Times* A p26 May 1, 1987, with photos, D p3 Nov. 24, 1993, with photo, III p8 Nov. 12, 1995; *New York Times Magazine* p26+ Apr. 2, 1989, with photos; *Savvy Woman* p51+ Nov. 1989, with photo; *Vanity Fair* p104+ Jan. 1996, with photos; *Working Woman* p48+ Sept. 1995, with photos

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Armando Gallo/Retna Ltd.

Brooks, James L.

May 9, 1940– Film and television producer; director; screenwriter. Address: c/o Gracie Films, Sony Film Corp., 10202 W. Woshington Blvd., Culver City, CA 90232

While James L. Brooks may not be a household name, most of the TV shows and feature films he helped create certainly are, and some are so well known that they have become part of America's popular cultural heritage. In television, his successes include *The Mary Tyler Moore Show*, one of the most beloved TV series of all time; *Rhoda* and *Lou Grant*, two spinoffs of that series; as well as the enormously popular shows *Toxi*, *The Trocey Ullmon Show*, and *The Simpsons*. And in film, his string of winners includes *Terms of Endearment*, which was the very first film he ever directed; *Big* (1988), *The War of the Roses* (1989), and *Jerry Maguire* (1996), which he co-produced; and *Broadcast News* (1987) and *As Good As It Gets* (1997), which he wrote and directed. Collectively, the TV shows earned Brooks 12 Emmy Awards, and the films received more than 30 Oscar nominations.

Yet for all his success, Brooks, a director and producer whose specialty is writing scripts, has said that screenwriting doesn't come easily to him, and he certainly seems to experience a lot of anxiety while working on any given project. "When I start to write and I sit down, it's grueling to work out the story," he told Sean Mitchell for *American Film* (May 1989). "You feel silly. It's like somebody watching you take a test. You know, you sit in your room alone, and it's how much willpower you have to *not* do dialogue and scenes—which I feel much better about—until you have the story worked out. You start to feel so crummy about yourself, as you grind out this thing, that you don't quite know how to do it. And there are no pages to count." Even friends have attested to his being chronically anxious. According to Aljean Harmetz, writing in the *New York Times Magazine* (April 8, 1984), some have described him as "emotional litmus paper" and as "a walking nerve ending." "Looking on the black side is his avocation," Harmetz noted.

While the angst he regularly experiences—his "blackness toward himself," as another friend once described it—is not likely to be pleasant, a few things can be said in its favor. One is that, as David Handelman reported in *Rolling Stone* (January 28, 1988), it has made Brooks "endlessly supportive of [his friends' and colleagues'] work and tolerant of their eccentricities." Another is that it has provided fodder for his TV shows and movies: Many of Brooks's most memorable characters are flawed people who wear their anxieties and various other neuroses on their sleeves. And it is his talent for finding humor in his characters' weaknesses, and then rendering them with sensitivity, that makes his films and TV shows so broadly appealing. As Richard Corliss wrote in *Time* (January 31, 1994), Brooks "doesn't go for the big bray, or insult jokes, or sound bites. He finds humor in humanity, and his great gift is to nudge viewers toward an awareness of their own cherished foibles, without preaching or screeching." "I think, basically, [Brooks] celebrates our humdrum lives . . . ," the production designer and producer Polly Platt, who has worked on several of Brooks's movies, said to Jay Scott for the *Toronto Globe and Mail* (December 4, 1987). "There are no stock characters in Jim's movies. There are no bad guys in his movies. He has a generous attitude toward us all."

James L. Brooks was born on May 9, 1940, in the New York City borough of Brooklyn, and grew up with his sister, Diane, in North Bergen, New Jersey. "I had a crummy childhood," he admitted to Aljean Harmetz. Certainly, the absence of his father made his growing-up years less than ideal. One day early in his mother's pregnancy with him, his father, Edward M. Brooks, a furniture salesman, disappeared without warning; about a year after his son's birth, he returned home. Over the next 11 years, he vanished and reappeared repeatedly, and then, on Diane's wedding day, he left for good.

Because of his father's absence, Brooks worried about money from an early age; he told Harmetz that he would awaken in the middle of the night, "terrified that my father hadn't left the part of his salary that would see us through the week." His fears continued after his father's final departure, because his mother, Dorothy (Sheinheit) Brooks, never had enough money, despite working some 60 hours a week, as a children's-clothing saleswoman. This resulted in what Harmetz described as Brooks's "inability to spend money." As an adult, Brooks poked fun at that hangup in his scripts: The tightfistedness of the egocentric news anchorman Ted Baxter, a character on *The Mary Tyler Moore Show*, became a running joke on the series, and in *Starting Over* (1979), there is a scene in which the main character, a divorcé played by Burt Reynolds, has an anxiety attack while shopping for a couch.

From 1958 to 1960, Brooks attended New York University, and at various times during the next few years, he worked on factory assembly lines. In 1964, with his sister's help, he got a job as a page at CBS; soon afterward, a CBS News copy boy failed to return from vacation, and Brooks was chosen to take his place. "All of a sudden, I had a job you had to be a journalism-school graduate to get," Brooks, a self-described news junkie, has said. Before long, CBS promoted him to news writer. He made the transition into writing for television in 1966, when he moved to California, where, after a brief stint as a writer, researcher, and producer for the documentary filmmaker David L. Wolper, he began writing scripts on spec for television. He sold a dozen of them to such series as *My Mother the Car*, *Hey Landlord*, *The Andy Griffith Show*, and *That Girl*. He did not have to wait long to score his first notable success. The first show he created for television, *Room 222*, a comedy-drama set in an integrated Los Angeles high school, premiered in 1969 and won an Emmy Award in the same year; it ran until January 1974.

Meanwhile, in around 1969, Brooks had formed a partnership with the television writer Allan Burns, and together, they came up with the idea for what became the CBS sitcom *The Mary Tyler Moore Show*. The series focused on Mary Richards (the character portrayed by Moore), a single, 30-something assistant producer in a Minneapolis television newsroom. Moore's Richards struck a chord among viewers, both because the character was so appealing—she was at once ambitious, idealistic, and vulnerable—and because her experiences seemed so representative of those of the millions of women then entering the workforce. During its seven-year run (1970–77), it won a bevy of awards, among them eight Emmys and a Peabody Award.

Mary Richards's best friend, Rhoda (played by Valerie Harper), was a compulsive eater who got little satisfaction from her job (window dresser), and as such, she provided a perfect foil for the super-organized Mary. Midway through *The Mary Tyler Moore Show*'s run, Brooks co-created the spinoff *Rhoda*, and on the new show, the ugly-duckling Rhoda emerged as a swan. When the series premiered, in September 1974, it became the first program ever to capture first place in the Nielsen ratings with its first exposure. Brooks's second *Mary Tyler Moore Show* spinoff, *Lou Grant* (1977–82), focused on Mary Richards's former boss (played by Edward Asner), who, in the new series, was the city editor of a Los Angeles newspaper. It, too, won a Peabody Award, and with its focus on such controversial issues as gun control and child abuse, it was widely praised for its uncompromising realism.

In 1978, Brooks moved to Paramount to start his own company, with Stan Daniels, David Davis, and Ed Weinberger. Together, they created *Taxi*, an ensemble comedy about an eccentric group of New York City cabbies (played by, among others, Danny DeVito, Judd Hirsch, and Tony Danza). "I've written a lot about women, maybe because I was raised by women," Brooks commented to Jay Scott. "I think I did *Taxi* just to prove I could do guys." *Taxi*, which ran first (1978–82) on ABC and then (1982–83) on NBC, won Emmys for three consecutive years (beginning with the 1978–79 season) for best writing and outstanding comedy series, and, in addition, earned Golden Globe, TV Film Critics Circle, and Humanitas awards.

Despite his flawless track record in television, Brooks had trouble persuading film executives to trust his instincts and produce a script he had adapted from Larry McMurtry's 1975 novel *Terms of Endearment*, which concerns the difficult relationship between Emma (Debra Winger), a young mother who learns she is going to die, and her domineering mother, Aurora (Shirley MacLaine). "I just had this rare, strong reaction to the material" in McMurtry's book, Brooks told Gene Siskel for the *Chicago Tribune* (March 4, 1984). One after another, the studios concluded that it was "too downbeat" or "not commercial enough," or that few moviegoers "would be interested in the problems of this mother and daughter." Except for one offer that he found unacceptable (because it ruled out making the movie on location), every studio that Brooks's agent approached rejected the project.

But in the end, Brooks's vision was vindicated. After peddling the script for four years, Brooks secured a contract, from Paramount, and the resulting film became a smash hit, grossing over

$100 million within the first year of its release. *Terms of Endearment* also won five Academy Awards, and three of them, those for best film, best direction, and best screenplay, went to Brooks—a record for a first-time director. The other two went to Shirley MacLaine, who was named best actress, and Jack Nicholson, who was named best supporting actor, for his portrayal of Garrett Breedlove, a lascivious former astronaut who woos Aurora.

In 1984, Brooks ended his association with Paramount and began one with Twentieth Century-Fox. With Fox's help, he founded his own production company, Gracie Films. The first film to emerge from Gracie was *Broadcast News* (1987). In his research for his original screenplay, Brooks interviewed and observed television newspeople over a period of more than two years. Produced and directed by Brooks and described by *Hollywood Online* as "a truer but no less hilarious glance at the cutthroat network news business than *The Mary Tyler Moore Show* had been," *Broadcast News* starred Holly Hunter as Jane Craig, a field producer employed by the Washington bureau of a major television network. Jane, Maureen Orth wrote in *Vogue* (April 1988), is "the unquestioned equal, if not the better, of the men on the job; a simultaneously self-possessed and unraveling woman; a total pain at times, but with an unambiguous integrity to back up her intelligence." In the course of the story, Tom Grunick (William Hurt), a handsome but not overly bright anchorman, and Aaron Altman (Albert Brooks), a news correspondent whose career is jeopardized by the increasing emphasis on appearance over brains, both fall in love with Jane. Although many viewers thought that, at the end, Jane winds up alone, Brooks saw her, he told Orth, as "having options." "You know what I'm proudest of in this picture?" he declared to Orth. "There is somebody we can call a heroine—we know she cares for her work and has enormous affection for her co-workers, but on the same day they're getting fired, she's behind the glass door kissing a guy and talking about going away for a week." *Broadcast News* earned seven Academy Award nominations, including those for best picture and best original screenplay, and it won awards in those categories from the New York Film Critics Circle, which also named Brooks best director.

Also in the 1980s, Brooks co-produced the hit movie *Big* (1988), a fantasy in which a 13-year-old boy is magically transformed overnight into 35-year-old man (Tom Hanks), albeit one with an adolescent's mentality and sensibility; *The War of the Roses* (1989), a black comedy about a bitterly feuding couple (Michael Douglas and Kathleen Turner); Cameron Crowe's critically acclaimed *Say Anything . . .* (1989), the screenplay for which Crowe wrote after Brooks observed to him that father-daughter relationships are seldom dealt with in cinema; and *Jerry Maguire*, a romantic comedy starring Tom Cruise and Cuba Gooding Jr. and directed by Crowe. For Twentieth Century-Fox, Brooks helped create (and served variously as producer, executive producer, and co-producer of) two award-winning television series: *The Tracey Ullman Show* (1986–90), a "skitcom" in which Ullman displayed her talents for acting, improvisation, singing, and dancing, and Matt Groening's animated series *The Simpsons*, which premiered in 1990 after appearing as a regular segment of *The Tracey Ullman Show*. The first successful prime-time cartoon series to appeal to an adult audience since *The Flintstones*, *The Simpsons* became Fox's most popular series in its maiden season.

Although Gracie Films was ostensibly an independent production company, the films and television shows Brooks produced received financing from Twentieth Century-Fox, and he was thus heavily dependent on the larger studio for their release and distribution. "We thought we were masters of our fate, when we were really puppets of the industry," Brooks told Sean Mitchell. In 1990, Gracie Films ended its ties with Twentieth Century-Fox and signed a production, financing, and distribution agreement for movies and television programs with Columbia Pictures Entertainment, whose parent company is Sony.

Brooks's projects in the 1990s have included, for television, executive producing *The Critic*, a prime-time animated series created by the *Simpsons* veterans Al Jean and Mike Reiss that satirized current films and TV shows. *The Critic*, whose title character was a nerdy, divorced film critic with a young son, aired for about eight months in 1994 and 1995 on ABC. The year 1994 also saw the release of the feature film *I'll Do Anything*, which Brooks wrote, produced, and directed. Brooks conceived *I'll Do Anything* as a musical about an unemployed actor (Nick Nolte) who suddenly gets custody of his six-year-old daughter (Whittni Wright), but preview audiences responded unfavorably to the musical numbers (which featured such high-profile talents as Prince, Sinéad O'Connor, and Carole King), and all but one were cut. The film did poorly at the box office, and it is widely considered (though reportedly not by Brooks) to be one of Brooks's rare failures.

Brooks's most recent silver-screen effort is *As Good As It Gets* (1997). Co-written (with Mark Andrus), produced, and directed by Brooks, the film is about a misanthropic, obsessive-compulsive novelist (Jack Nicholson) who finds love and redemption through his relationships with a tough, single-mother waitress (Helen Hunt), his gay neighbor (Greg Kinnear), and the neighbor's gay friend (Cuba Gooding Jr.). In the *New York Times* (December 23, 1997), Janet Maslin wrote that *As Good As It Gets*, which received seven Oscar nominations, "echoes the quirky appeal of *Broadcast News*," and added, "Nobody does a better job of backing characters into happiness than Brooks." *As Good As It Gets* won a Golden Globe Award for best musical or comedy. Nicholson won a Golden Globe for best actor, and Hunt won a Golden Globe for best actress. Nicholson and Hunt also won Oscars, for best actor and actress, respectively.

Brooks's résumé also includes acting (in the films *Real Life* [1979] and *Modern Romance* [1981]) and producing and directing a play (*Brooklyn Laundry*, which premiered in Los Angeles in 1990 and starred Glenn Close, Woody Harrelson, and Laura Dern).

From his first marriage, to Marianne Morrissey, which ended in divorce, he has one daughter. He and his second wife, Holly Beth Holmberg, whom he married in 1978, have three children.

Selected Films: as screenwriter: *Starting Over*, 1979; as director, producer, and screenwriter: *Thursday's Game* (TV), 1974; *Terms of Endearment*, 1983; *Broadcast News*, 1987; *I'll Do Anything*, 1994; *As Good As It Gets*, 1997; as producer or co-producer: *Big*, 1988; *The War of the Roses*, 1989: *Jerry Maguire*, 1996; *Bottle Rocket*, 1996; as executive producer: *Say Anything . . .*, 1989

Selected Television Shows: as co-creator and executive producer: *The Mary Tyler Moore Show*, 1970–77; *Rhoda*, 1974–78; *Lou Grant*, 1977–82; *Taxi*, 1978–82; *The Tracey Ullman Show*, 1986–90; *The Simpsons*, 1990–

Suggested Reading: *American Film* p44+ May 1989, with photos; *Chicago Tribune* XIII p7+ Feb. 6, 1994, with photos; *New York Times* C p13 Sept. 9, 1993, with photo, II p13+ Jan. 30, 1994, with photo; *New York Times Magazine* p47+ Apr. 8, 1984, with photos; *Rolling Stone* p36+ Jan. 28, 1988, with photos; *Time* p74 Apr. 23, 1984, with photos, p102+ Jan. 31, 1994, with photos; *Washington Post Magazine* p42+ Dec. 13, 1987, with photos

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Courtesy of U.S. House of Representatives

Burton, Dan

June 21, 1938– U.S. Representative from Indiana. Address: 2185 Rayburn Bldg., Washington, DC 20515

Since January 1997, U.S. Representative Dan Burton, a Republican from Indiana, has been the chairman of the House Committee on Government Reform and Oversight, a powerful panel that has been investigating potential financial wrongdoing connected with the 1996 presidential campaign of Bill Clinton and Al Gore. While he has made national headlines numerous times in his 16 years as a member of the U. S. House of Representatives, Burton is probably best known as the congressman who made the controversial decision to release tapes and transcripts of telephone conversations of Clinton's one-time confidant Webster Hubbell. Hubbell, who until 1994 had been the third most powerful man in the U.S. Justice Department, had been convicted of tax evasion and mail fraud, crimes uncovered in an investigation instigated by the Whitewater independent counsel, Kenneth Starr. Before Burton released the tapes and transcripts, Burton's chief adversary on the Committee on Government Reform and Oversight, Representative Henry A. Waxman, a California Democrat, issued a warning to him, in the form of a letter to Attorney General Janet Reno that Waxman made public. In the letter, Waxman wrote, as paraphrased by Edward Walsh in the *Washington Post* (April 22, 1998), that releasing the tapes and transcripts would be an "abuse of congressional power and a 'reprehensible' invasion of Hubbell's privacy." Dan Burton released them anyway.

In the days following Burton's decision, Capitol Hill was in an uproar. According to Frank Pellegrini of *Time* (May 8, 1998, on-line), the House minority leader, Dick Gephardt, after learning what Burton had done, began "screaming for Burton's head." Then, after it came to light that the transcripts had been doctored so as to cast Hubbell in a disparaging light, Speaker of the House Newt Gingrich apologized to major GOP leaders on Burton's behalf. When Burton found out about Gingrich's apology, he stated publicly that he was not embarrassed, but, rather, that he was extremely insulted at the insinuation that he had doctored the transcripts. Gingrich—who had gone to bat for the representative back in January 1997, when critics called for the speaker to ignore Burton's seniority and appoint someone else as chair of the Government Reform and Oversight Committee—then lost his temper and told Burton, as quoted in *Time* (May 8, 1998), "Then I'm embarrassed for you, I'm embarrassed for myself, and I'm embarrassed for the conference at the circus that went on at your committee." But Burton stood his ground. "There are two ways they can stop me," Burton told Pellegrini. "They can shoot me, or they can come up with some bogus charge to try and indict me to get me off the case. Other than that, we're going to push this thing till the bloody end." In the midst of the controversy, observers have tried to account for what may have motivated Burton to take so drastic an action. "Some people in Washington have portrayed him as some sort of wacko," Rex Early, a former chairman of the Indiana Republican Party, told the *Congressional Quarterly* (April 5, 1997). "But he's just very, very, very tenacious." And in the *National Review* (May 5, 1997), Rich Lowry offered this reason for the representative's bad press: "Burton is a threat to the Democratic White House."

Dan Burton was born on June 21, 1938, in Indianapolis, Indiana, not far from the district he would later represent in Congress. In *People* (April 4, 1994), Burton revealed that his father frequently raised his hand to family members, especially Dan's mother. While his parents were married, the Burtons moved throughout North America, and, by the time the couple separated, Dan had lived in 38 states, as well as in Mexico and Canada. A few months after Dan's mother settled the family in Indianapolis, Dan's father returned and kidnapped his wife, nearly killing her. He was jailed for two years, and the family, according to most reports, lived in peace while he was behind bars. Following his release, Dan's father again returned, and Dan, in an attempt to defend his family from physical abuse, grabbed the household's double-barreled shotgun and aimed it at his father. With that, his father left. "It's a blessing it [the gun] wasn't loaded," Burton commented to Jason Vest for *U.S. News & World Report* (February 10, 1997, on-line).

According to some accounts, Burton did not plan to pursue a career in politics. He attended both Indiana University and the Cincinnati Bible Seminary. He entered the army in 1956, served for one year, and then, while serving in the U.S. Army Reserves (which he did until 1962), became an insurance salesman. At that time, he had only a passing interest in politics and was a registered Democrat. When he heard the Socialist Party leader Norman Thomas, a six-time candidate for the U.S. presidency between 1928 and 1948, his political views began to change. Burton later told Jason Vest, "I was disturbed to find an increasing trend toward reliance on government."

Before long, Burton began thinking about entering politics full-time. In 1967, he was elected to the Indiana House of Representatives. After serving there for one year, he was appointed to the state Senate, to fill a vacancy. In 1972, he ran for a seat in the U.S. House of Representatives, and lost the nomination—by a mere 81 votes—to William Hudnut, who would later become mayor of Indianapolis. After his defeat, Burton again worked as an insurance salesman, for about five years, and he married Barbara Logan, with whom he has three children. The Republican Party then called on him to run again in 1977, and he won back his Indiana House seat. In 1980, because of yet another vacancy, he was appointed to the Indiana Senate once again. At about this time, he decided to make another bid for a seat in the U.S. House. In 1982, congressional redistricting made Burton's home electoral territory, the 6th District—which encompasses the immediate outlying suburbs of Indianapolis—solid Republican territory. In the primaries, Burton found himself once again running against William Hudnut. This time, however, Burton won.

Early on, Burton distinguished himself in the House by the ferocity of his hostility toward Communist governments and movements. According to *Politics in America* (1987), he "harbor[ed] a deep suspicion of Soviet ambitions in global politics and frequently seem[ed] to question the motives of those who disagree[d] with him." Unlike all but a tiny number of representatives, he opposed the imposition of economic sanctions on South Africa, and during the Persian Gulf War, in 1991, he jolted many of his colleagues and members of the public by calling for the use of what he described as "extremely low-yield nuclear weapons" against Iraq—something that President George Bush had specifically ruled out.

Burton's extremely conservative domestic agenda placed him solidly within the fold of the House's far-right Republicans and Southern Democrats. (In 1985, he was one of only two representatives who voted with that coalition 100 percent of the time.) As a member of the 99th Congress (1985–86), he campaigned strenuously against allocating federal funds for a study of disparities in pay between men and women. "Make no mistake," he reportedly said in reference to the proposed study. "This leads us in the direction of socialism." Burton has also sponsored a bill that would require that every person in the U.S., without exception, be tested for HIV, the virus that causes AIDS. In 1986, Burton began serving on the Subcommittee on the Western Hemisphere, and in 1994, on the Subcommittee on International Operations and Human Rights.

From the beginning of his career in Congress, Burton consistently and vociferously attacked the Democratic majority in the House as "tax-and-spend" liberals. But he didn't make national headlines until Bill Clinton became president, in 1993, and he began to unleash a steady stream of abrasive criticism of the Clinton White House. Among many other complaints, he criticized Clinton for wasting taxpayer dollars by answering the fan mail to Socks, the Clintons' cat. On the cable network C-SPAN, which airs the proceedings of both houses of Congress, Burton became an instant star when, in 1994, Vince Foster, a close Clinton aide, committed suicide. Burton claimed that Foster's death was not a suicide at all, but, in fact, the result of foul play. Citing police reports, Burton asserted that the park in which Foster's body had been found was not where he had died. "Who moved the body?" Burton demanded on C-SPAN, as quoted in *Politics in America 1997.* "We need to find out who moved the body. There was blond hair, not Mr. Foster's, on his T-shirt and other parts of his garments. Whose hair was it? It was not his. There were carpet and other fibers found on the body. Where did they come from?" Later, Burton said that he had reenacted Foster's death by firing a bullet into what was widely reported to be a pumpkin. "We, at my house, with a homicide detective, tried to re-create a head and fired a .38-inch barrel into [the pumpkin] to see if the sound could be heard from 100 yards away," he explained. The revelation of his "experiment" caused an uproar. Burton's theories have been dismissed by special prosecutors Robert B. Fiske Jr. and Kenneth Starr, both of whom oversaw thorough investigations of Foster's death.

Soon after the stir he caused regarding Foster's death, the media began to scrutinize Burton more closely, and rumors began to circulate in Washington that he was paranoid. Pellegrini reported that "Burton thinks the White House bugs his phone . . . [and he] is so afraid of catching AIDS that he brings his own scissors to the House barbershop and refuses to eat soup at public restaurants." Nevertheless, Burton continued his assault on Clinton, who he believed was an unethical president. According to *Congressional Quarterly* (April 5, 1997), Burton has always had a "deep suspicion of the Clinton administration . . . [and his] allies insist that his aggressive inquiry into Foster's death bespeaks nothing more than a passion for the truth." In 1996, not long after he and Senator Jesse Helms co-sponsored a bill that tightened the extensive U.S. embargo on Cuba, Burton was appointed chairman of the Subcommittee on the Western Hemisphere of the House Committee on International Relations. The bill passed, making the United States the only Western nation that still held sanctions against Cuba. The bill proved remarkably timely: On the Saturday before it came to the floor of the House for a vote, two civilian U.S. aircraft were downed by a Cuban fighter jet. Burton made national headlines once again.

When Speaker of the House Newt Gingrich appointed Burton chairman of the powerful Government Reform and Oversight Committee, the committee was investigating allegations of illegal fundraising activities during the 1996 Clinton/Gore presidential campaign. The speaker has the final say regarding the appointments of committee chairpeople, and in selecting Burton for the post, Gingrich had decided to ignore the skepticism expressed by other politicians about the wisdom of the choice. Burton and the committee ran into roadblock after roadblock in their investigation of the Clinton campaign. While attempting to subpoena numerous Clinton aides and contacts, the committee saw "89 people fleeing the country or taking the Fifth Amendment, stonewalling of official subpoenas . . . [and] frivolous claims of executive privilege," a committee spokesman told Edward Walsh for the *Washington Post.* These actions frustrated Burton intensely, and led him, Walsh reported, to comment that "if I could prove 10 percent of what I believe happened, [Clinton would] be gone. This guy's a scumbag. That's why I'm after him."

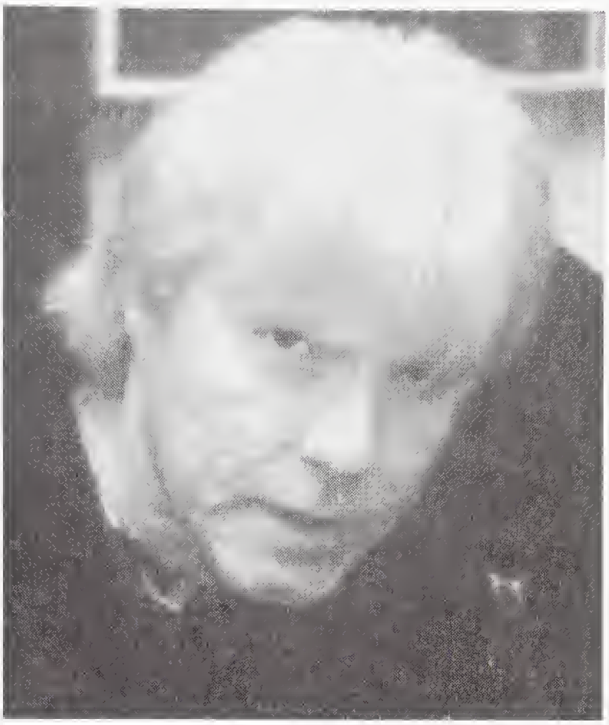
A month later, Burton, with the help of a newly hired investigator, David Bossie, released the Hubbell tapes and transcripts. When reporters and fellow politicians listened to them, it was apparent that the contents of the tapes had been altered in the transcripts and that key points in Hubbell's conversation had been edited out. In one conversation, recorded on October 9, 1996, Hubbell and his wife are discussing an accusation that he had received $250,000 from the Riady family of Indonesia. According to the *New York Times* (May 5, 1998), Hubbell said, "One of the problems is that some of the jerks read that, and believed I got paid, which we know—I wish I did." The released excerpts omitted this entire sentence. Furious, Richard Gephardt called on Burton to resign from the committee. Burton defended his decision to release the tapes, stating that he wanted to "do what's right and the hell with the rest of it," Andrea Neal reported in the on-line version of the *Indianapolis Star* (April 16, 1998). Burton's aides blamed Bossie for the cuts and alterations, but Gephardt refused to accept their version of what had happened. "The staff member [Bossie] did not say he was out to get the president," Gephardt declared, as reported by Frank Pellegrini. "The staff member didn't release the edited tapes. The staff member didn't decide to issue over 500 subpoenas without a vote of committee." Under a firestorm of criticism, and at the urging of Gingrich, Burton apologized to his fellow Republicans for "some mistakes and omissions" in the transcripts, and pressured David Bossie to resign from his position as chief investigator. Bossie, however, did not leave Washington immediately after resigning, on May 6, 1998. On May 24, he was still at the Reform Committee offices. "This is a big, broad, very complicated investigation," he told George Lardner Jr. for the *Washington Post* (May 24, 1998). "I need some time to wrap things up, and that's what I'm doing."

Ironically, notwithstanding all the pressure he had put on the president for his alleged misdoings, Burton has been embroiled in some campaign-finance controversies of his own. In March 1997, Mark A. Seigal, a lobbyist for Pakistan and a former Democratic Party official, accused Burton of threatening to retaliate against him if he did not help Burton raise money for his 1996 reelection campaign. Burton denied the allegations. Later that month, he was forced to defend his acceptance of an invitation to play golf at the Pebble Beach golf tournament in return for a $2,000 campaign donation from AT&T Corp. Critics accused him of selling his vote on a multi-billion dollar telecommunications contract for which AT&T was a primary bidder. Burton defended himself by saying, as quoted in *Politics in America 1998*, "I'm going to tell you, for $2,000, no one is going to buy anyone's vote and certainly not mine."

In 1998, Burton again ran for reelection. Because his district has been overwhelmingly Republican since 1982, and his opposition was singularly weak (his Democratic opponent, Bobby Kern, was described as a convicted felon and a cross-dresser), observers predicted that Burton would be returned to office for his ninth term. This was so despite a startling turn of events just two months before Election Day: On September 1, 1998, Burton held a town meeting in Indianapolis to discuss allegations that in the early 1980s, he had fathered a child out of wedlock. At the gathering, he accused *Vanity Fair* magazine, which planned to publish an investigative report into his indiscretions, of having direct links to the White House, and he suggested that the story had been leaked to the magazine by presidential spin doctors with the aim of spreading "rumors about his personal life in an effort to intimidate him," as Lizette Alvarez put it in the *New York Times* (September 2, 1998). "Now I want to tell you," Burton said, as quoted by Alvarez, "if something comes out that you read about, that you think Danny shouldn't have done, I will own up to it. I won't lie about it. I will tell the truth." Two days later, he admitted that he had "had such an affair," according to an Associated Press report in the *New York Times* (September 5, 1998), "[and] that he wanted to go public, take the full criticism and deflect attention from the woman, their teenage son, and her family members." "I have apologized to my wife and family, whom I love . . . ," he was quoted as saying. "I apologize to my constituents. We live in a society that rightfully depends upon people taking responsibility for their actions. I have done so in this matter."

On November 3, 1998, Burton was reelected by a huge margin. It appears likely that he will again chair the Government Reform and Oversight Committee in the next Congress, even though House Democrats tried unsuccessfully to pass, as the *New York Times* (May 15, 1998) put it, "a resolution to 'disapprove' of the way in which . . . [Burton] has handled the investigation" into Clinton's 1996 reelection campaign.

Suggested Reading: *Congressional Quarterly* p780+ Apr. 5, 1997, with photos; *Indianapolis Star/News* (on-line) Apr. 16, 1998; *National Review* p20+ May 5, 1997; *New York Times*, A p20 May 15, 1998; *New York Times* (on-line) Mar. 9, 1997, with photos, May 5, 1998, with photos; *Time* (on-line) May 8, 1998, with photos; *Washington Post* A p6 Apr. 22, 1998, with photos, A p16 May 8, 1998, A 1 May 7, 1998, with photos, A p22 May 24, 1998; *U.S. News & World Report* (on-line) Feb. 10, 1997, with photos; *Politics in America* (various editions)



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Callahan, John

1951– Nationally syndicated cartoonist. Address: c/o Levin Represents, 2402 4th St., Suite 6, Santa Monica, CA 90405

"Political correctness is a kind of puritanical, childish controlism," the controversial cartoonist John Callahan told Jeff Lyon for the *Chicago Tribune Magazine* (January 2, 1994). "Its adherents think they need to please everyone. The mentality is: 'I'm a victim, and I need attention. Look how much I've suffered. Let's rewrite the history books so everyone gets fair play.' It's ridiculous, and I can't understand how people can think that way. But it provides a lot of bread and butter for me."

A major difference between John Callahan and most other politically incorrect artists is that, since the age of 21, when he suffered a severe spinal cord injury as a result of a car accident, he has been paralyzed from the diaphragm down and has had only limited use of his hands and arms. He began drawing cartoons when he was in his late 20s, and his work was first published in local newspapers in Oregon. An "equal-opportunity offender," as Jeff Baker labeled him in the *Oregonian* (February 27, 1998), Callahan has received numerous complaints from readers who have been offended by his penchant for making fun of a variety of special-interest groups, most notably the handicapped. In his own defense, he told Timothy Egan for the *New York Times Magazine* (June 7, 1992), "There is humor in all parts of life. Families suffering from Alzheimer's or cancer . . . have their own private jokes as a way of coping with the pain. So why is it a crime to share the joke in print? . . . People always say, 'How can he make fun of the handicapped?' And then an editor will usually write back and say that I'm in a wheelchair. Their attitude changes immediately."

John Callahan's natural mother abandoned him to a Roman Catholic orphanage just after his birth, in 1951. Shortly thereafter, he was adopted by David Callahan, an Oregon grain broker, and his wife, Rosemary, who believed she was unable to have children but who went on to bear five children after she and her husband adopted John. The Callahans lived in The Dalles, Oregon, which the cartoonist described to Egan as "a sleepy wheat port with a small Irish Catholic community surrounded by snakes, lizards, and Mormons." John attended a strict Roman Catholic school, where the nuns who taught him became the subjects of his very first cartoons. "I made fun of the nuns mostly as a defense," Callahan told Lyon. "I showed my work around and it made me pretty popular with the other students." One of Callahan's more recent cartoons shows a young boy at a blackboard writing, over and over, the words "I am personally responsible for the agony of Christ" as a nun looks on.

When he was 12 years old, Callahan got a taste of liquor at his grandmother's wake and began to develop a serious drinking problem. The addiction deepened throughout his teenage years, and Callahan has said that by the time he was 17, he was drunk almost all the time. After high school, he worked as an orderly at a state mental hospital, and then at an aluminum plant. Although he had a sense of his aptitude for drawing and humor, his drinking held him back from working up to his potential or from pursuing any kind of career in drawing or writing.

On the night of July 22, 1972, after drinking heavily all day, Callahan left a party with someone he had just met. Although both were intoxicated, Callahan gave the man the keys to his Volkswagen, and at some point, with Callahan in the passenger seat, the car crashed into a telephone pole at a speed of 90 miles per hour. While the driver of his car left the scene with only minor injuries, never to be seen or heard from again, Callahan's spine was severed between the fifth and sixth vertebrae. After spending several weeks in intensive care, Callahan learned that he would never walk again.

After many months of intensive physical therapy in a rehabilitation hospital, Callahan learned to hold a pen with one hand and drag it across a sheet of paper with the other. He also found out that, through what are called reflexogenic erections, he would still be able to have sex, when specific parts of his body were stimulated. He was unable to dress himself, however, or control his bodily functions. He became depressed and began consuming more alcohol than ever, often in the company of a series of home attendants. His dark sense of humor, he has said, was the only thing that helped him get through those days.

One day when he was 27 years old and home alone, Callahan tried desperately to open a bottle of liquor with his teeth. The bottle fell and rolled across the room, beyond his reach. He flew into a violent rage, cursing his condition and wishing his life would end. When his temper finally subsided, he had an epiphany: "I knew with utter certainty that my problem was not quadriplegia, it was alcoholism," he wrote in *Don't Worry, He Won't Get Far on Foot: The Autobiography of a Dangerous Man* (1989). (The title of his autobiography comes from a Callahan cartoon in which a posse on horseback has halted next to an empty wheelchair in the middle of a desert. "Don't worry, he won't get far on foot," the head of the posse is saying to the other men.) Callahan then entered the 12-step program of Alcoholics Anonymous and, in time, ended his dependence on alcohol, thereby enabling him to devote more energy to the creation of cartoons. He also went back to school; he attended Portland State University, in Oregon, where he earned a B.A. degree in English.

The first publications to print Callahan's cartoons, in the early 1980s, were local alternative newspapers in Oregon. Later, *Penthouse*, the *New Yorker*, and other, more widely read national magazines began publishing them. In 1986, his work was noticed by the talent agent Deborah Levin, who managed the careers of the cartoonists Matt Groening (the creator of *The Simpsons*) and Lynda Barry (the creator of the adolescent characters Arna and Arnold and their cousins Marlys and Maybonne). Levin promoted Callahan's work to other national publications, and in 1988, it went into syndication. Callahan's cartoons now appear in about 100 leading national newspapers and magazines. In response to readers who became irate over his work, several newspapers, among them the *Chicago Tribune* and the *Miami Herald*, have canceled his cartoon. "Win a few, lose a few," Callahan commented to Jeff Baker of such defections. "The *Miami Herald* used to specifically ask for the sicker cartoons. That's the way it goes."

In addition to his autobiography, Callahan has published eight books. They include *Do Not Disturb Any Further* (1990); *Digesting the Child Within and Other Cartoons to Live By* (1991); *Do What He Says! He's Crazy!!* (1992); *The Night, They Say, Was Made for Love* (1993); *The King of Things and the Cranberry Clown* (1994); *What Kind of God Would Allow a Thing Like This to Happen?!!!* (1994); *Freaks of Nature* (1995); and, most recently, a self-styled "quasi-memoir" called *Will the Real John Callahan Please Stand Up?* (1998).

Most of Callahan's published work consists of single-frame cartoons that poke fun at feminists, African-Americans, Asians, Republicans, Democrats, or animals, if not at the disabled or victims of various diseases. In one, a man standing at a podium under a banner that reads "A.A. in L.A." is saying, "My name is Mort, and I represent Chuck who is an alcoholic." Another shows two men, each of whom lacks all but a head and neck and each of whom "sits" on his neck in a little cart next to a beggar's cup; one man wears dark glasses and is presumably blind. "People like you are a real inspiration to me!" the second man is saying to the blind man. Yet another Callahan cartoon shows two Ku Klux Klansmen decked out in their bedsheets, ready for a night of racist acts. "Don't you just love it when they're still warm from the dryer?" one comments to the other. That last cartoon struck some people as overly sympathetic to the Klansmen. Callahan's response, according to the columnist Linda Ellerbee (as quoted in the on-line magazine *Enable*), was that "people didn't like it because they don't want to believe that someone who commits hateful atrocities could be an ordinary human who enjoys the same creature comforts as the rest of us."

In one Callahan cartoon, a man holding a cane and a beggar's cup stands at a street corner; a sign hanging from his neck reads "Please help me. I am blind and black but not musical." That cartoon, too, triggered an outpouring of letters of complaint, some of which—much to Callahan's surprise—accused him of racism. Then, "in the midst of the controversy" about it, Egan reported, a black man came up to Callahan in a restaurant, shook his hand, and thanked him for that very cartoon. "My only compass for whether I've gone too far is the reaction I get from people in wheelchairs, or with hooks for hands," Callahan told Egan. "Like me, they are fed up with people who presume to speak for the disabled. All the pity and patronizing . . . [are what is] truly detestable." Callahan's book *Will the Real John Callahan Please Stand Up?* contains letters from people who found his cartoons disturbing. The book also includes compliments that Callahan has received from such celebrities as President Bill Clinton, Lance Ito, the judge who presided over O. J. Simpson's criminal trial, and the comedian Richard Pryor.

Notwithstanding his tendency to offend people, Callahan told David Astor for *Editor & Publisher* (February 6, 1988) that he doesn't have any particular political agenda but that he has always "looked at the world in a kind of skewed way." "Everything I see just seems to translate immediately into humor," he said. The one political issue about which Callahan has expressed real concern is crime. "I'm sickened by the fact that we don't have more prisons for these scumbag criminals," he told Lyon. "I'm sickened by the laziness of the laws and the inclination of the courts to favor the criminals and ignore the victims. When somebody commits murder, I'd like to see them put away for life without parole. But instead, we set them free in six years. I don't know what we are thinking of as citizens to defeat ourselves like this."

The actor and director Robin Williams will play Callahan in, and co-produce, a movie based on *Don't Worry, He Won't Get Far on Foot*, the film rights to which Williams now owns. The screenplay is being written by Gus Van Sant, who will also direct the film. Several years ago, according to Jeff Baker, Callahan starred in a one-man show called *An Evening with John Callahan* at the Dolores Winningstad Theater, in Portland, and he is making plans for a second such show. In 1996, he made a bid for a seat in the Oregon state legislature, but had to drop out of the race because of a health problem. He ran as a Republican, because, the on-line magazine *Enable* reported, "he thought being a Republican was the most politically incorrect thing he could do."

John Callahan lives with his dog, Snickers, in a large ground-floor studio apartment in Portland, Oregon, where he has become an extremely popular local celebrity. "I get out a lot," he told Lyon, referring to his active social life. "I'm less of a shut-in than a shut-out." In addition to being an avid observer of people, Callahan enjoys reading the *New York Times*, watching B movies, and listening to National Public Radio, from all of which he culls material for his cartoons. "I have an inner life," he commented to Jeff Baker. "I can unplug from [what is going on around me] and get away. So many people, this junky popular culture is all they have." Callahan has had several girlfriends over the past few years and has said that he would eventually like to get married. He quipped to Egan, "I think it would be fun to hear the whir of little wheels around the house."

Selected Books: *Don't Worry, He Won't Get Far On Foot*, 1989; *Do Not Disturb Any Further*, 1990; *Digesting the Child Within and Other Cartoons to Live By*, 1991; *Do What He Says! He's Crazy!!*, 1992; *The Night, They Say, Was Made for Love*, 1993; *The King of Things and the Cranberry Clown*, 1994; *What Kind of God Would Allow a Thing Like This to Happen?!!!*, 1994; *Freaks of Nature*, 1995; *Will the Real John Callahan Please Stand Up?: A Quasi Memoir*, 1998

Suggested Reading: *Chicago Tribune Magazine* p20+ Jan. 2, 1994, with photos; *Editor & Publisher* p44+ Feb. 6, 1988, with photo; *New York Times Magazine* p21+ June 7, 1992, with photos

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Cameron, James

Aug. 16, 1954– Filmmaker. Address: c/o Lightstorm Entertainment, Inc., 919 Santa Monica Blvd., Santa Monica, CA 90401

James Cameron is one of the most successful film directors to specialize in making big-budget action-thrillers—or as Hollywood bigwigs like to call them, "event movies." Starting with the low-budget box-office phenomenon *The Terminator* (1984), Cameron has created some of the most memorable films of recent pop cultural vintage, including *Aliens*, *The Abyss*, *Terminator 2: Judgment Day*, and *True Lies*, all of which feature state-of-the-art special effects. The writer, producer, and

Archive Photos

James Cameron

director of many of his films, he is reputed to be very demanding and is notorious for verbally abusing his crews, going over budget, and delivering his films well past scheduled deadlines. Hollywood studios have been more than willing to put up with his eccentricities, however, because most of his films have grossed over $100 million. He has certainly reinforced certain aspects of his reputation with *Titanic* (1997)—the film was released five months behind schedule, and is said to have cost well over $200 million, more than twice what was originally budgeted. Such an enormous investment of time and money caused a great deal of anxiety among the film's co-financers (Fox and Paramount), but their investment proved to be well made. *Titanic* has become one of the most commercially successful movies of all time, with a worldwide box-office gross of almost $2 billion. The film also won 11 Academy Awards, thus tying with the classic film *Ben Hur* (1958) for most Oscars ever won. These achievements have naturally elevated Cameron's standing among Hollywood directors. Indeed, at the 1998 Academy Awards ceremonies, he boasted that he was "king of the world."

James Cameron was born on August 16, 1954, in Kapuskasing, Ontario, Canada, and grew up in the Canadian city of Niagara Falls. His father, Philip, was an electrical engineer who worked for a paper mill, and his mother, Shirley, was a nurse and an artist who encouraged her son to paint. Cameron got interested in the narrative possibilities of filmmaking at the age of 15, when he saw Stanley Kubrick's film *2001: A Space Odyssey*. He was so enthralled by its special effects that he watched the movie another nine times, each time studying it carefully. He then started experimenting with filmmaking on his own. One of his first efforts was satirically entitled "Niagara, or How I Learned to Stop Worrying and Love the Falls."

In 1971, Cameron's family relocated to California. Cameron attended California State University at Fullerton and decided that he wanted to major in marine biology, because he thought it would give him an opportunity to explore the deep seas. He became disillusioned when he discovered that most marine biologists do not earn a lot of money and spend more time "counting salmon eggs in some hatchery," as he put it, than plumbing the ocean depths. He switched to physics out of an interest in cosmological questions, but then dropped that, too, after concluding that his math skills weren't strong enough. He eventually dropped out of college, got a job as a truck driver, and married a waitress.

At some point in the mid-1970s, thinking he might become a novelist, Cameron started to write. When he saw George Lucas's film *Star Wars* (1977), he got upset, knowing that he would now never be the first person to make a film like that one. Then he made the first of several trips to the library at the University of Southern California, where he began a self-directed investigation into the latest developments in special effects. "My wife thought I was crazy," he told John Richardson for *Premiere* (August 1994). "The guy who used to like to smoke dope and go to the river and drink beer and drive fast cars all of sudden had gone psychotic on her." He started writing screenplays, designed movie posters for distributors, and tried to film his own sci-fi epic. Then, in 1978, the B-movie king Roger Corman hired him as a miniature-set builder and art director.

At Corman's company, New World Pictures, Cameron received a crash course in low-budget filmmaking, by working on films with such schlocky titles as *Battle Beyond the Stars* (1980), *Galaxy of Terror* (1981), and *Escape from New York* (1981). After two years of grunt work, Cameron got the opportunity to direct his first film: *Piranha II: The Spawning* (1981), a movie that he now would like people to forget. For that project, he was sent to Jamaica to work with an interfering producer and an Italian crew that didn't speak English. "I was fired after three weeks, as the producer of the film really wanted to be the director—that's why [the movie] starts off with intense scenes and ends up with topless women running around on a yacht," Cameron explained to Richard James for *Films & Filming* (November 1989).

One day while sick in bed with the flu, Cameron came up with the idea that ensured that he would never again have to deal with another movie about flying killer fish. The idea was of a virtually unstoppable robotic hit man who comes to Earth from the future, a character that he christened the Terminator. Cameron cranked out a script and reportedly sold the screenplay for $1 to Gale Anne Hurd, a producer whom he had met at New World Pictures. In exchange, she agreed to allow him to direct the film. Arnold Schwarzenegger, who originally wanted to be the hero, was signed on as the hulking Terminator. The whole film was made for approximately $6.5 million, a relatively modest amount.

The Terminator (1984), co-written with Hurd, is now regarded as a science-fiction classic. The premise of the film is that in the near future, a computerized defense system gains "consciousness" and unleashes a genocidal war against the human race. Human rebels succeed in destroying the computer, but not before it sends the T-800 Terminator into the past to alter the course of history. The mission of the robot, which utters clipped phrases in a distinctive monotone, is to kill a waitress (Linda Hamilton), a tough character who will bear the child who will become the leader of the human rebels. Under Cameron's direction, both Schwarzenegger and Hamilton turned in career-boosting performances.

After the success of *The Terminator*, Cameron worked on the sequels for two other films and thereby earned the label "the sequel king" from the press. The first was the Sylvester Stallone vehicle *Rambo: First Blood Part II* (1985), which features Stallone taking on what seems to be the entire Vietnamese army and winning. Apparently eager to disassociate himself from the finished product, Cameron has admitted that he wrote the first draft of the script but has claimed that Stallone extensively rewrote it and turned Rambo into a "cardboard" character.

The second sequel Cameron worked on was *Aliens* (1986), a follow-up to Ridley Scott's popular 1979 science-fiction film *Alien*. In addition to preserving the atmosphere of terror that pervades the first film, Cameron was able to inject several novel elements of his own. While the first film featured a lone alien stalking the crew of a spaceship, the sequel pits an entire hive of aliens against a group of marines outfitted with high-tech weapons. The aliens prove to be too much for the marines, and Sigourney Weaver, once again in the lead role of Ripley, is forced to think on the run as she tries to both destroy the gigantic mother alien and escape with her life. The film grossed approximately $83 million in 1986 and was nominated for seven Academy Awards, including the award for best actress. (As Cameron has noted, it was the first nomination for a female lead in a science-fiction film.) The film won two Oscars, those for best visual effects and best sound effects.

With the strong box-office returns of *The Terminator* and *Aliens*, Cameron's reputation as an action-film director of the first order was sealed. While the success of those films can partially be attributed to their graphic violence (in a scene in *The Terminator*, for instance, Schwarzenegger casually removes a damaged eyeball from his eye socket), Cameron felt that the films also contained serious messages about war, nuclear holocaust, and individuality. As he has explained, "It should be a goal to try and create a piece of entertainment that can stimulate some kind of intellectual pursuit and, at the same time, satisfy a very straightforward need in the audience to be fulfilled."

Cameron's desire to do more than depict gunfights and other violence was evident in his next film, *The Abyss* (1989). "After doing *Aliens*, I thought I should do a story that was kind of the flip side of that film—about a group of people finding something beautiful and wonderful instead of something threatening," he told Richard James. For *The Abyss*, he turned to his love of the ocean and a short story he had written as a youth entitled "The Abyss," about exploring the ocean's depths. In the film version, a team of underwater oil drillers volunteer their services to the U.S. Navy to help disarm nuclear weapons aboard a sunken submarine. While plenty of action and suspense are provided, in the form of a Navy SEALs team commander who is suffering from a rare psychosis caused by the extreme water pressure near the ocean floor, at the heart of the film is a moment Spielbergian in its resonance: During the mission, two of the scientists discover a benign alien being who has been quietly observing the humans' behavior.

More difficult to shoot than any of Cameron's other films, *The Abyss* made use of many technological innovations that he came up with during production. Notable among them is the transformation of a half-completed nuclear-reactor shell in South Carolina into a mammoth tank that could hold approximately 10 million gallons of water—the largest underwater set ever constructed. Cameron also designed his own underwater equipment with the help of his younger brother, Mike, who is a mechanical engineer. Several of these inventions, including a bubble-dome face mask (which made it possible for the actors' faces to be seen) and a high-quality underwater communications system (which made it possible to record studio-quality dialogue underwater), interested many professional divers.

The Abyss is also notable for its groundbreaking use of digital special effects. Since the alien is an amorphous, jelly-like pseudopod made of water, no model or puppet could be used. Instead, Cameron called upon the special-effects guru Dennis Muren and his computer-graphics team at Industrial Light & Magic (ILM) to come up with digitally produced imagery to simulate the being. The scenes in which the creature appears—all of which Cameron was prepared to cut if the simulation experiment had failed—marked the first time such a being had ever been successfully animated.

It was while he was shooting *The Abyss* that Cameron's reputation as a demanding director was established. Some actors complained to the press about the harshness of working in the highly chlorinated tank, while other crew members voiced their unhappiness with Cameron's perfectionism, which often manifested itself as vituperative barbs aimed at workers who made small mistakes. Cameron has not denied that he is demanding and verbally abusive. "It's perfectly acceptable in sport that mistakes and laziness should not be tolerated," he told John Richardson. "If you're working on a big movie, it must imply that you're the best—you presented yourself as a varsity athlete. So [expletive] be one."

The Abyss was nominated for four Academy Awards and won the Oscar for best visual effects. Nevertheless, the overall profit that it earned was not nearly as substantial as the windfall from Cameron's previous efforts. Its disappointing box-office receipts, combined with the fact that Cameron had gone over budget and failed to meet several deadlines, led some observers to wonder if the filmmaker would lose credibility within the industry. Fortunately for Cameron, he outdid himself with his follow-up to *The Abyss*, *Terminator II: Judgment Day* (1991), the long-expected sequel to *The Terminator.* The approximately $90 million he spent on the film—a sum that made it, at that time, one of the most expensive films ever—proved to be an excellent investment, because the film grossed over $200 million and was the biggest box-office draw that year.

In *Terminator II*, Schwarzenegger reprises his role as the T-800 Terminator—but with a twist. In the sequel, he is a good guy, sent by the human rebels to protect Linda Hamilton's character and her Christ-like child from the more advanced T-1000 Terminator. Showing his confidence in ILM's digital special-effects capability, Cameron conceived of the T-1000 as a being composed of liquid metal that could change its shape at will (as could the pseudopod in *The Abyss).* The T-1000 could "morph" into the likeness of any human or object, melt though metal bars, and reconstitute itself after being shot or bludgeoned. At a cost of $6.4 million, ILM achieved those effects. The film was nominated for six Oscars, and it won the awards for best visual effects, best makeup, best sound, and best sound-effects editing.

On the strength of Cameron's box-office successes, 20th Century Fox signed him to a five-year agreement valued at $500 million. Under the deal, which took effect in 1992, Fox agreed to fund 30 percent of the production costs of his movies in exchange for North American distribution rights. Cameron was allowed to keep the negatives of his films, the majority of foreign rights, and virtually complete control over the final cut of each movie—a rare degree of autonomy for a big-budget filmmaker. The only hitch was that he would have to arrange, on his own, the financing for the remaining 70 percent of the money needed to make each film.

Funding proved to be a problem when he shot *True Lies* (1994), a film in which Schwarzenegger plays an American secret agent. *True Lies* features jaw-dropping special effects that stretch the limits of credibility. In one sequence, for example, a Harrier jet attacks a high-rise office building. The achievement of such stunning effects upped production costs past the budget ceiling of about $60 million. Unable to acquire additional funding and unwilling to compromise his vision of the film, Cameron was forced to renegotiate his deal with Fox to complete the movie. In 1995, he signed a new agreement that gave Fox all the rights to his future films in exchange for total financial support.

Recognizing the impact that digital special effects have had, and will continue to have, on the film industry, Cameron has participated in the construction of the Terminator 2 attraction at Universal Studios' theme park, in Orlando, Florida. He also co-founded (with Scott Ross, a former ILM executive, and Stan Winston, a "creature-effects" specialist whose credits include *Aliens*, *Edward Scissorhands*, *Terminator 2*, and *Jurassic Park*) his own digital special-effects house, Digital Domain, in 1993. The company has worked on such films as *Apollo 13*, *The Island of Dr. Moreau*, and *Chain Reaction* and has also provided some of the more stunning digitally edited shots for Cameron's film *Titanic*, which was released in December 1997.

Titanic, which has been described as an "historical romance," may strike some people as a departure from Cameron's usual action-film fare, but a closer look reveals many of his favorite themes and interests—his love of the ocean, for example, as well as his concern about the dangers of hubris in technological endeavors (touted as unsinkable, the *Titanic* was the largest ocean liner ever built). More than $200 million was reportedly poured into the film, which has been advertised as a faithful depiction of events in the last few days before the giant ship sank. To ensure authenticity, Cameron interviewed survivors and borrowed a Russian submersible craft to photograph the actual wreckage of the *Titanic*, which rests some 12,000 feet below the surface of the Atlantic.

The three-hour, 14-minute film exceeded all expectations and has become the highest-grossing film of all time. As of September 1998, the film had grossed over $600 million from the domestic box office, and cumulatively grossed $1.8 billion worldwide. It has also earned heaps of critical acclaim. At the 1998 Golden Globe Awards, the film won for best drama, best director, best original score, and best original song. At the 70th annual Academy Awards, the film won 11 of the 14 Oscars for which it had been nominated, namely, the awards for best picture, best director, best art direction, best cinematography, best sound, best sound-effects editing, best original dramatic score, best original song, best costumes, best film editing, and best visual effects. In the wake of the film's colossal success, Cameron has apparently put to rest any doubts about his ability and demonstrated that when it comes to filmmaking, "size matters."

James Cameron has been married four times, to women that many have likened to the strong-willed, self-assured female characters in his films. Three of them are film-industry insiders. Six months after the release of *The Terminator*, and after his first marriage ended, Cameron married Gale Anne Hurd. The two developed a reputation for turning Los Angeles freeways into private speedways as they raced each other to meetings. Cameron's third marriage was to Kathryn Bigelow, one of the few female directors of action movies. A collaborator on several of her films, he served as executive producer of *Point Break* (1991) and co-writer of *Strange Days* (1995). Since July 26, 1997, Cameron has been married to the actress Linda Hamilton, with whom he has a daughter, Josephine. Reportedly, the couple separated in 1998.

Selected Films: as director: *Piranha II: The Spawning*, 1981; as writer: *Rambo: First Blood Part II*, 1985; as writer and director: *The Terminator*, 1984; *Aliens*, 1986; *The Abyss*, 1989; as writer, director, and producer: *Terminator 2: Judgment Day*, 1991; *True Lies*, 1994; *Titanic*, 1997; as writer and producer: *Point Break*, 1991; *Strange Days*, 1995; as crew member: *Battle Beyond the Stars*, 1980; *Galaxy of Terror*, 1981; *Escape from New York*, 1981

Suggested Reading: *American Film* p40+ July 1991, with photo; *Entertainment Weekly* p27+ July 29, 1994, with photos; *Films & Filming* p27+ Aug. 1986, with photo; *People* p93+ Aug. 11, 1986, with photos; *Premiere* p44+ Aug. 1994, with photos; *Variety* p1+ Dec. 18, 1995; *Wired* (on-line) Apr. 1996

Archive Photos

Carey, Drew

May 23, 1958– Comedian; star of The Drew Carey Show. *Address: c/o Wolf-Kasteler Public Relations, 132 S. Rodeo Dr., Suite 300, Beverly Hills, CA 90212*

The character that Drew Carey portrays in his hit ABC sitcom, *The Drew Carey Show*, is decidedly unglamorous, and Carey likes it that way. The fictional Carey works as an assistant personnel manager in a Cleveland department store; likes nothing better in his free time than to drink beer with his buddies; and, like the real Drew, has a 1950s crewcut and black horn-rimmed glasses. "We pitched it as an antidote to *Seinfeld* and *Friends*," Carey, who is the executive producer as well as the star of the show, told Jefferson Graham for *USA Today* (September 13, 1995). "We were tired of seeing young, pretty people all the time, where everybody has these great jobs and lives in apartments they can't afford." Carey's series, which debuted in September 1995, gained steam after a slow start, and now, in its third season, has consistently been rated in the top 20 television shows. Carey began his career as a stand-up comic in the mid-1980s, and in the years since, he has joined the growing ranks of comedians who have reworked a stand-up persona into a successful sitcom character.

Although he makes his living being funny, much of Carey's earlier life was anything but. In his autobiographical book *Dirty Jokes and Beer: Stories of the Unrefined* (1997), he described the debilitating bouts of depression he suffered for years and the two attempts he made to end his life. Carey has traced his melancholy to his childhood. He was born on May 23, 1958, in Cleveland, Ohio, the third and youngest son of Lewis Carey, a draftsman for General Motors, and Beulah Carey, a secretary. His father was sick for years and died of a brain tumor at the age of 45, when Drew was eight. A year later, Drew was sexually molested. He did not tell anybody about the abuse for a long time. "All my life I lived with it buried inside me, like *Playboys* hidden under a mattress," he wrote in his memoir. Drawn to comedy as an escape from painful experiences, he spent a lot of time after school memorizing joke books and comedy albums.

After graduating from Rhodes High School, in Cleveland, Carey enrolled at Kent State University, in Kent, Ohio. He had no clear idea of what he wanted to study, and he switched majors several times. "I felt I was just taking up space," he was quoted as saying in *People* (November 13, 1995). He joined a fraternity, but found it hard to fit in. Once, at a frat party, he recalled to the *People* reporter, he "got so mad" because everyone else seemed to be "having such a good time" that he swallowed a fistful of sleeping pills. Before he passed out, he told some of his friends what he had done, and they rushed him to the hospital, where his stomach was pumped. After returning to school, he spent more time partying than studying. His grades were so poor that the university suspended him twice. After attending Kent State for five years, he dropped out, without a degree.

Drifting across the country, Carey eventually ended up in Las Vegas, Nevada, where he got a job as a waiter in a Denny's restaurant. Not long afterward, he made a second suicide attempt. "I remember thinking, 'All my friends have jobs now, and they're succeeding, and what am I doing?'" he recalled to *People.* After overdosing on sleeping pills once again, he phoned a friend, who called an ambulance. After that experience, Carey returned to his family home in Cleveland, with the hope of straightening himself out. He read such self-help books as *Your Erroneous Zones*, by Wayne Dyer, and *University of Success*, by Og Mandino, and by his own account, the advice those books offered helped him to turn his life around.

Another great influence in Carey's life was the Marine Corps reserves, which he joined in 1980. "I was 22 and living in Mission Viejo, California, with my brother Neal when I joined," he wrote in his book. "I had no job, hardly any clothes (everything I owned had been stolen from me a few months before in Las Vegas), and I didn't want to bum off my brother any more. . . . The things I learned in the Marine Corps reserves have stayed with me to this day. I hate being late, I'm very organized, and I'm not afraid to take responsibility for my actions, just to name a few. And you could scream at me at the top of your lungs and call me all the names you want. It wouldn't even faze me."

In 1985, a disc-jockey friend of his asked Carey to come up with some jokes for his radio show. Carey borrowed a book on joke writing from the library and began to submit material. Several months later, he participated in an amateur night at a comedy club and told jokes himself. He was encouraged by the response he got, and continued to develop his material. Before long, he landed his first paying job as a comic. Slowly, he began building a career as a stand-up comedian, while also working as a waiter and bank teller. Because he still served in the Marines one weekend a month, he had to keep his hair cropped, and, not wanting to buy new glasses, he wore his military-issued black frames. The result was that he "lucked into a look that was comedy gold," as one writer put it.

After his discharge from the Marines, in 1986, Carey became a full-time comic. Two appearances on the television program *Star Search* in 1988 gave his career a boost. His big break came in 1991, when he was invited to do his act on *The Tonight Show*, which was then hosted by Johnny Carson. His performance went well, and as he had hoped, Carson called him over to the guest's couch for a chat. The next morning, Carey received a slew of offers for work, as often happens when a promising comedian debuts on *Tonight.* "I was in show business the next day," he told Aaron Barnhart for the *New York Times* (February 23, 1997). He accepted an offer from Disney executives to star in his own sitcom, but he was fired after only a few days, after repeatedly fighting with a producer over the program's development. "It was one of those things where [people say], 'Hey, you're a stand-up comic, why don't you do a sitcom?'" he explained to Allan Johnson for the *Chicago Tribune* (November 16, 1997). "And you go, 'Oh, all right.' And when you make those kinds of decisions for those kinds of reasons, you always make a mistake."

Carey's first successful television project was a 1993 special for Showtime called *Drew Carey: Human Cartoon*, for which he won a CableACE Award for best writing in a comedy special. He also made his movie debut that year, with a small role in *Coneheads.* The next year, he won a supporting role in the NBC sitcom *The Good Life*, which starred the comedian-turned-actor John Caponera as a devoted family man. Although the show got some good reviews, it was pulled off the air after five months. While working in *The Good Life*, Carey met Bruce Helford, who had been an executive producer of the hit series *Roseanne.* Carey "was really the best thing on the show," Helford told Aaron Barnhart. "I loved John Caponera, but Drew was the reason everybody was watching. It always intrigues me that TV so rarely utilizes ordinary, average-looking people like Roseanne, that they always go for these beautiful people."

After the demise of *The Good Life*, Helford persuaded Carey to take a job as a writer on the short-lived 1994 sitcom *Someone Like Me.* "If you know how the writers' room works, it makes all the difference," Carey told Barnhart. "You know what they're trying to do, and you don't get threatened when they change their minds or offer suggestions. I was there for the whole process, and it was a real eye-opener." Shortly afterward, Carey and Helford began collaborating on what became *The Drew Carey Show.* Helford reviewed tapes of the comedian's stand-up work and discovered that Carey was very good at playing the underdog in society. "I saw something he never realized he was doing," Helford told Barnhart. "I saw a persona in there. I said, 'We can build from that.' Drew is very close to the character he plays." The fictional Drew Carey is "the consummate working stiff, besieged on all sides by an indifferent employer, hostile coworkers, aimless friends, and a strong sense of his own inadequacy and lack of success," Nick Gillespie and Steve Kurtz wrote in *Reason* (November 1997). "From this potentially grim reality, Carey squeezes immense humor (and precious little sentimentality)."

The show's first installment pleased a number of reviewers, among them Matt Roush of *USA Today* (September 13, 1995), who called Carey a "hoot" and compared him to "the comic pages' Dilbert." "But this is one funky flunky," Roush wrote. "Who spiked the milque in his toast? Carey is refreshing on several levels. In this shapeless but cheerful comedy, more of a rural *Seinfeld* than a faux *Friends*, he hangs with his pals in a real bar. Drinking beer, not coffee. In Cleveland, not Manhattan. He's not a poster boy—unless Fatburger is looking." Several other critics compared the show to the blue-collar hits *Roseanne* and *Grace Under Fire.* Despite those positive assessments, the *Carey* show did not do particularly well in the ratings at first (except in Cleveland, where it was an instant hit). Carey has said that he chewed his fingernails to the quick waiting to hear if ABC executives would renew the program for another year. They eventually did.

During the second season, a new character, an Englishman named Nigel Wick (played by Craig Ferguson) was introduced as Carey's boss. Wick rules over the personnel division of the Winfred-Louder department store imperiously and ruthlessly, and his interactions with Carey often sparkle. An even funnier character who began to shine that year was Wick's assistant, Mimi Bobeck (Kathy Kinney), a massive woman who wears outlandish clothes and garish eye makeup. Mimi interacts with Carey by insulting him, and Carey needles her right back. "She's just flat-out funny, and the audience loves her," Carey told Jefferson Graham for *USA Today* (February 27, 1996). "I love the relationship with Mimi at work, because she just hates me with such abandon. I also like how everyone at work in charge of me is an incompetent to some degree and, along with Mimi, treats me like dirt. It gives the audience something more to root for, because we've all had (or have) a bad boss and incompetent/hateful co-workers to deal with." At home, Carey's character hangs out with his lifelong friends (Diedrich Bader, Ryan Stiles, and Christa Miller), who, though a bit loopy, are all loyal and amusing.

The Drew Carey Show began to catch on with viewers during the 1996–97 season, and it finished the year as a solid top-20 ratings performer. Now in its third season, it has continued to thrive, and it has become the anchor of ABC's Wednesday night lineup.

During a two-month hiatus from acting, Carey wrote *Dirty Jokes and Beer*, for which he reportedly got a $1 million advance. As a matter of pride, he refused to use a ghostwriter. Instead, he read a slew of how-to-write books and tackled the project by himself. The book, which is a mixture of raunchy jokes and autobiography, became a bestseller soon after it reached bookstores, in 1997.

Reflecting in *Dirty Jokes and Beer* on his bouts of depression and suicide attempts, Carey wrote, "The best thing to come out of me taking those pills and feeling so bad about myself was that now, I'm not afraid of what anyone thinks of me. A lot of people (especially celebrities) stop themselves from doing all kinds of things that they would like to do because they're afraid of what people will think of them. Not me. I let myself do whatever I want, with whomever I want, whenever I want, and don't care if anybody likes it or not. . . . I got my nipples pierced, just for the hell of it. I date strippers, because I can. I let myself drink and gamble without feeling guilty about it. I take more chances. I don't have to try to hide what the press calls 'my wild side' because I don't care who knows. I should be dead by now. But because I'm not, and because God gave me a second and third chance to accept being alive and imperfect, that's what I'm going to be: Alive—taking chances, making mistakes, and enjoying every minute of it."

One of the first things Carey did with his television earnings was to buy his childhood home in Cleveland, for $60,000. "While I sleep in Los Angeles," he has said, "Cleveland will always be home."

Selected Television Shows: *Drew Carey: Human Cartoon*, 1993; *The Good Life*, 1994; *The Drew Carey Show*, 1995–

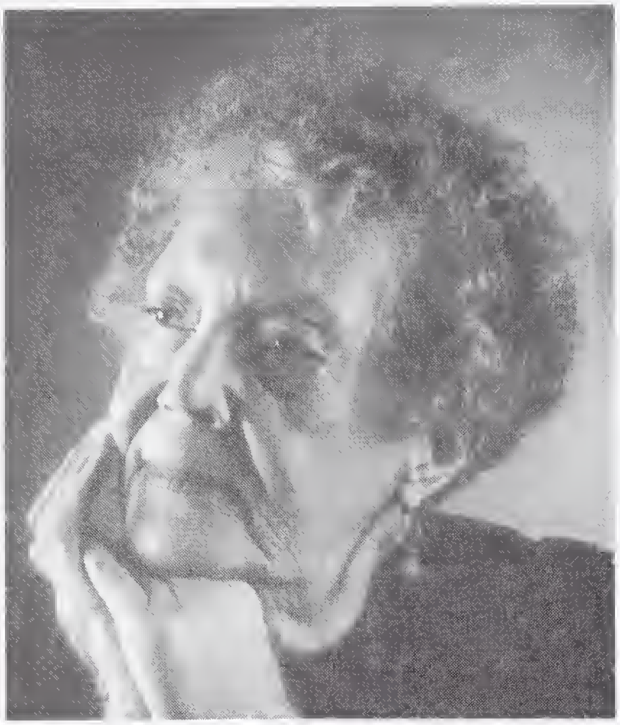
Selected Books: *Dirty Jokes and Beer: Stories of the Unrefined*, 1997

Suggested Reading: *Biography* p56+ Jan. 1998, with photos; *Chicago Tribune* Arts & Entertainment Sect. p22 Nov. 16, 1997, with photo; *Entertainment Weekly* p16+ June 6, 1997, with photos; *New York Times* XII p4+ Feb. 23, 1997, with photos; *People* p103+ Nov. 13, 1995, with photos; *Reason* p32+ Nov. 1997, with photos; *USA Today* D p10 Sept. 13, 1995, with photo, D p3 Feb. 27, 1996, with photo, D p3 Oct. 22, 1997, with photo; *Village Voice* p50 Jan. 28, 1997, with photo; Carey, Drew. *Dirty Jokes and Beer: Stories of the Unrefined*, 1997

Catlett, Elizabeth

Apr. 15, 1915– Sculptor; printmaker. Address: P.O. Box AP694, 62000 Cuernavaca, Mexico

Once, as an art teacher at Dillard University, in New Orleans, Louisiana, in the 1940s, Elizabeth Catlett went to extraordinary lengths to make it possible for some of her African-American students to see a Picasso show at a museum that was closed to African-American visitors. For Catlett, the effort she expended to arrange the visit was well worth it: She felt gratified by her students' excitement when they viewed works like *Guernica.* Inspired by that experience, Catlett resolved that one of her most important goals as an artist would be to make her sculptures and prints relevant and accessible to her people. Catlett's "people" include not only blacks but Mexicans as well; she has lived in Mexico since 1946, and she became a Mexican citizen in 1962. "Neither the masses of black people nor Mexican people have the time or the money to develop formal aesthetic appreciation," Catlett told *Ebony* (January 1970). "And so I try to reach them intuitively because they have an intuitive appreciation, and thus help, if I can, their aesthetic development. I'm certainly not going to do calendar art."



Stella Jones Gallery

Elizabeth Catlett

Using African-American and Mexican women and men as her primary subjects, Catlett has produced simple but elegant images of such historical figures as Harriet Tubman and Phillis Wheatley, as well as of uncelebrated people. Many of them display introspection, fearlessness, transcendence, or other intangibles that contradict common stereotypes of blacks and Mexicans. Catlett has also considered her subjects from different perspectives and rendered them in different media. Several of her sculptures of African-Americans, for instance, are titled *Pensive*. The 1946 version is a bronze bust of a woman whose arms, each gripping the other, seem to hug her body. In the 1963 version, which Catlett sculpted out of cedar, a woman sits on the ground and, with chin in hand, gazes toward the sky. The posture of the woman in Catlett's 1968 interpretation closely resembles that of the 1963 figure, but this sculpture is made of bronze. The variations bring out different shades of meaning. "I like to finish sculpture to the maximum beauty attainable from the material from which it is created," she told *ARTnews* (January 1998).

Judging by the interest in her work over the past 50 years, Catlett has succeeded in producing works that have wide appeal, and she has done so without resorting to sentimentality. Her art has spoken to many different groups in many different periods and places. In the 1940s, as a member of an artists' collective in Mexico, she created works of art that reflected the concerns and attitudes of working-class people. In the 1960s, her art captured the fervor of the black power movement. In the 1970s, feminists found inspiration in her sculptures and prints of women.

Interest in Catlett's work has continued; in the 1990s, there have been at least nine solo exhibitions of her work, and she has participated in several group exhibitions as well. Catlett, who turned 83 in 1998, is, as she was once described, a "dean of women artists." In the introduction to *Elizabeth Catlett Sculpture: A Fifty-Year Retrospective* (1998), which was published by the Neuberger Museum of Art, at Purchase College (a division of the State University of New York), the poet Maya Angelou called Catlett a "great artist." "She reads our dreams and fashions them in sculpture, in paintings, in drawings and words," Angelou wrote. "She boldly uses all media to make public the best of our most private selves."

Elizabeth Catlett was born on April 15, 1915, in Washington, D.C. Her father, John H. Catlett, a mathematics professor at the Tuskegee Institute, in Alabama, died before she was born. She and her two elder siblings, John and Cera, were raised by their mother, Mary Carson Catlett, in a middle-class environment. Her paternal grandmother and maternal grandparents also played large roles in her life during her childhood.

Catlett began painting and drawing at an early age. While studying art at Dunbar High School, in Washington, she made her first sculpture: an elephant carved out of a bar of soap. She applied to the Carnegie Institute of Technology (now Carnegie Mellon University), in Pittsburgh, Pennsylvania, but she was not admitted, almost certainly because of racism. During the entrance examination, she had overheard a professor say, "Too bad she's colored." In 1931, she entered Howard University, in Washington, D.C., which was the first black college to establish an art department.

During her undergraduate years, Catlett was exposed to the ongoing debate about the relationship of African-American art to modern European art. There were those who believed that African-American artists should take inspiration from traditional African art forms, while others maintained that they should be open to other influences as well. Catlett sided with the latter camp. At that time, she was drawn to the work of the Mexican muralists Diego Rivera and Miguel Covarrubias; she had become familiar with their work through a job with the federal government's Public Works of Art Project. The influences of European modernist art, pre-Colombian art, and the art of Oceania, in addition to traditional African art, are also evident in her work.

Catlett graduated from Howard with a bachelor's degree in art, cum laude, in 1935. The next year, she moved to Durham, North Carolina, where she got a job as the supervisor of the art programs at eight elementary schools. She also began teaching at a Durham high school, where, in one of her first experiences of occupational discrimination, she was paid less than the white teachers. In 1938, she enrolled at the State University of Iowa (now the University of Iowa), in Iowa City, and began working toward a master's degree. She took courses in sculpture for the first time, and she liked that medium so much that she switched her major from painting to sculpture.

One of her teachers, the American regionalist painter Grant Wood, had advised his students to concentrate on a subject they knew a lot about, so, in sculpting, Catlett chose to portray black women. For her thesis project, she chiseled out of limestone a black mother with a baby snuggled on her lap. Just under three feet high and entitled *Mother and Child* (1940), it earned first honors at the American Negro Exposition in Chicago, Illinois. As Lowery Stokes Sims noted in an essay in *Elizabeth Catlett Sculpture*, the work displayed several of the characteristic elements of Catlett's sculptural style: "simple, massive planes, a modicum of embellishment, and an especially empathetic sense of movement."

Catlett earned a master's degree in fine arts from the State University of Iowa in 1940. For the next few years, she lived, worked, and studied in several different places, including Dillard University, in New Orleans; New York City, where she studied with the French sculptor Ossip Zadkine; the Art Institute of Chicago, in Illinois, where in the summer of 1941 she met Charles White, whom she married later that year; and the Hampton Institute, in Virginia.

In 1944, Catlett began teaching sculpture and dressmaking at the George Washington Carver School, a "people's school" for laborers and blue-collar workers located in the Harlem community of New York City. As a teacher there, Catlett, for the first time in her life, became acquainted with working-class people and learned firsthand about their lives. "That's where I first realized that I had to work for people," she told Stephanie Stokes Oliver. "Up until then, I guess I didn't have any artist's philosophy about what I was doing and why, except that I was working with black subject matter. But then I realized that I had to work for every kind of black people."

From 1942 to 1946, Catlett produced prints, paintings, and sculptures of working-class African-Americans, among them many that show people whose work supported the United States' participation in World War II. According to Lowery Stokes Sims, the "greater stylization of form" that distinguishes those pieces "reveals Catlett's exposure to more advanced modern styles as a result of her work with . . . Zadkine."

In 1945, Catlett received a Julius Rosenwald Foundation grant and started a series of paintings, prints, and sculptures known collectively as *I Am a Negro Woman*. The series, which includes her print *I'm Harriet Tubman I Helped Hundreds to Freedom* (1946), as well as images of domestic and agricultural workers, was exhibited in a solo show—Catlett's first—that traveled to various black colleges in the South.

By 1946, Catlett's relationship with her husband had begun to deteriorate. A trip to Mexico that she took with him did not save their marriage, as she had hoped it would (the couple later divorced), but it proved to be enlightening for her. "Here, in Mexico, it is different," she was quoted as saying in *Notable Black American Women* (1992). "There is a rich historical tradition in art; the poorer people, who are great creators in the popular arts, regularly visit the murals and museums. Their appreciation extends to all art forms that do not require special and formal education to be understood."

In 1947, Catlett married the Mexican painter and printmaker Francisco Mora. She and Mora had both joined an artists' collective, the Taller de Gráfica Popular (Popular Graphics Art Workshop), whose members devoted themselves to making works of art related to social-justice movements. At the collective, Catlett discovered a collaborative method of working that appealed to her. "There were strong artists and weak artists, and each one learned from the others," she was quoted as saying in Samella Lewis's book *The Art of Elizabeth Catlett* (1984). "Everybody offered something. When you saw the results, you saw a collective product that you had helped to form even if you were not as technically advanced as some of the other artists." Her work from this period includes prints depicting the Mexican bandit and revolutionary Pancho Villa, the wives and children of miners killed on the job, and lynchings (among them *And a Special Fear for My Loved Ones* [1946]).

Because of her work with the Taller de Gráfica Popular, the U.S. government suspected that Catlett was a Communist, and in 1959, the government labeled her an undesirable alien. Three years later, she gave up her American citizenship and became a Mexican citizen, but not as a symbolic rejection of the United States. Rather, as she explained to Stephanie Stokes Oliver, "I changed my citizenship because I had been living in Mexico since 1946, and I'm a political person, an activist as it's called now. I couldn't do anything political in Mexico unless I was a citizen." When, later on, she tried to get a visa to reenter the United States—one time, to see her mother, who was extremely ill—the many obstacles that the U.S. government placed in her path made it impossible for her to do so. She finally succeeded in the 1970s.

In Mexico, Catlett was accepted, and her work thrived. In 1958, she became a professor of sculpture at the National Autonomous University of Mexico, in Mexico City, and in 1959, she became the first woman chair of the sculpture department, a position she held until 1976.

Meanwhile, in the mid-1960s, the Taller de Gráfica Popular had disbanded. By that time, Catlett had begun producing works related to the civil rights and black power movements in the United States. In 1969, for instance, she completed *Malcolm X Speaks for Us*; it won the First Purchase Prize at the National Print Salon, in Mexico, and was acquired by Mexico's National Institute of Fine Arts for its permanent collection. A year earlier, she finished *Black Unity*, a sculpture made in mahogany that on one side features the faces of two black people side by side and, on the other, a clenched fist—a symbol of the black power movement. Another piece, *Target Practice* (1970)—one of Catlett's few sculptures of a man—features the bronze head of a black man; a huge crosshair stands a few inches in front of his face. The important role that black women played in the black power movement provided the inspiration for *Political Prisoner* (1971): A polychromed cedar work, it depicts a woman with her arms pinned behind her back; an opening cut into her body and extending from her lower torso to the middle of her thighs reveals the colors of the black "national" flag—red, black, and green.

Among the various themes to which Catlett has repeatedly returned during her half-century-long career, the mother-and-child motif is most prominent. Each depiction of mother and child differs from the others to a greater or lesser extent, in such aspects as the posture of the figures, the placement of their legs, and the degree of abstraction, as well as, in many cases, the material used. In the 1959 version (made of mahogany), the baby looks as if it is about to step out of its mother's lap. In the 1969 version (black marble), the baby's form is barely distinguishable from the mother's, and the mother's head leans back so far it is virtually horizontal. In a 1977 version (bronze), the baby looks over its mother's shoulder; in a 1978 version (also bronze), the mother is standing. In forms made in 1980 (black marble) and in 1990 (mahogany), the mother's body is simply a "D" that has been turned 90 degrees clockwise, so that her shoulders are what would normally be the vertical part of the "D" and the rest of her body is a half-oval; the baby sits inside the "D," on the bottom of the half-oval, as if on a rocker.

Undoubtedly, one reason the mother-and-child motif figures so prominently in Catlett's work is that she is a mother herself: With Francisco Mora, she has three sons, Francisco, Juan, and David, each of whom is now involved in the arts. From 1947, when her first son was born, until 1956, when the youngest entered kindergarten, Catlett curtailed her sculpting and printmaking; the act of raising children, she felt, was a creative and artistic process in itself. "Raising children is the most creative thing I can think of," she told *Ebony* (January 1970).

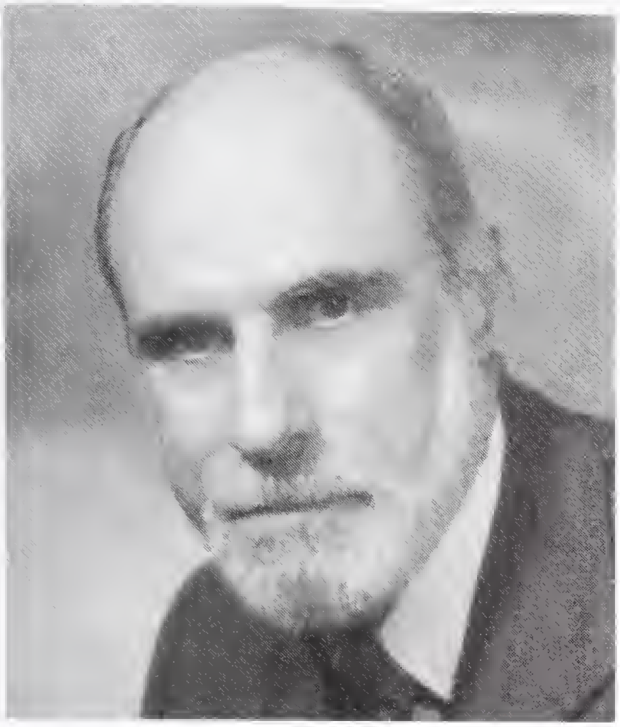
The mother-and-child theme also attracts Catlett because it conveys the idea of unity—a theme she has touched on in other works, too. The two figures in *Recognition* (1972; black marble) clasp each other with outstretched arms; below the waist, their bodies are joined, forming a single curved shape. In *The Embrace* (1989; black marble), the two standing figures, a man and a woman, kiss and hug. The theme of unity reflects Catlett's concern with making art accessible to all people, and not just an educated minority. "Art can't be the exclusive domain of the elect," she was quoted as saying in *Epic Lives* (1993). "It has to belong to everyone. Otherwise it will continue to divide the privileged from the underprivileged, blacks from Chicanos, and both rural, ghetto, and middle-class whites."

Although she has been plagued by arthritis for some years, Catlett continues to work in her studio in Cuernavaca, Mexico. One of her reasons for doing so emerged during an interview for *Art Journal* (Spring 1994), when she told an anecdote about a sculptor in Mexico who had taught her how to carve wood: "I had had an accident and been put in a brace. And he was in a brace. I got out of mine. I couldn't bend this way and that way. It was like a corset. And he stayed in his. I said, 'You know, you better get out of that.' But he stayed in it. He stopped wood carving and only modeled. And the next step was into a wheelchair. And he died. So I think we had better keep working."

Selected Prints: *I'm Harriet Tubman I Helped Hundreds to Freedom*, 1946; *And a Special Fear for My Loved Ones*, 1946; *I Am Black Woman*, 1947; *Black Is Beautiful*, 1968; *Malcolm X Speaks for Us*, 1969; *Sharecropper*, 1970; *Angela Libre*, 1972; *There Is a Woman in Every Color*, 1975; *Madonna*, 1982; *Central America Says No*, 1986; *Dancing*, 1990; *To Marry*, 1992

Selected Sculptures: *Mother and Child* (limestone), 1940; *Pensive* (bronze), 1946; *Reclining Female Nude*, 1955; *Mother and Child* (terra-cotta), 1956; *Rebozo*, 1957; *Pensive* (cedar), 1963; *Olmec Bather*, 1967; *Pensive Figure* (bronze), 1968; *Homage to My Young Black Sisters*, 1968; *Black Unity*, 1968; *Mother and Child* (black marble), 1969; *Target*, 1970; *Political Prisoner*, 1971; *Magic Mask*, 1971; *Recognition*, 1972; *Phillis Wheatley*, 1973; *Mother and Child* (bronze), 1977; *Standing Mother and Child*, 1978; *Singing Head*, 1979; *Mother and Child* (black marble), 1980; *Homage to Black Woman Poets*, 1984; *Nude Torso*, 1987; *Embrace*, 1990; *Maternity*, 1990; *Portrait of Martin Luther King, Jr.*, 1990; *Webbed Woman*, 1995; *Triangular Woman*, 1997

Suggested Reading: *American Visions*, p31+ Feb./Mar. 1994, with photos; *Art Journal* p28+ Spring 1994, with photos; *ARTnews* p54+ Jan. 1998, with photos; *Ebony* p94+ Jan. 1970, with photos, p46+ Apr. 1993, with photos; *Essence* p85+ June 1985, with photos; Gedeon, Lucinda (ed.). *Elizabeth Catlett Sculpture: A Fifty-Year Retrospective*; *Epic Lives*, 1993; *Notable Black American Women*, 1992



Louis Fabian Bachrach, courtesy of MCI WorldCom

Cerf, Vinton G.

(surf)

June 23, 1943– Senior vice president of Internet architecture and technology at MCI WorldCom Inc.; computer scientist. Address: c/o MCI WorldCom Architecture and Technology Division, 2100 Reston Pkwy., 6th Floor, Reston, VA 20191-1218

Amid all the hype over how the Internet will revolutionize society, the story of how it came into existence has received surprisingly little attention. One of the key figures in its development is Vinton G. Cerf, currently the senior vice president of Internet architecture and technology at MCI WorldCom Inc. In December 1997, Cerf was awarded (along with his frequent collaborator, Robert Kahn) the U.S. National Medal of Technology for his pioneering work in the medium.

Although Cerf is often referred to as the "father of the Internet," he is not entirely comfortable with the epithet. If you asked him, he would be the first to admit that many people made the information superhighway a reality. His specific contribution was in developing, back in the 1970s, the protocols that govern how local networks communicate with one another. The Internet, as it turns out, is really a network of networks—a sprawling electronic realm composed of more than 100,000 local and national university, military, government, and corporate networks that often operate in different media (wires, radio, satellite). With Kahn, Cerf developed and refined the protocols that allow these electronic fiefdoms to communicate seamlessly with one another. These protocols go by the rather tongue-twisting acronym TCP/IP, which stands for "Transmission Control Protocol/Internet Protocol." "The magic of Internet is that all the computers in the world use this very simple protocol," a colleague of Cerf's at MCI told Katie Hafner for the *New York Times* (September 25, 1994). "And the magic of Vint Cerf is that he cajoled and negotiated and argued user communities into using it."

Indeed, sheer determination, diplomacy, and persuasion on Cerf's part have won him near-legendary status among "Internauts," as the pioneers of the medium are known. Ethernet inventor Robert Metcalfe told John Adam for the *Washingtonian* (November 1996) that in addition to Cerf's technical contributions, he should be recognized for "persevering with the Internet for 25 years, advancing it at every turn, and standing up to the forces of complacency and proprietariness." As an example of Cerf's diplomatic skills, one meeting in 1992 stands out. While a group of engineers was arguing over a particular design issue, Cerf, who is known for dressing in immaculate three-piece suits, took the podium and proceeded to perform a striptease. "I removed my coat, waistcoat, tie, and finally my dress shirt," he told Katie Hafner. Underneath, he was wearing a T-shirt that read "I P on Everything." The double meaning of the phrase was not lost on the audience, and in the ensuing laughter, the tension that had made the debate seem unresolvable evaporated.

One of Cerf's motivations in developing the Internet was personal. He and his wife have been hearing-impaired since they were young. Though he wears a hearing aid, it is sometimes difficult for him to recognize voices over the phone, and when he lectures, he often has to plunge into the audience like a talk-show host so that he can read the lips of those who have questions. The Internet has given him, his wife, and other hearing-impaired people another non-voice-based method of communicating. "E-mail has been vital to me for projects I have been involved in since about 1970," he told Katie Hafner. "I sometimes wonder whether this aspect of networking has kept me close to the field for the last 25 years."

The oldest of the three sons of Muriel and Vinton Thruston Cerf, Vinton Gray Cerf was born on June 23, 1943, in New Haven, Connecticut. A premature baby, he developed so "slowly and unevenly," his mother told John Adam for the *Washingtonian*, that some people suspected he might be mentally impaired. His mother was one of the first to recognize that this was not the case. "One day as he was playing in the sandbox, I suddenly realized that what I was looking at was not mental retardation but a long attention span and quiet, self-contained maturity," she told Adam.

Cerf's ingenuity later became apparent in the way he handled his hearing problem, which was discovered when he was a child and worsened as he grew older. (He believes his condition might have been caused by too much oxygen while he was in an incubator as a baby.) He took lip-reading classes after school and eventually started using a hearing aid, but in certain places, such as noisy cafeterias and restaurants, neither lip-reading nor his hearing aid helped him much. Cerf tackled the challenge of communicating in a hearing world the way an engineer might take on a design problem. "A typical strategy here is to dominate the conversation, not by doing all the talking, but by asking a lot of questions," he wrote in a paper entitled "Confession of a Hearing-Impaired Engineer." "In this way, the deaf listener will at least know what question the speaker is addressing, even if he cannot hear all of the response." There are, however, dangers in using this method. "In a group conversation, this can backfire embarrassingly if the question you ask is one which was just asked by someone else," he added. "A variation (equally embarrassing) is to enthusiastically suggest something just suggested."

Cerf grew up in the San Fernando Valley, in California. His father, who had fought in World War II as a captain in the navy, was a senior personnel executive at North American Aviation, an aerospace contractor that was eventually subsumed by Rockwell International. The young Cerf sometimes got to see rocket engines that were being tested at the company. "Imagine the effect on a kid who loved science fiction," he told John Adam. "You felt you were being confronted with the future right there, and you couldn't ignore it!" He also got a first look at computers, each of which, in those days—the 1950s and early 1960s—filled several rooms.

While his younger brothers played football and became presidents of the student bodies at their schools, Cerf was a bookworm. At Van Nuys High School, he was a self-described "math freak." One of his best friends was Steve Crocker, who started the school's math club and later worked with Cerf on networking technology. The duo often recreated science experiments together and broke into the computer labs at the University of California, at Los Angeles (UCLA), where Cerf had been taking calculus classes as a high school senior. Cerf could be found in only two types of dress back in those days: either his ROTC uniform (he had joined ROTC to avoid gym class) or a jacket and tie and carrying a briefcase.

Cerf claims to have had two "oceanic experiences" while in high school. The first occurred in the spring of 1959, while he was walking past a building at his high school. He came to the realization that "the whole universe was hooked together," as he put it to Adam, and that he wanted to explore the connections. One year later, near the engineering building at UCLA, he had another such experience. "I got this very powerful sense of déjà vu, in that I knew I would be there again, I thought as a physicist," he told Adam. His premonition that he would end up at UCLA actually came true, in a modified form, seven years later.

In the meantime, Cerf studied mathematics at Stanford University, in Palo Alto, California. By the time he graduated, with a B.S. degree in math, in 1965, he had realized that math really wasn't for him, so he turned to an area that interested him more—computer science. "There was something amazingly enticing about programming," he told Katie Hafner and Matthew Lyon for their history of the Internet, *Where Wizards Stay Up Late* (1996). "You created your own universe and you were the master of it. The computer would do anything you programmed it to do. It was this unbelievable sandbox in which every grain of sand was under your control." After graduating, he got a job as a programmer working on time-sharing systems for IBM in Los Angeles.

In 1967, after he realized he needed to add muscle to his computer education, Cerf enrolled in UCLA's graduate program in computer science. He initially worked with the professor Jerry Estrin, who had been awarded a contract with the Advanced Research Projects Agency, or ARPA, which was administered by the U.S. Department of Defense, to work on the "snuper computer," so-called because it could observe the execution of programs running on other computers. After ARPA stopped funding the program, Cerf became involved, along with some 40 other students, in the work of another UCLA professor, Leonard Kleinrock, who had won an ARPA contract in the fall of 1968 to develop the Network Measurement Center. The center was to be responsible for performance testing and analysis of the ARPAnet, the precursor to the Internet.

The ARPAnet project was to connect computers at four sites (UCLA, the Stanford Research Institute, the University of California at Santa Barbara, and the University of Utah) using a new technology called packet-switching. Packet-switching had been conceptualized in the 1960s by Leonard Kleinrock when he had been at MIT; Paul Baran, at RAND; and Donald W. Davies at the National Physical Laboratory, in England. More efficient than circuit-switching, which is used by telephones, packet-switching technology involves breaking information into bits (or "packets"), which then take the fastest route to their destination, where they are reassembled. For example, if there were three nodes, A, B, and C, connected in a triangle, to get from A to B, the information could travel the direct route, A to B, or A to C and then to B, depending on which way was least congested. Moreover, like cars on a freeway, bits of information from other messages can travel on the same circuit at the same time. This is in contrast to circuit-switching, in which information moves from one point to another synchronously on a line dedicated solely to that connection.

Cerf was involved in the development of ARPAnet's first node, at UCLA, and became the principal programmer of the Network Measurement Center. Through this work, Cerf became acquainted with Robert Kahn, who was the chief designer for the ARPAnet at Bolt Beranek and Newman (BBN), which had won the ARPA contract to build the IMP (Interface Message Processors) machines necessary to run the ARPAnet. When all four of ARPAnet's nodes were up, in December 1969, Kahn and Cerf devised various tests on the network to see how the system might crash and how efficiency might be improved.

Cerf finished his dissertation work in March 1972, and stayed on briefly at UCLA to help coordinate the first public demonstration of the ARPAnet at the International Conference on Computer Communication, in October 1972. The conference was a watershed in that it convinced many skeptics of the feasibility of packet-switching technology. At the conference, Cerf was made chairman of the International Network Working Group, which was composed of leaders of networking projects in other countries. One month later, he joined the faculty of Stanford University as professor of electrical engineering.

With the successful demonstration of packet-switching, many other countries stepped up their efforts to create their own national networks. Packet-switching networks employing radio or satellite transmission were also being developed. With each network having its own unique characteristics (with regard to interfaces, maximum packet sizes, and transmission rates, for example) optimized for its particular environment, a question arose: How could information originating in one network travel to another? A successful solution of this problem would have great military and commercial value. For instance, ships at sea or mobile units on land would be able to tap into land lines back in their home countries.

Kahn, who by then had left BBN and joined ARPA, broached the problem to Cerf. After many discussions, the two agreed that they wanted the "network of networks" to be open-ended—meaning that local networks with their own, specific rules would still be able to hook up to the larger network. The two came up with a solution that was initially sketched out on the back of an envelope in a San Francisco hotel in the spring of 1973. Computers called "routers" would be needed to serve as "gateways" standing between the networks. These routers would repackage the packets so that a foreign network would be able to recognize it. The entire network would also be governed by a minimum set of protocols called TCP/IP. These protocols dictate how information is organized and transported across the intervening networks and determine how computers talk to one another (so to speak) to ensure that all the bits of a transmission arrive at its destination intact and in order.

The definitive paper, "A Protocol for Packet Network Intercommunication," was published in a technical journal—*IEEE* [Institute of Electrical and Electronics Engineers] *Transactions and Communications*—in May 1974. (Cerf's name appears first on the paper due to the luck of a coin toss; both he and Kahn collaborated "like two hands on a pen," as Cerf told Hafner and Lyon.) No copy of the original manuscript exists because it was not seen as a landmark document; however, TCP/IP would later become the basis for the Internet as it is now known.

Cerf continued to refine the Internet protocols, first from Stanford and then, in 1976, from the Defense Advanced Research Projects Agency (DARPA), the new name adopted by ARPA. (He says he left Stanford in part because his research time was being eaten up by administrative duties and the shepherding of students.) On November 22, 1977, another milestone in the history of the Internet was reached, when a moving van with a packet radio terminal in Menlo Park, California, successfully sent data via radio, land lines, and satellite on a 150,000 kilometer route that passed through Norway, England, and West Virginia to the University of Southern California Information Sciences Institute. The TCP/IP protocols were eventually adopted by ARPAnet, in 1983.

Since then, Cerf has continued to develop the Internet from different positions within the private and public sectors. In 1982, realizing how difficult it would be to send his two children to college on his relatively meager government salary, Cerf left DARPA and joined MCI as a vice president of engineering, with a mandate to help the company develop a "digital post office." The result was MCI Mail, which has since become one of the largest E-mail systems in the country. In 1986, Cerf left MCI to help Kahn establish the Corporation for National Research Initiatives (CNRI), a non-profit organization dedicated to researching technologies of information infrastructure. During his tenure there, he worked on a variety of projects, among them the development of digital libraries and gigabit networks, as well as the founding of the Internet Society, a non-profit, non-government group that helps develop and maintain Internet standards. He served as president of the group from its founding in 1992 to 1995; currently, he serves as a board member. While at CNRI, he also helped MCI Mail to hook up to the Internet. Before, any commerce on the federal network had to be of benefit to research. "We probably wouldn't have accepted a proposal from others, but Vint suggested it with such grace and charm," Stephen Wolff, a member of the Federal Research Internet Coordinating Council, told Adam for the *Washingtonian.* CNRI demonstrated the MCI Mail–Internet connection in June 1989, paving the way for other services, such as CompuServe, Sprint Telemail, AOL, and Prodigy to hook up as well.

In January 1994, Cerf returned to work for MCI, to set up NetworkMCI, the company's $20 billion project to combine voice, data, video, E-mail, and fax services in one pipeline. "There are people coming here just to spend a few years working with Vint Cerf," J. Robert Harcharik, the general manager for data services, told Katie Hafner for the *New York Times.* His official title in the company, which merged with WorldCom to form MCI WorldCom in 1998, is senior vice president, Internet architecture and technology. Explaining his decision to return to the private sector, Cerf told Hafner, "After a lot of soul-searching, I concluded the right thing to do was go back into the private sector and take all I'd learned about information infrastructure and turn it into something people could use." He expects that he will collaborate with Kahn again sometime. "We have too many unexplored ideas between us," he told Adam.

Cerf is married to the former Sigrid L. Thorstenberg, an illustrator and interior designer, who lost most of her hearing when she was three. They married in September 1966, less than a year after they were introduced to each other by their mutual hearing-aid dealer. They have two children, David and Bennett.

Food and wine are two of Cerf's non-technology-related passions. "There are restaurateurs all over the world who hug Vint Cerf when they see him coming," Harcharik told Katie Hafner. Cerf is also an avid fan of science fiction and sometimes pens his own futuristic musings. He is currently a technical consultant for the science-fiction television series *Gene Roddenberry's Earth: Final Conflict* and has made a guest appearance on the show. Cerf also likes to write poetry, which, in its exacting detail, he has likened to writing computer code. He has even written a poem about the Internet that starts: "Like distant islands sundered by the sea, / We had no sense of community. / We lived and worked apart and rarely knew / That others searched with us for knowledge, too."

Both Cerf and his wife have contributed their time to various deaf causes. Since the 1970s, Cerf has encouraged deaf people to use E-mail. He also founded the Northern Virginia Resource Center for Deaf and Hard of Hearing Persons in Fairfax, and he is a member of the board of trustees at Gallaudet University, a school for the deaf and hearing impaired in Washington, D.C. His wife has worked with the Smithsonian, WGBH, and the Folger Shakespeare Library to make works in various media accessible to the hearing-impaired.

Among the many advantages the Internet has provided Cerf, the ability to keep in touch with friends and family is one of the most important for him. "More than anything," Cerf says, "I enjoy putting people together."

Selected Books: *A Practical View of Communication Protocols*, 1979

Suggested Reading: *New York Times* III p4 Sept. 25, 1994, with photo; *Technology Review* p72+ May/June 1998, with photos; *Washingtonian* p66+ Nov. 1996, with photos; Hafner, Katie and Lyon, Matthew. *Where Wizards Stay Up Late: The Origins of the Internet*, 1996

Chenault, Kenneth I.

(shuh-NALT)

June 2, 1951– President and chief operating officer of the American Express Co. Address: c/o Media Relations, American Express Co., World Financial Center, New York, NY 10285-4814

Timothy Greenfield-Sanders/American Express Co.

Kenneth I. Chenault, who was named the president and chief operating officer of the American Express Co. on February 27, 1997, is known as an innovative and skillful manager who has awesome "people" skills. "He's the most human of all chief executives I've worked with," Mitch Kurz, the president of Young & Rubicam Advertising, told an interviewer. "He has extraordinary listening skills; he actively wants to hear your opinions. . . . Ken engenders a kind of loyalty money can't buy." Chenault is no softie, though: To ensure that American Express will remain relevant in the 1990s, he has initiated decidedly aggressive measures. "I've always been a very competitive person," Chenault said in 1996. "Not enough people in this company have been focused on winning. We're trying to change that."

In the battle that is underway to build a new American Express, Chenault has been one of the bravest lieutenants of Harvey Golub, the company's chairman and chief executive officer. And he seems certain to assume the offices of chairman and chief executive officer in the year 2004, when Golub has said he will retire. That prospect makes Chenault the leading candidate to become the first black CEO of a Fortune 500 company. In keeping with his low-key, pragmatic business persona, he usually does not discuss the issue of his race. However, following his 1997 appointment, he told Eric Smith of *Black Enterprise* (May 1997) that he feels it is "important to look at me not as an exception but rather as someone who was given the opportunity to succeed. . . . And if I do well, I would be very hopeful that [that] would encourage other companies to give people the opportunity to succeed." Darwin Davis, a senior vice president at the Equitable Cos. and a close friend of Chenault's, commented to Stephen Frank for the *Wall Street Journal* (February 28, 1997) that Chenault's appointment is "very important to the African-American community, because Ken has shown that it can be done, on merit, in a way that benefits the customers and the corporation. . . . He did all the things you're supposed to do, got the right education, made all the sacrifices, and he has progressed."

Kenneth Irvine Chenault was born on June 2, 1951, in Mineola, New York. His parents had prospered in the dentistry profession, and their success had an obvious and lasting impact on Kenneth—or Ken, as he is called by those who know him. Hortenius Chenault, his father, who was originally from Kentucky, excelled at Morehouse College and became a dentist after graduating first in his class from Howard University's School of Dentistry, in 1939. In World War II, he served in the segregated U.S. Army, which denied him entry into the Allied Dental Corps because of his race. The elder Chenault bypassed this roadblock by befriending officers from other Allied nations (he learned French in the process), and gained admittance to the corps as an international member. Kenneth Chenault's mother, the former Anne Quick, grew up in South Carolina in a family that owned a small shipping business. One of her forebears was Thomas E. Miller, a representative in the United States Congress and a founder of South Carolina State College (now University). Anne Quick, who always enjoyed poetry and art, became a dental hygienist after graduating from Howard University's School of Dental Hygiene, where she met Hortenius Chenault.

Ken grew up in the town of Hempstead, on Long Island, New York. Hortenius Chenault is said to have advocated civil rights both in the community and also around the dinner table, where Ken, his sister, and his two brothers were taught to face challenges in their lives courageously. "My father felt that race was society's biggest problem, but that you couldn't let it beat you down," Chenault told Ron Stodghill for *Business Week* (September 13, 1993). "He felt like we had an obligation to make an impact, and that an individual could make a very strong impact in bringing about change." Hortenius Chenault's creed was a simple affirmation: "You're equal to the task"—always.

Ken was a "late bloomer" academically, Ponchitta Pierce reported in *Ebony* (July 1997); or perhaps he was simply a selective bloomer. In any event, nobody doubted that he was smart. He was an avid reader, especially of biographies of such great leaders as W.E.B. DuBois, Winston Churchill, and Frederick Douglass. He loved history, and he got high marks in his history classes. "The rest [of my grades] would be C's . . . ," he told Pierce. "I had a thirst for learning and that probably gave my parents hope. . . . I'm sure it was frustrating for them that I was not applying myself." Ken attended the unorthodox Waldorf School in Garden City (a town that adjoins Hempstead). The school's head, Peter Curran, was instrumental in his development. "You need to start applying yourself more seriously," Curran told him, according to Pierce, "because when you do, success will come to you." Not surprisingly, Ken learned something about educational achievement from his father as well. When Ken was 13, he came across the results of his father's dental-board exam. "He got the highest score," Chenault told Carrie Shook for *Forbes* (December 1, 1997). "So I asked him why he never told me. He said he just did the best that he could do." The lesson learned, in Shook's words, was "Do your best and let the results speak for you."

Ken came into his own during high school. By the time he was a senior, he was an honor student, as well as president of his class. An outstanding athlete, he captained the school's basketball, soccer, and track teams. The leadership roles were no accident: "As a kid, I knew I wanted to be a leader in something," he told Shook; "I just didn't know what."

Chenault enrolled at Springfield College, in Springfield, Massachusetts, on an athletic scholarship. After a year there, he felt that he was due for a change, and he turned to Curran for advice. Heeding Curran's suggestion, he transferred to Curran's alma mater, Bowdoin College, in Brunswick, Maine. Of Bowdoin's 950 students, only about two dozen were black. In the late 1960s and early 1970s, black radicalism was making headlines, especially on college campuses, and Chenault won respect at Bowdoin for his evenhandedness in debates on racial issues. "It was aggravating for those of us who were on the far right or far left," Rasuli Lewis, a classmate and friend of Chenault's, recalled to Pierce. "His style was to come in more the middle of the road, to say, 'Let's consider both sides here, and look at it from the point of fact rather than emotion.'" In 1973, Chenault received a B.A. degree, magna cum laude, with honors in history.

Chenault then entered Harvard University Law School, in Cambridge, Massachusetts. He earned a J.D. degree from Harvard in 1976. Earlier, at a party during his final year, he had met Kathryn Cassell, who was a student at New York University Law School. "I felt she was someone who had terrific judgment, a lot of energy and balance," Chenault told Pierce. "She didn't get overawed by anything." On August 20, 1977, he and Kathryn Cassell were wed. The couple have two sons, Kenneth Jr. and Kevin.

Kenneth Chenault's first job after law school was as an associate at the New York City law firm Rogers & Wells. After two years of corporate law, Chenault was recruited by the business consulting firm Bain & Co., in Boston, on the recommendation of a college friend of his who worked there. The firm disregarded Chenault's lack of an M.B.A. degree because his analytical skills were so impressive; as the friend told Pierce, "He was able to process a lot of conflict and frenzy and still be able to cut through the confusion and arrive at very powerful conclusions and recommendations and then see them through to their implementation." At Bain, Chenault learned about the strategies and structures of big businesses, one of which was American Express.

In 1981, on the recommendation of an executive search firm, or "headhunting" agency, Chenault was hired as director of strategic planning for American Express. After two years, he was promoted to vice president in charge of Merchandise Services, a branch of the company that mails to cardholders—or "members," in American Express parlance—offers for such items as luggage, wristwatches, and personal computers. Within the company, the unit was known as "the graveyard." "If you worked in Merchandise Services, you were dirt," Chenault told Stodghill. "It was not the place to be." Nonetheless, by all accounts, it was in this position that Chenault first attracted attention as an up-and-coming executive. He asked himself the following question: Since the American Express card had long been a symbol of prestige—"Membership," as the advertisements point out, "has its privileges"—why did Merchandise Services push cheap watches and vinyl luggage, and why did customers have to wait so long to receive the goods they ordered? Chenault discussed this situation with Louis Gerstner, who was then the president of American Express, and, with Gerstner's approval, spent $4 million to take Merchandise Services upscale, by offering name-brand watches, leather luggage, and other high-quality products. He also cut order-processing time in half, by using better technology and setting up a new management structure.

Although the long-term effects of Chenault's strategies were not yet known, Gerstner liked what Chenault had done, and in 1984, he named him senior vice president of Merchandise Services. By 1986, a definite trend had emerged: The unit had realized an increase of at least 20 percent in revenues in each year since Chenault's arrival. "If Ken hadn't turned it around," Gerstner told Stodghill, "he would have been that unit's last manager."

In 1986, Chenault became executive vice president and general manager of American Express's platinum and gold cards division. Under his leadership, several new products were introduced, among them Envoy, a personalized travel service, and a car-rental insurance plan, and members began receiving an annual summary of payments, to help them when they calculated their income taxes.

In 1989, Chenault was made president of the Consumer Card and Financial Services Group. He was working in that capacity when the worldwide economic recession of the early 1990s hit American Express squarely on the chin. The American Express card, which carried higher rates than other credit cards, had come to be seen as an emblem of the conspicuous consumption of the 1980s, and it began to fall out of favor with some cardholders and merchants. In addition, American Express was facing stiffer competition: The banks that issued Visa and MasterCard were vying for greater market share by cutting their interest rates and fees and rewarding customers with perks like free gasoline and frequent-flier mileage. (In the mid-1980s, American Express had committed what Stephen Solomon of the *New York Times* [July 30, 1995] called "the worst business decision ever," by refusing an invitation from American Airlines to become the first credit-card company to award frequent-flier mileage.) While the banks' tactics posed a serious problem for American Express, the prickliest thorn in its side turned out to be something of its own doing: the Optima card, which offered revolving credit.

For years, American Express's green, gold, and platinum cards were distinguished from other plastic (as credit cards are sometimes called) in that American Express required that members clear the balance accrued on their cards at the end of each month; the other card companies permitted cardholders to carry part or even all of their balance from month to month. (Some sources identify American Express cards as "charge cards" and reserve the term "credit cards" for bank-issued Visa and MasterCard, but often, the terms are used interchangeably.) With the introduction of the Optima card, in 1987, American Express was attempting to compete directly with Visa and MasterCard. American Express offered the Optima card only to its established members, in the belief that they were less likely to default on their bills than people in the public at large. This belief proved to be dead wrong: Optima users racked up about twice as much bad debt as had been anticipated. Since all Optima cardholders had an American Express charge card that they could use for purchases they anticipated paying for at the end of the month, they tended to use the Optima card when they knew they would *not* be able to clear the card's balance in any given month. According to Saul Hansell of the *New York Times* (July 31, 1994), the substantial unpaid balances that mounted after the introduction of the Optima card were the primary reason for the huge drop in profits from the company's charge and credit cards, from $956 million in 1990 to $243 million in 1992.

Optima had been formed as a group within Travel Related Services (TRS), separate from the Consumer Card and Financial Services Group, so the Optima card's initial failure was not among Chenault's problems. But the general decline in membership certainly was, and Chenault did not shrink from addressing it. But doing so, Chenault told Shook, meant making basic changes in American Express, and that was very difficult to do, because the company was "arrogant and felt entitled" to the customers' patronage. "Our return on equity had been in excess of 20 percent for decades. The attitude was 'Who could argue with those numbers?'"

Knowing that the market was changing and that those numbers simply could not be sustained—and obviously were not being sustained—Chenault looked for ways to tailor American Express cards to customers' needs. He introduced a "frequent-flier" program, by which members earn free flights if they use their American Express card often enough. Since the two largest airlines were already allied with credit-card companies, American Express linked itself with seven other carriers, among them Delta, Northwest, and Continental; altogether, according to Anthony Ramirez in the *New York Times* (June 14, 1991), those seven accounted for "nearly half of United States air traffic."

Chenault also tackled problems on other fronts. In 1991, for example, when some restaurant owners threatened to boycott American Express over its higher fees, he traveled to Boston to quell what journalists had zealously dubbed the "Boston Fee Party." His composure and skill as a negotiator preserved the company's relationship with the restaurateurs. After some research, Chenault agreed that selected fees, such as those on charges submitted electronically, should be lowered to keep American Express competitive. Other ventures Chenault advocated included offering the company's revolving-credit products to the general public and the courting of such mass merchandisers as Kmart, Sears, and Wal-Mart.

While Chenault toiled to make American Express a player in the 1990s marketplace, some company managers grumbled that American Express was destroying its prized asset—its aristocratic image. But the board of directors' approval of Harvey Golub, a tough-talking Brooklyn native, as president of American Express in 1991 signaled that the board wanted aggressive leadership, not maintenance of the status quo. "There were a lot of rationales given that said the problem is not as bad as it seems," Chenault told Saul Hansell for the *New York Times* (July 31, 1994). "Harvey forced the company to face the reality that we had a serious problem." Chenault's willingness to try new approaches endeared him to Golub. In 1993, Golub took over as CEO—he succeeded James Robinson III, who was often portrayed as the consummate patrician American Express executive—and he named Chenault president of the U.S. operations of TRS. In this capacity, Chenault's domain included the Consumer Card and Financial Services Group, the Travel Services Group, consumer lending activities, and the Optima card division. When the appointment was announced, Golub praised Chenault for leading "major reengineering efforts which are helping reduce costs while improving service," as quoted by Veronica Byrd in the *New York Times* (July 28, 1993).

As the months went by in 1993, American Express continued to ail, despite the efforts of Chenault and Golub. "American Express was so badly mismanaged that it looked like it was being purposely sabotaged," an observer told G. Bruce Knecht for the *Wall Street Journal* (January 26, 1995). Chenault has been identified as the "point man" throughout Golub's effort to refocus American Express. Thomas Facciola, an analyst at Salomon Brothers, told Knecht that "there were a lot of things that had to happen, and Ken . . . played a big part of the recovery." Chenault was a key player in streamlining the structure of the company's card business: The sprawling bureaucracy of 10 facilities, each of which had varying functions, was transformed into four full-service operating centers.

In 1994, Golub revealed that, while the traditional American Express cards would remain available, the company would shift its focus to cards offering revolving credit. This plan was met with skepticism by the many people within the company who still distrusted the credit-card business because of the early problems with Optima. In response, Chenault stepped up as a strong advocate of revolving-credit cards. He and Golub saw the need for not just one card, but a wide variety of them, to satisfy the increasingly segmented market. The first new product, the Optima True Grace card, appeared in 1994, and in the years since, the company has introduced at least 15 different new cards, many of which are tailored to meet the needs of specific groups, such as college students, senior citizens, travelers, and golfers. The new, multicard strategy was up and running when, in 1995, Chenault was named vice chairman of American Express. Within the year, he also became the head of TRS International, which is one of the largest and fastest-growing parts of the company.

Analysts have debated whether American Express is out of the woods yet: Although revenues have risen steadily for several years, the company still commands a much smaller share of the credit-card market than it did before the market exploded in the late 1980s. (It is also worth noting that despite the "explosion" of the market, American Express has continued to maintain the most *profitable* card base in the world.) On the day in 1997 that he was promoted to president and chief operating officer, Chenault identified market share as his primary concern. "We have arrested the share decline and are planning to grow share," he said. In *Time* (January 12, 1998), John Greenwald reported that figures from the first half of 1997 indicate that American Express's market share had risen during that period by 0.6 percent—the first rise in that sphere in 10 years.

Kenneth Chenault sits on the boards of several companies and associations. He has been honored for both his professional achievements and his philanthropic efforts. As a child, he looked to his father as a model and symbol of achievement; now, many black Americans regard Chenault in the same way. "Growing up in our society, it would be naïve and untrue to say race is not a factor," he told Knecht, "[but] if you have competence and drive, you can overcome just about anything."

Suggested Reading: *Black Enterprise* p97+ May 1997, with photos; *Business Week* p59+ Sept. 13, 1993, with photo; *Ebony* p58+ July 1997, with photos; *Forbes* p52+ Dec. 1, 1997, with photos; *New York Times* D p1 June 14, 1991, III p1 July 31, 1994, with photo, D p2 Feb. 28, 1997, with photo; *New York Times Magazine* p34+ July 30, 1995; *Time* p60+ Jan. 12, 1998, with photo; *Wall Street Journal* B p1 Jan. 26, 1995, B p1 Feb. 28, 1997

Stringer/Archive Photos

Chernomyrdin, Viktor

(chair-noh-MEER-din)

Apr. 9, 1938– Former prime minister of Russia. Address: c/o Russian Consulate, 9 E. 91st St., New York, NY 10128

The political career of Viktor Chernomyrdin, who served as Russia's prime minister from December 1992 to March 1998, when he was replaced by Sergei Kiriyenko, has often seemed to be inextricably entwined with that of Russia's president, Boris Yeltsin. Although he became prime minister, under Yeltsin, with the support of a reform-resistant Communist-dominant State Duma (the lower house of Parliament), he accepted some of the economic reforms proposed by free-market advocates and international lending institutions, among them the International Monetary Fund (IMF). He proved to be one of the most resilient of the politicians in Yeltsin's highly volatile government. But in time, the country's continuing, crippling financial crisis and the devastating effects on its economy of inflation and corruption made him the target of increasing fire from pro-reform advocates who accused him of impeding the pace of reform. His ouster, according to many political pundits, signalled the virtual end of his political career.

During the next few months, Russia's economic crisis worsened. Despite the receipt in July of $4.8 billion, the first installment of an $11.2 billion loan package from the IMF, the government was unable to offset depleting revenues and meet its overwhelming foreign and domestic debt obligations. In early August, the government and Russia's Central Bank announced a 90-day moratorium on repayments of some debts owed by Russia's commercial banks to foreign lenders. Then, on August 23, 1998, Yeltsin dismissed his Cabinet and Kiriyenko and once again appointed Chernomyrdin to the post of prime minister.

Chernomyrdin's return to favor was attributed in part to the influence of powerful Russian business tycoons who perceived him to be more in tune with their interests than Kiriyenko. Others interpreted it as an attempt by Yeltsin to reassure the public by returning a familiar figure to power. For his part, Chernomyrdin quickly exercised his newly regained power by beginning the process of forming a government, addressing the Russian people through the media, and meeting with representatives of the IMF.

But Chernomyrdin's second tenure ended before it even officially began. Just two weeks after his return to public life, Russia's Communist-led State Duma twice voted against his appointment, and he resigned from his post rather than risk a third rejection. (Under Russia's constitution, a third rejection would have forced the president to dissolve the Parliament and call for new legislative elections.) Yeltsin, grappling not only with the ebbing of his power but also with the threat of a vote of impeachment, nominated Viktor Primakov, a former head of the Soviet-era secret service who had been the country's acting foreign minister since 1996. Perceived as a compromise candidate, Primakov was confirmed as prime minister by the State Duma on September 11, 1998.

Chernomyrdin, who began his professional life as a craftsman in an oil refinery, rose through the ranks of the Soviet Union's state oil and gas industry, eventually becoming chairman of the state-owned fuel/energy complex Gazprom, which was the largest producer of natural gas in the world. He was serving as deputy prime minister and minister of fuel and energy when, in December 1992, President Yeltsin selected him to replace acting prime minister Yegor Gaidar, who, as the principal architect of the Yeltsin government's program of radical economic reform, had initiated many measures designed to transform the Russian economy into one that was market-based. By a vote of 721 to 172, Russia's seventh Congress of People's Deputies, a reform-resistant entity from the Soviet era, approved Yeltsin's choice of Chernomyrdin.

At that time, Chernomyrdin was considered a centrist, and he himself indicated that he was unlikely to advance the reforms set in motion by Gaidar. For example, upon his appointment, Chernomyrdin said, as quoted in the *Washington Post* (December 15, 1992), "I am for reform, but not through the impoverishment of the people." It was thus understandable that many Western observers expressed reservations about the depth of his commitment to reform, and even questioned whether he really supported reform at all. Jeffrey Sachs of Harvard University, an influential economic adviser to the Russian government, for example, called Chernomyrdin's appointment "a first-order loss for reforms that is potentially catastrophic," as Adi Ignatius reported in the *Wall Street Journal* (September 2, 1993).

Before long, however, Chernomyrdin came out in support of many of the stringent measures advocated by Gaidar. He helped curb inflation by holding fast to strict monetary policies and reducing subsidies to inefficient state industries, and oversaw a large privatization effort that changed state-owned entities into privately held enterprises. Although he proved to be neither the savior of Russia's weakening economy nor the kind of political leader who could inspire a nation, he contributed significantly to whatever degree of stability existed during this tumultuous era of political, economic, and social transition, thanks to his stolid public image, his pragmatic managerial approach, and his relatively long tenure in the Yeltsin administration. His surprising dismissal was interpreted in various ways. Some observers speculated that Yeltsin viewed him as a potential rival, while others saw his firing as a reflection of Yeltsin's dissatisfaction with the pace of economic reform.

Viktor Stepanovich Chernomyrdin was born into a poor rural Cossack family on April 9, 1938, in the Ural Mountain village of Cherny Ostrog, in Russia. His father earned a meager living as a driver. In 1957, Chernomyrdin began working at the Orsk Oil Refinery as a metalworker and machinist, and eventually became the chief of the refinery's technical unit. From 1973 to 1978, he served as the deputy chief engineer and director of the Orenberg Gas Refinery.

Meanwhile, in 1963, Chernomyrdin became an instructor in the transportation department of the Orsk Region Communist Party; in time, he became deputy head and then head of the department. Concurrently, he attended the Kuybishev Polytechnical Institute, from which he graduated in 1966, and through a correspondence course, he earned an M.S. degree in technical sciences from the All-Union Polytechnical School, in 1972.

Like many people of his generation who became prominent in the Soviet and then Russian governments, Chernomyrdin progressed through the ranks of the Communist Party's Central Committee. In 1978, he became an industrial adviser to the Central Committee. In 1982, he was named deputy natural-gas minister, and in 1985, he was promoted to natural-gas minister. In that capacity, in 1989, he presided over the creation of Gazprom, a state-owned corporate complex that produced over 90 percent of Soviet natural gas and that controls an estimated 38 percent of the Earth's reserves of that resource. Chernomyrdin chaired Gazprom's board from 1989 until mid-1992, when he left to become deputy prime minister under Yegor Gaidar, who had just become acting prime minister. Concurrently, Chernomyrdin served as minister of fuel and energy.

When Chernomyrdin took office as Russia's prime minister, inflation in Russia was increasing at the dangerously high rate of nearly 20 percent per month. Unemployment was increasing, and poverty was widespread. The country was also crippled by debt; nearly $86 billion was owed to foreign governments, commercial banks, and financial institutions. Soon after beginning his new job, Chernomyrdin, in an effort to curb inflation, extended government price controls on bread, milk, and other basic goods—an action that also slowed the pace of reform, because it kept prices artificially low. In another anti-reform initiative, he continued to distribute state funds and cheap credit from Russia's Central Bank, with the aim of keeping unproductive state businesses afloat. Within a month of becoming prime minister, he had approved $480 million in new low-interest loans for the ailing energy sector.

By late January 1993, Chernomyrdin had reversed course and had begun pushing for the sort of economic reforms championed by Gaidar. For example, in an address to Parliament on January 28, 1993, he surprised reform-resistant members and said, as quoted by Fred Hiatt for the *Washington Post* (January 29, 1993), "We must all realize that the principal threat that we are facing today is hyperinflation, which is leading us to an economic catastrophe and the pauperization of the people. We must curb inflation first and begin to tackle other pressing economic problems later." At the time, inflation in Russia had climbed to over 25 percent per month, and government attempts to increase revenue by cracking down on tax evaders and improving its tax collection had netted poor results. On top of this, millions of workers in state industries and semi-privatized firms were owed back wages. Chernomyrdin's stress on checking inflation implied his acknowledgment of the need to adopt money-supply measures that would require cuts in government grants, subsidies, and cheap credits. Reform, Chernomyrdin announced, was his top priority. In an article for the London *Financial Times* (May 16, 1994), he wrote, "Russia has only one path to tread—that of reform, and it will not depart from it."

In time, there was some good news to report on the economic front: By June 1994, the monthly rate of inflation had dropped to about 8 percent. But there was bad news as well: Russia's industrial production was 25 percent lower during the first three months of 1994 than it had been during the comparable period in 1993, according to John Lloyd of the *Financial Times* (May 9, 1994), and the standard of living of the average Russian continued to fall. Their increasing frustration led increasing numbers of Russians to support politicians representing the Communist Party and various nationalist parties, and in December 1993, Communists and nationalists won a majority of seats in Russia's Parliament. In October 1994, Chernomyrdin was subjected to a no-confidence vote in Russia's newly organized lower house of Parliament, the Duma. Although he survived the no-confidence vote, 192 deputies out of 450 had voted against the government—just 32 short of a majority. Communists also fared well in the December 1995 parliamentary elections. By then, the Communist Party had about 500,000 members, making it the largest political party in Russia.

Nevertheless, Chernomyrdin did well in opinion polls, sometimes even better than Yeltsin. His popularity reached a peak in June 1995, when he effectively defused a hostage crisis connected with an armed conflict between Russian troops and Chechen rebels in the Republic of Chechnya. Led by Shamil Basayev, a band of 80 Chechen rebels had taken nearly 1,100 people hostage in a hospital in the southern Russian town of Budennovsk, some 45 miles north of Chechnya. Through televised negotiations by phone with the rebels, Chernomyrdin succeeded in winning the release of the hostages, thereby winning for himself much acclaim. (Yeltsin was not in Russia during the crisis; he was attending a meeting of the seven largest industrialized nations—the G-7 Summit—in Canada.)

Chernomyrdin also benefited from Yeltsin's seemingly never-ending battles with Russia's legislature. In March 1993, fearing that his control of the government was in danger, Yeltsin assumed virtually unlimited powers and called for a national referendum, to decide how and by whom Russia would be governed. In response, the Communist-led Congress of People's Deputies—also known as the Supreme Soviet—threatened to impeach him. Chernomyrdin condemned their threats, and in the April 1993 balloting, Yeltsin emerged victorious. Yeltsin's new mandate led to a dramatic shift in his favor in the balance of power between the executive and the legislature.

Meanwhile, Chernomyrdin was gaining recognition on the international stage through a series of bilateral commissions that he had set up in collaboration with United States vice president Al Gore beginning in 1993. The commission began as a modest working group to address energy and technology issues, and it blossomed into a forum for decision-making by the governments of the U.S. and Russia. For instance, at the December 1994 meeting of the commission, 15 agreements, ranging from a pact to prevent pollution in the Arctic region to one promoting oil exploration by U.S. companies, were forged. The commission also helped to link the space exploration programs of the two countries, and that linkage led to the flight of a U.S. astronaut aboard the Russian space station Mir. (Since then, six more U.S. astronauts have worked on Mir.) Thanks to such developments, Chernomyrdin came to be viewed as the likely successor to Yeltsin, in much the same way that Gore was perceived by many to be the natural successor to Bill Clinton as the U.S. president. As Yeltsin's health deteriorated, that likelihood seemed to increase. According to Russia's constitution, which was adopted as a result of the April 1993 referendum, the prime minister would take over the reins of power in case the president died or became incapacitated, pending elections to be held within three months of the temporary succession: In other words, if anything were to happen to Yeltsin, Chernomyrdin would be in charge.

In May 1995, with the encouragement of Yeltsin, Chernomyrdin formed a new political movement called (in English translation) Our Home Is Russia. (Previously, he had refrained from campaigning for political parties.) "Russia has had enough shocks and revolutions," he told reporters shortly before the party was formally launched, as reported by Lee Hockstader in the *Washington Post* (April 26, 1995); "it should not be turned into a testing ground. Russia is our home, where accord and stability should reign, and we should ensure this. . . . Worthy people should be elected to the State Duma—people who want to see Russia stable, powerful, and sure of itself."

According to some analysts, Chernomyrdin's action was an effort to build an independent political base separate from Yeltsin. Others viewed it as a scheme, carefully orchestrated by Yeltsin, to use Chernomyrdin to offset the growing resurgence of Communists and nationalists. Backed by powerful business groups, politicians, and big banks, members of Chernomyrdin's party managed to win a bloc in the State Duma in the December 1995 parliamentary elections, but the party gained just 54 seats in the 450-seat Duma; the Communists, led by Gennady Zyuganov, and the ultra-nationalist party of Vladimir Zhirinovsky captured the rest. These dismal results were attributed to a wide backlash against Yeltsin's economic reforms and the failure of Chernomyrdin to rally popular support.

The question of Chernomyrdin as a possible successor to Yeltsin became more pressing in November 1995, when Yeltsin suffered a serious heart attack and was hospitalized. During his absence, Chernomyrdin assumed partial control of four key ministries (defense, security, foreign affairs, and interior), which normally reported directly to Yeltsin. "The president has to be partially relieved of these duties to give him a better chance to recover," Chernomyrdin explained, according to James Meek in the London *Guardian* (November 4, 1995).

Offsetting such gains in political power was Chernomyrdin's widely perceived lack of charisma, inability to arouse people's enthusiasm, and image as a dull manager who embodied the stolid and cautious characteristics of the stereotypical Soviet bureaucrat. He was also hampered by his close association with business tycoons, especially those in the energy industry whom many viewed to have profited unfairly from the wholesale privatization of state assets. For instance, Rem Vyachirov, one of the most influential businessmen in Russia and one of Chernomyrdin's close associates, had become the head of Gazprom, which, in December 1995, was estimated to have assets of $350 billion, making it Russia's largest and richest corporation. Chernomyrdin's detractors soon began to deride Our Home Is Russia by calling it Our Home Is Gazprom.

Although some people speculated that Chernomyrdin would leave Yeltsin's government to run for president in the June 1996 elections, he himself gave no indication that he harbored presidential ambitions, and in fact, he remained out of the political infighting during Yeltsin's surprisingly successful reelection campaign. After defeating the Communist challenger Gennady Zyuganov, Yeltsin reappointed Chernomyrdin to the post of prime minister, and members of the Duma, apparently out of fear that Yeltsin would dissolve Parliament if Chernomyrdin were rejected, approved the appointment. Over the next two years, Chernomyrdin continued his reform efforts even as Russia continued to be plagued by a weak economy, high unemployment, and rampant corruption and his detractors clamored for an increase in the pace of reforms. Then, in 1998, Russia's already weak economy was hit hard by the impact of the Asian financial crisis, as well as by declining prices for oil, one of its chief exports. Furthermore, back wages for millions of Russian workers continued to loom as a major problem. It was against this backdrop of economic turmoil that Chernomyrdin was dismissed by Yeltsin.

The firing of Chernomyrdin showed that in the Russian government, longevity and dependability did not guarantee survival: Chernomyrdin had endured for five years in Yeltsin's highly volatile government—far longer than had scores of other members of the president's series of Cabinets. In a speech broadcast on Russian television, Yeltsin said, as quoted by Daniel Williams in the *Washington Post* (March 24, 1998), "The country needs a new team that would be capable of achieving real and tangible results." He also said, "Resignation of the government does not mean a change in the course of our politics. This is an effort to render more energy and efficiency to economic reforms, to give them an additional impetus, a new impulse." Then he exhorted Chernomyrdin to focus on preparing for the 2000 presidential election, although he did not endorse him. Some suggested that in addition to economic factors, Yeltsin's decision to fire his prime minister may have stemmed from his sense that Chernomyrdin's political power was growing too strong.

Within a week of his dismissal, Chernomyrdin announced in a television interview that he would run for president in the upcoming 2000 election, despite the fact that he hadn't won Yeltsin's endorsement. In a speech to his political party, Chernomyrdin said, as quoted by Colin McMahon in the *Chicago Tribune* (March 29, 1998), "Let me repeat that the most difficult spade work, the unrewarding work, has already been done by us. The track has been laid and we must now move forward—faster, more energetically, more aggressively."

Indeed, Kiriyenko did begin to pick up the pace of reform. In June 1998, he and Yeltsin proposed a 25-point program to revitalize the economy and improve Russia's ineffective tax-collection system. Sidestepping the reform-resistant, Communist-dominated State Duma, Yeltsin adopted the program by decree. But the depletion of Russia's foreign currency reserves, the overwhelming burden of its domestic and foreign debt obligations, and the dwindling of its revenues led to the dismissal of Kiriyenko and the pro-reform team that had worked with him.

On August 26, 1998, just days after Chernomyrdin stepped in for Kiriyenko, Russia's currency was devalued. The exchange rate for the ruble, which had previously been set to fluctuate between 5.27 and 7.13 rubles to the dollar, was allowed to float in a larger range—6 to 9.5 rubles to a dollar. Writing for the *New York Times* (August 27, 1998), Celestine Bohlen described the events of August as Russia's "worst financial crisis since the collapse of the Soviet Union." The ruble's decline and the ensuing loss of purchasing power for Russian consumers, combined with rising inflation, eroded much of what remained of public confidence in Yeltsin's reforms and Russia's economy.

According to most analysts, Chernomyrdin's chances of becoming Russia's next president are slim, especially without the endorsement of Yeltsin. Also working against him is his lack of charisma—he often speaks in mumbled sentence fragments, and he has not shed his image as a Soviet-era manager. Moreover, he has neither the populist support base nor the endorsement of government institutions needed to carry a presidential election. His adversaries in a presidential race include Gennady Zyuganov; Aleksandr Lebed, the popular national security adviser; and Grigory A. Yavlinsky, the young liberal economist and politician who had been dissatisfied with Chernomyrdin's cautious approach to free-market reform.

Chernomyrdin and his wife, Valentina, have two sons. He enjoys hunting and often spends his leisure time in his country home outside Moscow.

Suggested Reading: *Economist* p51 Feb. 6, 1993, with photo, p35 Aug. 10, 1996, p57 Sept. 28, 1996; (London) *Financial Times* p1 May 9, 1994, with photo, p13 May 16, 1994, with photo; *New*

York Times A p14 Dec. 16, 1992, with photo, A p6 Jan. 26, 1994, with photo, A p1+ June 19, 1995, with photo; *Washington Post* A p25 Aug. 11, 1996, with photo, A p13 Oct. 29, 1996, A p1 Mar. 24, 1998, with photo

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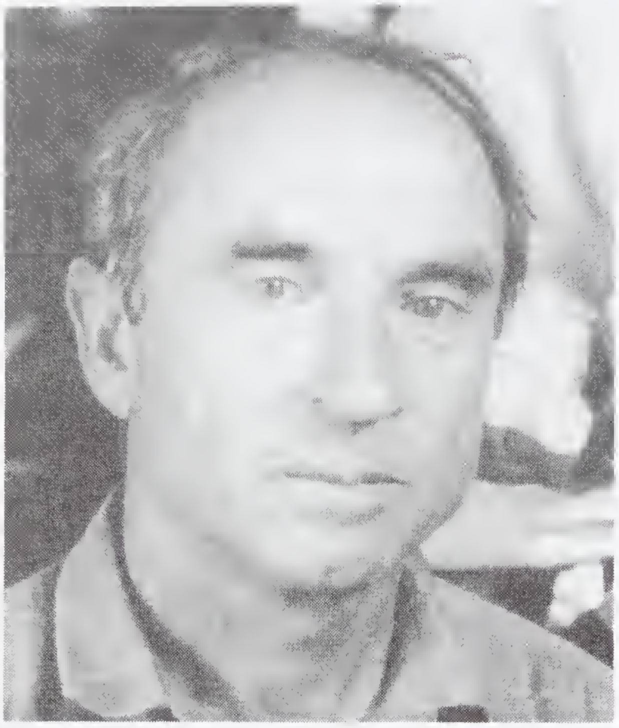


Jean-Marc Giboux/Gamma Liaison

Chouinard, Yvon

(shuh-NARD, ee-von)

Nov. 8, 1938– Owner and founder of Patagonia, Inc. Address: c/o Patagonia, Inc., 259 W. Santa Clara St., Ventura, CA 93001

As a CEO, Yvon Chouinard, the owner and founder of the California-based sportswear company Patagonia, has always been unconventional, and that's putting it mildly. For starters, he spends at least half the year out of the office, fishing, surfing, and climbing in some of the most remote areas of the earth. "My first priority has always been that I wanted to have free time," he told an interviewer in 1988. "I never wanted to be a businessman." Then there is the fact that Chouinard, a devoted environmentalist, years ago committed himself to using his company as an instrument for social change. Toward that end, he has donated 10 percent of pretax profits, or about 1 percent of sales, to charities that promote the earth's health.

In 1996, President Bill Clinton invited Chouinard to the White House and praised Patagonia not only for its charitable contributions but also for the unusually family-friendly benefits it offers its employees, and he cited the company as an "impressive" example of corporate responsibility. That sense of responsibility is evident in its treatment of female employees: In mid-1996, Andrea Adelson reported in the *New York Times* (June 30, 1996), 52.7 percent of Patagonia's workforce were women, and women held "more than half of Patagonia's top-paying jobs . . . and nearly 60 percent of managerial jobs. And five of the eight directors are women."

Patagonia began in 1974 as an offshoot of Chouinard's first company, Chouinard Equipment, which revolutionized climbing gear by making it stronger and more attractive. The equipment company declared bankruptcy in 1989. The clothing firm faced a crisis in 1991, because of dwindling sales and insufficient profits to cover the company's bloated operating costs, and about 20 percent of the workers had to be laid off. Several of Patagonia's former employees traced the problem to Chouinard's lackadaisical management style. Chouinard apparently came to realize the errors of his ways; in 1992, he told one interviewer, "We were on a suicide course. We were exceeding our limits, financially and mentally." By scaling back the company's operations and making the business tighter and more cost-effective, he turned Patagonia around. He has not, however, cut back on travel or adventure, and, at the age of 59, he is more likely to be found camping in an exotic locale than he is pushing papers at Patagonia's headquarters. In 1996, those papers showed that the previous year, Patagonia's sales had reached $154 million—a record high for the company.

The fourth and last child of French-Canadian parents, Yvon Vincent Chouinard was born on November 8, 1938, in Lewiston, Maine, and, along with his brother and two sisters, spent his earliest years in nearby Lisbon. His father was a plumber, plasterer, electrician, and carpenter. Chouinard vividly remembers the day his father fortified himself with whiskey and then, with a pair of pliers, pulled out a number of his own teeth. "He needed dentures but felt the local dentist was asking too much money to do a job he could just as easily do himself," Chouinard explained to Patricia Leigh Brown for the *New York Times* (March 11, 1998). "I'm a wimp compared to that."

Chouinard spoke only French, both at home and at the local parochial school, until he was seven years old, when his father, who suffered from asthma, moved the family to southern California for its warmer climate. Young Yvon had a hard time adjusting to the new environment, and especially to his new school, where everyone spoke English, and he became something of a loner. "All through that period, I was spending my time out of school in the hills—the Hollywood hills and the like," he recalled to Jeremy Bernstein for the *New Yorker* (January 31, 1977). "Before the other kids were even allowed to cross the street, I was taking my bike and riding for miles to sneak in to private lakes to go fishing. My big dream was to become a trapper—my French-Canadian background—and I read every book about trapping I could get my hands on."

A shy teenager, Chouinard palled around with a few other socially awkward boys, and with them, he joined the California Falconry Club. "We spent all our spare time on weekends hunting for hawks' nests, clambering down to them from fixed ropes and banding the young birds for the U.S. Fish and Wildlife Service," he told Robert F. Jones for *People* (August 8, 1983). "Then a guy named Don Prentice taught us how to rappel—bending the rope around your body and sliding down. We went nuts for it." Chouinard practiced the sport enthusiastically until one day, while descending a 400-foot cliff, his rope got tangled and he hung upside down, semi-conscious, for three and a half hours before finally righting himself. After that, he swore off rappelling, but he continued to climb. When he was 16, he rebuilt a 1940 Ford sedan in his high school auto-mechanics class and drove it to Wyoming, where he joined a group for his first real mountain climb, up Gannett Peak. "It was a life straight out of a Jack Kerouac novel," he remarked to Jones. "I started spending my summers in the Tetons."

After graduating from high school, Chouinard attended a junior college in California for two years and worked for his brother, Gerald, who was a private detective. One of their jobs was to stand guard at an empty yacht that the eccentric billionaire Howard Hughes was thinking of buying, to make sure no one who might deposit germs on it went on board. Between classes and work assignments, Chouinard continued to pursue climbing. He had a knack for scaling extremely difficult-to-climb rock faces, such as the North American wall on El Capitan, which Brown described as "a sheer face" that rises 3,000 feet in Yosemite National Park. That climb, which Chouinard pioneered, "required him to spend nine nights hanging in a tiny hammock suspended parallel to the rock face," Brown reported. By the late 1950s, Chouinard had earned a reputation as one of the most skilled climbers in the U.S.

All the while, Chouinard was growing increasingly concerned that the equipment he was using would someday fail him. He was especially dissatisfied, Fleming Meeks reported in *Forbes* (April 17, 1989), "with the quality of the pitons (the forged steel spikes climbers drive into cracks in the rock) and carabiners (oblong metal rings that snap into a hole at the end of a piton and hold climbing ropes) that are the essential tools of the climbing trade." Chouinard decided to make stronger pitons and carabiners himself, out of chrome-molybdenum steel. He bought a coal-fired forge and an anvil and, by reading books, taught himself blacksmithing. At first, he set up shop in his parents' backyard. As he grew more proficient, he began taking his forge to climbing sites. He would work between climbs and sell his goods directly to other climbers.

In 1962, Chouinard was drafted into the U.S. Army. After basic training in California and a course on guided-missile mechanics in Alabama, he was sent to Korea. There were some great climbing spots near Seoul (the capital of South Korea), but getting time to climb required permission from his superiors, and that was not easy to obtain. "I had to cause a lot of trouble," Chouinard told Bernstein. "So I went on hunger strikes—a couple of long hunger strikes—and I refused to follow orders. I purposely acted eccentric—half crazy—until they finally let me alone. . . . [The company commander] put me in with some civilians who were working on missiles. All I had to do was to turn some generator on in the morning and then turn it off at night. The rest of the time, I went climbing."

Upon completing his two years of military service, Chouinard returned to California and resumed making pitons and carabiners. Soon afterward, he produced his first mail-order catalogue—a one-page mimeographed sheet. It included a warning: "Don't expect speedy delivery in the months of May, June, July, August, and September." That was the climbing season, and Chouinard was determined not to let his business interfere with his enjoyment of the great outdoors. But his business grew, and eventually, he could not keep up with the demand for his products, all of which were handmade. So, in 1965, he went into partnership with Thomas Frost, a climbing friend and engineer, who helped him devise machines to make his products. They rented a tin shack in Ventura, California, and "proceeded to redesign all the climbing hardware on the market," as Meeks put it. By 1970, Chouinard Equipment had cornered about 80 percent of the market and was grossing about $300,000 a year.

In 1974, Chouinard went on a climbing trip in Scotland and brought back some rugby shirts. The shirts proved to be very popular with his friends, and over the objections of Frost, he began importing rugby shirts and selling them as climbing gear. Subsequently, Frost dropped out of the business. Within a year, shirt sales approached the $1 million mark, according to Meeks. Chouinard eventually expanded his clothing line to include jackets, sweaters, gloves, shorts, and vests. He made sure that all the clothes he sold were sturdy enough to withstand the rigors of climbing. "Here was a guy who really did not want his seams to leak, his sleeves to tug, or his crotch to bind," as Verlyn Klinkenborg put it in *Esquire* (January 1988). At some point, Chouinard chose to label his clothing with the brand name Patagonia, which is the name of a vast, wind-swept, semi-arid plateau that lies primarily in southern Argentina.

In 1976, Chouinard got the idea to make clothes out of pile. A fleece-like material normally used as a liner for coats, pile is lighter than wool and doesn't absorb water. Within the next few years, sales of clothes in his new line skyrocketed, despite their high price tags. (Among the buyers, Chouinard learned, people who wanted casual sportswear outnumbered serious climbers.) To stay ahead of competitors, Chouinard continued to improve his fabric, first replacing it with bunting, which has a tighter weave than pile, and then with Synchilla, a fleecy material made at Malden Mills, in Massachusetts, from recycled plastic bottles. He also expanded the colors available to include fuchsia and other bright hues, with the aim of enlivening dull camping environments.

Meanwhile, as Patagonia thrived, its parent company, Chouinard Equipment, was faltering. In 1989, the firm went into bankruptcy, and later, it was sold to a group of former Patagonia employees. At that point, Patagonia was a multimillion-dollar, upscale clothing business that operated primarily through mail-order catalogues. Then, in 1991, financial difficulties began to plague the company, and eventually 120 people—roughly a fifth of Patagonia's workforce—were laid off. This was very painful for Chouinard, whose company had become known for "taking care of its own" and featured such employee-friendly amenities as an on-site day-care facility.

Several former employees put the blame for the problems of both Chouinard Equipment and Patagonia squarely on Chouinard. "Yvon has no respect for banking and accounting people—people who wear coats and ties," Steve Peterson, who worked as Patagonia's financial officer during the 1980s, told Edward O. Welles for *Inc.* (August 1992). "It's almost a loathing. But that stuff is part of business. It's almost like hating your left arm." In addition to resisting financial controls, Chouinard had a habit of hiring his friends, some of whom didn't have any business background. Between March 1989 and March 1991, the company's payroll grew a whopping 40 percent, according to Welles. Chouinard was also criticized for insisting on "quality at all costs," which required taking expensive measures to make sure buttons stayed on and zippers opened easily. While Patagonia clothes were indeed extremely sturdy and practical, they were also expensive, and consumers began to buy similar items for less money from such companies as L. L. Bean and Eddie Bauer.

In early 1991, Chouinard, his wife, Malinda, and several key Patagonia colleagues retreated to Patagonia in Argentina to discuss the firm's problems. They decided to "downsize the company by 20 percent," as Polly LaBarre reported in *Industry Week* (April 3, 1995), "cut the clothing line by 30 percent, reduce catalogue production from four to two times per year, and halt the direct-mail tactic of prospecting to rented names, circulating only to active customers or upon request." In her 1996 *New York Times* article, Andrea Adelson wrote that Chouinard allowed employees to examine the company's books to see for themselves the severity of the problems. "They responded, current and former officials say, by helping managers cut costs significantly," Adelson wrote.

Although the Chouinards and their co-workers knew, of course, that the company had to generate revenues above a certain level, their ultimate goal was to promote environmentally sound business practices. In an essay in Patagonia's fall 1991 catalogue, Chouinard explained to his customers that, in the interest of preserving the environment, the company was taking a new approach. "Everything we make pollutes," he wrote. "We are limiting Patagonia's growth in the United States with the eventual goal of halting growth altogether." He also explained how this would affect customers: "Last fall you had a choice of five ski pants, now you may choose between two. This is of course un-American, but two styles of ski pants are all anyone needs." Not long after Chouinard adopted the new policy, Patagonia's financial health began to improve. Costs went down, and profits increased.

Many features of the firm's early, laid-back culture have never changed. For example, long-time Patagonia employees, affectionately known as "dirt bags," think nothing of heading out of the office at midday to go surfing at the beach or bike riding. "Business cards have no titles," Andrea Adelson reported. "The corporate uniform is shorts and sandals. Work spaces are communal. Even the chairman does without an office." And Chouinard still spends up to eight months a year traipsing around the globe, putting his company's clothes to the test during his many outdoor excursions. His brushes with death—in China, he was buried under an avalanche that killed one of his friends, and in Antarctica, he became stranded in a windstorm, to mention two close calls—have not dampened his appetite for adventure. "Yvon's idea of comfort is spending the night halfway up a mountain sharing half a submarine sandwich while wrapped in a nylon shroud when a cold front comes in," one of Chouinard's travel companions, the television news anchor Tom Brokaw, told Patricia Leigh Brown.

Only three people hold stock in Patagonia: Chouinard; his wife, Malinda Pennoyer Chouinard, to whom he has been married since 1971; and Kris McDivitt Tompkins, who resigned as Patagonia's chief executive in 1993, after 20 years with the company. Yvon and Malinda Chouinard have two grown children, Fletcher and Claire.

In 1995, Yale University, in New Haven, Connecticut, awarded Chouinard an honorary degree for his "contribution to the protection of the environment" and for making Patagonia "a model of social responsibility." In an interview with Craig Vetter for *Outside* (January 1997), Chouinard recalled that the name of the degree—doctor of humane letters—puzzled him. "I thought, 'Humane letters? . . . I don't even like humans. I like trees.' But Yale has a school of forestry, so I figured, what the hell."

Suggested Reading: *Esquire* p92+ Jan. 1988, with photos; *Forbes* p148+ Apr. 17, 1989, with photos; *Inc.* p44+ Aug. 1992, with photos; *Industry Week* p42+ Apr. 3, 1994, with photos; *New York Times* III p8 June 30, 1996, with photos; *New York Times* (on-line) Mar. 11, 1998, with photo; *New Yorker* p52+ Jan. 31, 1977; *Outside* (on-line) Jan. 1997, with photos; *People* p63+ Aug. 8, 1983, with photos

Steve Granitz/Retna Ltd.

Chow Yun-Fat

(chao yoon-faht)

May 18, 1955– Hong Kong actor. Address: c/o Chow Yun-Fat International Friends Club Ltd., P.O. Box 71288, Kowloon Central, Hong Kong, China

Arm him with two Berettas and a flowing black duster coat, and he becomes a killing machine capable of turning whole gangs into mincemeat. Slick his hair back and seat him at a betting table, and he is transformed into a superhuman gambler whose ears twitch as he listens to the rattle of the dice. Blow-dry his hair straight up, and he becomes the world's dorkiest guy. Such roles indicate the acting range of Chow Yun-Fat, a Chinese film and television star whom the *Los Angeles Times Magazine* once dubbed "the coolest actor in the world."

In Asia for the past two dozen years, Chow has been a fixture on television and in film, having appeared in melodramatic serials, comedies, romances, and over-the-top action films. In the West, Chow is not as well known, but his name recognition is on the rise. In film festivals and Chinatown theaters, Western audiences have slowly gotten acquainted with Chow through his cop-and-gangster films, particularly the ones he made with the director John Woo. Most recently, they have seen him in *The Replacement Killers*, his first Hollywood feature film—and, he hopes, a film that will help him become that rarity in American cinema, an Asian leading man.

Chow's legendary status in Asia is as much a result of his work onscreen as it is of his offscreen humility and graciousness. Indeed, Chow has been known to throw parties for the crew members of his films and to help them set up scenes. "He told me his favorite English term was 'Thank you for your hospitality,'" Antoine Fuqua, the director of *The Replacement Killers*, told *Time* (January 26, 1998). Chow is also admired because he seems to live like just a regular guy. "All Hong Kong knows that every day, he goes to the market, buys fish and vegetables, takes them home, and cooks them for his mother," the director Wong Jing told R. J. Smith for the *Los Angeles Times Magazine* (March 12, 1995). "People don't treat him as a superstar. They treat him as a friend." Now, in the U.S., where Chow has lived for the past few years, his Western fans are also becoming familiar with the down-to-earth side of Chow, who is often seen wearing a white T-shirt and a pair of dirty slippers. "I don't have a limo, I don't have a bodyguard, I don't dress well," he told Beth Accomando for *Giant Robot* (issue 6, 1996). "I don't have diamonds and gold chains and a gold watch. I don't have money in my pocket. I think I am worse than ordinary people under normal conditions. I go to the market, I cook myself, I don't have any servants. No chauffeur. So I think maybe my attitudes come from being poor."

The third of four children, Chow Yun-Fat was born on May 18, 1955, on Lamma Island, in Hong Kong. "I was just like the children in Virginia or Tennessee—a country boy," he told R. J. Smith. "I was a very poor country boy, with no slippers on my feet." He grew up in a house that lacked electricity and in a community where the main form of mass entertainment was Chinese opera, performed by troupes who were hired by the local fishermen during the island's annual celebration of the Goddess of the Sea. Chow's father was an offshore oil-rig worker; much of the time, he was away at sea. His mother was a vegetable farmer; often, she would leave the house as early as 4 a.m. to sell dim sum in the streets, and she frequently took Yun-Fat with her. To their many customers, Chow was known as Gao Tsai, "Little Dog."

When he was 10, Chow's family moved to Kowloon, which is in the part of Hong Kong that is contiguous with mainland China. At first, Chow was enrolled in a leftist school that taught communist and Maoist philosophy. His involvement in the 1967 riots that broke out in Hong Kong (as a result of the Cultural Revolution going on in China) led his mother to transfer him to a boarding school that had been set up by the Kuomintang (the Chinese Nationalist Party). His mother began working as a live-in cleaning woman, and he could visit her only once every two weeks. Often during those visits, his mother's employer, a movie buff, would take him to see American films featuring such stars as John Wayne, Montgomery Clift, and Clint Eastwood. The first time he saw a movie, Chow told Beth Accomando, "my first impression is 'How can people act on the wall, on paper?'"

Chow never finished high school. After dropping out, at age 17, he worked by turns as a postman, bellboy, office boy, camera salesman, and cabdriver. Then, one day, he saw a newspaper ad in which TVB, Hong Kong's major television station, offered acting classes for qualified applicants. Acting appealed to Chow, because he was tired of working from nine to five and he thought actors had more flexible hours. He was accepted into the program (along with the future actor and director Ringo Lam) and received training in acting, dancing, martial arts, and makeup. He completed the one-year course in 1974; that same year, his father died.

After graduating, Chow signed a contract to work in the television industry through 1986. He played a variety of different roles and starred in such series as *The Bund*, *Man in the Net*, and *Hotel*. Within a few years, he also began making films, the earliest of which—*The Reincarnation*, *Massage Girls*, *Learned Bride Thrice Fools Bridegroom*, *The Hunter, the Butterfly, and the Crocodile*—were released in 1976. By this time, he had discovered that his bosses in the entertainment industry demanded far more hours of work than did his superiors when he was working menial jobs. He often put in 18-hours days, and once, he appeared in 46 scenes shot in a single day.

One of Chow's most highly regarded early films is *The Story of Woo Viet* (1981), in which he played a Vietnamese refugee who becomes stranded in Manila en route to the United States. He also won a Golden Horse Award (the Taiwanese equivalent of an Oscar) for best actor for his work in the war drama *Hong Kong, 1941* (1985). Despite these critical successes, by the mid-1980s Chow's career was languishing, because he had not appeared in any big commercial hits. His personal life was also causing him heartache. In 1982, he was rushed to a hospital after what the media described as a suicide attempt. "I think at the time I screwed myself up," he told *People* (March 2, 1998). "I was under a lot of pressure, and I had love-affair problems." (Shortly after that incident, in 1983, his first marriage, to Candice Yu, ended, after just six months.)

The film that made Chow a box-office superstar in Asia was *A Better Tomorrow* (1986), directed by John Woo. Woo, who is now highly respected as a director of action films, had met Chow in 1985, and he felt a bond with Chow because Woo was also having career-related troubles: He had directed several comedies that flopped. "So even before we met, I knew we had something in common," Woo told Smith. "We are in the same situation. I was down, I had almost failed. And Chow Yun-Fat, he was also down for several years. He hadn't any successful films, and he was looked down upon by some of the movie people."

At the time, Woo recalled to Smith, he was looking for a "modern knight," someone with "real guts, who can stand up for justice" despite living in an evil world. Having read about some of Chow's charity work in orphanages, Woo felt that he was the right man. In *A Better Tomorrow*, a film heavy on themes of friendship, loyalty, and honor among gangsters, Woo crafted for Chow an image that would linger in the minds of viewers: that of a man in a heavy black duster coat (like the one Alain Delon wears in *Le Samourai*) who wields two Beretta guns and goes about with a toothpick clamped between his teeth. *A Better Tomorrow* broke all previous Hong Kong box-office records. "Suddenly, all across Southeast Asia and in Chinatowns around the world, young men started chewing on toothpicks, trying not to sweat in their duster coats," Smith wrote.

During the next three years, the Asian market was flooded with films starring Chow. *God of Gamblers* (1989), which started a gambling-movie craze, was one of his most popular movies; it featured Chow as Ko Chun, an almost supernaturally successful gambler who becomes an idiot savant after a blow to his head. *An Autumn's Tale* (1987), the director Mabel Cheung's critically acclaimed drama, in which he played a New York cab driver who falls for a college student, remains among his favorites. Chow also made several films with Ringo Lam. These include the action films *City on Fire* (1987), which inspired Quentin Tarantino's film *Reservoir Dogs*; *Prison on Fire* (1987); *Wild Search* (1989); *Prison on Fire II* (1991); and *Full Contact* (1992).

Of all the directors Chow has worked with, John Woo has been the most important in terms of his career. In fact, his collaboration with Woo has been compared to the partnerships between John Ford and John Wayne and between Martin Scorsese and Robert De Niro. After *A Better Tomorrow*, Chow and Woo made *A Better Tomorrow II* (1987); though his character in the original had died, his twin was invented for the sequel just so Chow could star again. His third film with Woo, *The Killer* (1989), did only moderately well in Asia but became a cult hit in the United States. Next came *Once a Thief* (1990), and then the last film John Woo made in Hong Kong, *Hard Boiled* (1992).

At the height of his popularity in Hong Kong, Chow was earning about $2 million per film. He has been nominated for 12 Hong Kong Film best-actor awards, and has won three times—for *A Better Tomorrow*, *City on Fire*, and *All About Ah Long* (1990). He has won two Golden Horse Awards for best actor—for *Hong Kong 1941* and *An Autumn's Tale* (1987). He has acknowledged that not all the films in which he has acted are of high quality. "I made more than 70 films, and of course I made a lot of bad films," he told Beth Accomando. "Making films is my job, okay? I'm an actor and I'm not God, you know?" In addition to his role in *An Autumn's Tale*, Chow has cited his parts in *A Better Tomorrow*, *The Killer*, *The Story of Woo Viet*, *Hong Kong 1941*, and *City on Fire* as ones that especially pleased him.

In the 1990s, Chow cut back on the number of films he made each year. Among his films from this period was the eagerly awaited sequel to *God of Gamblers*, *God of Gamblers' Return*, which was the top-grossing film in Hong Kong in 1994. With the last film he made in Hong Kong, *Peace Hotel* (1995), he fulfilled his contract with the film company Golden Princess.

After the shooting of *Peace Hotel*, Chow Yun-Fat made one of the biggest gambles in his career: He moved to Los Angeles to attempt to establish himself as a leading man in Hollywood. This goal will be difficult to achieve. In the history of Hollywood, few Asians or Asian-Americans have become leading men. One impetus for Chow's decision to try was his wish to expand his acting repertoire and perhaps get a chance to work with some of the actors he admires, such as Robert De Niro and Jack Nicholson. Another was his desire to fulfill a childhood dream. "As a boy, Hollywood movies meant so much to me, and the idea that I can give something back is like a fantasy coming true," he told the *Village Voice* (April 30, 1996). "It's really the only thing I want to do."

After Chow's arrival in the U.S., many offers came his way, as directors who had seen his Hong Kong films expressed their desire to work with him. But for three years, Chow did not accept any parts, because he wanted to improve his English and, in addition, he was waiting for the right project. "A good role is important," he told Smith. "But more than that is the script. Because for me, an Asian, I have a lot of fans, people that support me. If I choose the wrong role in a movie, they will feel shame. For me and for them. If the first movie is not a big success in the United States, I don't give a damn. But for Asia . . ."

After rejecting many Chinatown gangster roles, he accepted a starring role in *The Replacement Killers* (1998), a story about an assassin who agrees to kill a child but cannot bring himself to do it and thus becomes the target of assassins himself. Originally written as a Caucasian character, the assassin was rewritten as an Asian specifically for Chow, who spent hours working with the screenwriter on the dialogue.

After shooting began, Chow got a lesson in the differences between Hong Kong and American filmmaking. In Hong Kong, he told *Boxoffice Online*, "You shoot 20 hours and 40 hours straight. Here [in the U.S.], they make sure it's 12 hours a day. [The Hollywood system] is much better physically, for actors. In Hong Kong, you can [be working in] four or five films, all at the same time!" *The Replacement Killers*, which cost approximately $26 million to make, has not been a runaway success. During the six weeks after its release, *Variety* reported, the film grossed about $28 million worldwide.

As of March 1998, Chow had several projects lined up, including an Oliver Stone film called *The Corrupter*, in which Chow will play a bad cop. He may also star in a remake of *The King and I* and in a comedy directed by John Woo, who has finally established some clout within the U.S. market.

Chow has been married to Jasmine Chow since 1986. Sometimes referred to as his "state department official," she handles his business affairs. The couple divide their time between southern California and their home in Kowloon. For charitable causes, Chow has sung (badly, he has admitted) and performed on stage (in, among other plays, *Run from Your Wife*, written by Ray Cooley). His manager is Terence Chang, who also manages the Hong Kong actress Michelle Yeoh.

Selected Films: *The Reincarnation*, 1976; *Learned Bride Thrice Fools Bridegroom*, 1976; *Massage Girls*, 1976; *The Hunter, the Butterfly, and the Crocodile*, 1976; *Hot Blood*, 1977; *The Private Lives*, 1978; *Miss 'O'*, 1978; *See-Bar*, 1980; *Joy to the World*, 1980; *Police Sir*, 1980; *Executioner*, 1981; *The Story of Woo Viet*, 1981; *The Postman Strikes Back*, 1982; *The Head Hunter*, 1983; *Blood Money*, 1983; *The Last Affair*, 1983; *Love in a Fallen City*, 1984; *The Occupant*, 1984; *Hong Kong, 1941*, 1984; *Women*, 1985; *Why Me?*, 1985; *The Story of Rose*, 1986; *Witch from Nepal*, 1986; *Dream Lovers*, 1986; *The Missed Date*, 1986; *100 Ways to Murder Your Wife*, 1986; *The Lunatics*, 1986; *A Better Tomorrow*, 1986; *Love Unto Waste*, 1986; *The Seventh Curse*, 1986; *A Hearty Response*, 1986; *You Will, I Will*, 1986; *City on Fire*, 1987; *Tragic Hero*, 1987; *Scared Stiff*, 1987; *Brotherhood*, 1987; *Rich and Famous*, 1987; *The Romancing Star*, 1987; *An Autumn's Tale*, 1987; *Flaming Brothers*, 1987; *Spiritual Love*, 1987; *Prison on Fire*, 1987; *A Better Tomorrow II*, 1987; *The Eight Happiness*, 1988; *Tiger on Beat*, 1988; *Fractured Follies*, 1988; *Diary of a Big Man*, 1988; *The Greatest Lover*, 1988; *Cherry Blossoms*, 1988; *Good-Bye, Hero*, 1988; *City War*, 1988; *All About Ah Long*, 1989; *Wild Search*, 1989; *The Killer*, 1989; *Triads—The Inside Story*, 1989; *A Better Tomorrow III*, 1989; *The God of Gamblers*, 1989; *The Fun, the Luck, and the Tycoon*, 1990; *Once a Thief*, 1991; *Prison on Fire II*, 1991; *Now You See Love, Now You Don't*, 1992; *Hard-Boiled*, 1992; *Full Contact*, 1992; *Treasure Hunt*, 1994; *God of Gambler's Return*, 1994; *Peace Hotel*, 1995; *The Replacement Killers*, 1998

Selected Television Shows: *The Bund*; *Man in the Net*; *Hotel*

Suggested Reading: *Entertainment Weekly* p17+ Feb. 13, 1998, with photos; *Film Extremes* issue 1, 1992; *Giant Robot* p44+ issue 6, 1996, with photos; *Los Angeles Times Magazine* Mar. 12, 1995, with photos, *People* p75+ Mar. 2, 1998, with photos; *Time* (on-line) Jan. 26, 1998, with photo; *Time International* (on-line) May 6, 1996, with photos

Jeff Christensen/Archive Photos

Chuan Leekpai

(chew-ahn leek-pye)

July 28, 1938– Prime Minister of Thailand. Address: c/o Office of the Prime Minister, Government House, Thanon Nakhon Pathom, Bangkok 10300, Thailand

On November 9, 1997, Chuan Leekpai, the head of the Democrat Party in Thailand, became his nation's 23rd prime minister and proceeded to form a coalition government. He succeeded Chavalit Yongchaiyudh, the head of the New Aspiration Party, who, bowing to demands for his resignation from both the public and members of his own coalition government, had stepped down as prime minister after just 11 months in office, in the midst of the worst economic crisis to hit Thailand in modern times.

In recent years, Thailand's standard of living had risen sharply, and a strong and vocal middle class had developed. The nation's booming economy, in turn, had benefited the economies of neighboring countries—among them Indonesia, South Korea, and Japan—that had invested heavily in Thailand. But Thailand's prosperity had rested far too heavily on unchecked lending and highly speculative, unsound investments, and it proved to be fragile. During the six months preceding Chuan's election in 1998, the country had endured the devaluation of its currency, the baht, to little more than half its previous value, the collapse of its financial institutions, and a surge in inflation and unemployment. Chuan, a career politician who had served as prime minister once before, from September 1992 until July 1995, thus faced what was widely viewed to be the nearly insurmountable task of restoring Thailand's economic stability.

Chuan was also faced with the challenge of implementing a series of austerity measures that had been demanded by the International Monetary Fund (IMF) in August 1997, as part of the fund's $17.2 billion bailout package for Thailand. Among other things, the measures required the government to make business and financial institutions more transparent, which means requiring them to make their business and accounting records available for review by investors, government regulatory bodies, and international lending organizations. The austerity measures also required Thailand to close or reorganize 58 ailing financial institutions whose operations had been suspended, to create a national budget surplus, and to impose stricter controls on private debt. In addition, Chuan faced the challenge of repaying Thailand's foreign debt, including some $30 billion in short-term loans.

Although many people—members of Parliament, members of the opposition, journalists, and private citizens—initially questioned Chuan's tenacity and leadership abilities and voiced concern over what they considered to have been missteps made during his earlier tenure as prime minister, Chuan has earned good marks for placing Thailand on what looks to be a path that will lead to economic recovery. Equally important, he has helped to stabilize the country politically, a feat that, if the stability continues, would itself be a significant accomplishment. Since 1932, when the Thai military ended the absolute monarchy in a coup, Thailand has endured 17 coups as well as rampant corruption.

The third of eight children, Chuan Leekpai was born on July 28, 1938, in Muang District, Trang Province, in southern Thailand. His father was a schoolteacher, and his mother was a vegetable seller. He attended the Trang Withya High School, then studied painting and sculpture at the Silpakorn University Prep School in Bangkok. He earned his B.A. degree in law at Thammasat University and received his master's degree in law from the Thai Bar Association.

Chuan began his professional life as an attorney. He entered politics in 1969, when he won a seat in Thailand's House of Representatives as a representative from Trang, his home province. He was reelected to Parliament nine times and, concurrently, held a variety of Cabinet posts, including minister of commerce, justice, agriculture, education, and public health. He was considered effective, but did not strike people as a charismatic or forceful political leader. According to most accounts, he enjoyed a reputation for probity but was regarded by some as being too passive and too willing to compromise. Nevertheless, by 1992, he had emerged as the leader of the Democrat Party.

In May of that year, General Suchinda Kraprayoon, the nation's supreme military commander, was named prime minister by a military-backed government—a coalition composed of four leading pro-military parties. (A military coup had also ended the coalition government of the previous prime minister, Chatichai Choonhaven, in 1991. Chatichai, who led the Chart Pattana Party, had in 1988 become Thailand's first directly elected prime minister in over a decade. Rampant corruption had tainted his rule; his Cabinet had even been dubbed the "buffet Cabinet" because its members had served themselves to the choicest pickings of Thailand's bounty.) Distressed that Suchinda had not been elected to his post, pro-democracy demonstrators, many of them members of Thailand's growing middle class, stormed the streets of Bangkok calling for his resignation. Soldiers opened fire on unarmed protesters, and at the end of four nights, at least 50 people had been killed. The ensuing public uproar forced the military to relinquish power and to agree to organize free elections. General Suchinda resigned soon afterward and was replaced by an interim prime minister, Anand Panyarachun, a respected businessman and former diplomat, who moved quickly to remove from power the military commanders responsible for the violence.

Partly as a result of the May 1992 crisis, the Parliament approved a constitutional amendment that stipulated that the prime minister had to be an elected member of Parliament. Anand Panyarachun, who was not a member, refused to run for a seat in Parliament, and in September 1992, the government called for new elections.

On September 13, 1992, the day of the election, Chuan's Democrat Party, which was founded in 1946 and is the oldest political party in Thailand, and three other parties opposed to military meddling in Thai politics won a slim majority of parliamentary seats—185 out of 360. Thai newspapers described the four parties as "angels" because of their stand against the military, and labeled the pro-military parties "devils." Having won 79 seats, the Democrat Party emerged as the top seat-getter, and Chuan, as the party's leader, became Thailand's 20th prime minister. He was the first prime minister in Thailand who was neither backed by the military nor born into the nation's powerful aristocracy. "I am an ordinary man who came from a rather poor family," Victor Mallet quoted him as saying in the *Financial Times* (September 15, 1992). "During my younger days, I had to collect rubber from the trees before going to school."

In one of his early moves, Chuan brought into his coalition government the Social Action Party, one of the "devils," and he earned widespread criticism as a result. Nevertheless, the addition of the Social Action Party gave the coalition a total of 203 seats in the House of Representatives, the lower house of Parliament, and thus a more solid majority. The upper house, the Senate, consists of 270 appointed, nonelected members.

Although Chuan suffered from the perception that he was overly cautious and even indecisive, he enjoyed popular support, especially for his pledge to earmark funds for the development of rural areas, with the aim of redressing the economic disparity between urban and rural areas. Toward that end, Chuan initiated a moderate land-reform campaign, which doled out parcels of government-owned land to poor farmers. He told Victor Mallet and Peter Montagnon for the *Financial Times* (December 5, 1994), "We are the first government to focus on the decentralization of economic activities and therefore help ease the growth of Bangkok. By creating jobs in rural areas, we have managed to prevent about 100,000 or 200,000 people from migrating to Bangkok." His administration was considered less corrupt than previous ones, and Chuan himself was credited with improving his country's international image by distancing Thailand from Cambodia's notorious Khmer Rouge (whom the international community had long condemned for their mass killings and other brutal practices). He also initiated a campaign to improve the nation's educational system. According to the *Toronto Globe and Mail* (May 15, 1995), in 1991, just 52 percent of primary-school graduates went on to secondary school. In 1995, presumably thanks to the campaign, the figure had risen to around 80 percent.

Chuan's coalition collapsed at the end of 1994, but Chuan survived, by bringing more "devils" into the fold. In May 1995, his government collapsed again, however, following a corruption scandal in which Democrat Party members were alleged to have doled out to friends, relatives, and supporters land earmarked for distribution to poor people as part of the land-reform program. The Palang Dharma Party withdrew its support from the coalition, thus forcing the government to hold new elections. In July 1995, in an election marked by numerous reports of vote-buying and other irregularities, the main opposition party, the rural-based Chart Thai Party, led by Banharn Silpa-archa, was victorious, and Banharn replaced Chuan as prime minister. Chuan led the opposition Democrat Party during Banharn's tenure and the tenure of Chavalit Yongchaiyudh, who replaced Banharn in November 1996.

Although Chuan's two-and-a-half years as prime minister may seem short by the standards of established civilian governments like those in the U.S. and Britain, his tenure was the longest of any popularly elected civilian prime minister in Thailand's history. That alone helped raise hopes that Thailand might be entering an era of greater political stability and civilian rule. However, those hopes were dashed in 1996, when Thailand began its sharp descent into economic chaos.

Returning Thailand to fiscal health has been Chuan's main focus in his second term as prime minister. His first action was to form an eight-party coalition government that held the majority of seats in Parliament. Despite the precariousness of his political mandate as head of a coalition government that included some dubious members (one was denied a visa to the U.S. because of alleged drug connections, and another was caught in a vote-buying scandal), Chuan quickly gained popular support for his honesty and his commitment to the well-being of Thailand's citizens, especially those from poor, rural areas. "The real problem [of the financial crisis] did not originate from the poor or working classes," he told *Time* (March 23, 1998). "But we cannot avoid the impact on all sectors of society. The government has therefore strenuously avoided cutting social welfare among those people—in education, in health care, even in milk for schoolchildren. The rich people, they can fend for themselves." Chuan's legitimacy was also bolstered by the public perception that he was alone among politicians in his commitment to fixing Thailand's economy.

Meanwhile, Chuan assembled a team of experts to tackle the country's economic crisis, notably Tarrin Nimmanahaeminda, who became finance minister, and Supachai Panitchpakdi, who was made deputy prime minister in charge of the economy; both are former bankers who enjoy the respect of the business community. Chuan quickly implemented measures to improve conditions to attract foreign investment. In his willingness to meet the demands of the IMF despite dissent among members of Thailand's ailing business community and workers who were afraid of massive layoffs, Chuan stood apart from his less-cooperative counterparts in other countries devastated by the economic crisis, most notably President Suharto of Indonesia, who railed against the stringent reforms required by the IMF and who thus provoked the ire of the international community.

As of January 1998, inflation in Thailand was 8.6 percent, 3.7 percent greater than it had been six months previously. Despite this disturbing rise, Keith B. Richburg reported in the *Washington Post* (March 12, 1998), some observers expressed the view that Thailand was in much better shape than Indonesia, and Chuan in a far better position than Suharto, the longtime leader of Indonesia; indeed, Suharto resigned under immense pressure following large demonstrations in May 1998, after 32 years in office. Despite the relatively favorable comparisons, Chuan acknowledged that Thailand was not standing on solid economic ground. Asked in a 1998 interview if the crisis was finally over, he replied, as quoted by Richburg, "We can compare it to a bomb. The bomb has fallen. It has exploded. But now we have the task of cleaning up the debris . . . that has come from the explosion of the bomb. That task will take a bit more time. I can cite, for example, the impact of the explosion we still have to deal with. Businesses going bankrupt. Businesses laying off workers. Unemployment. Inflation. Higher prices. Incurring debt."

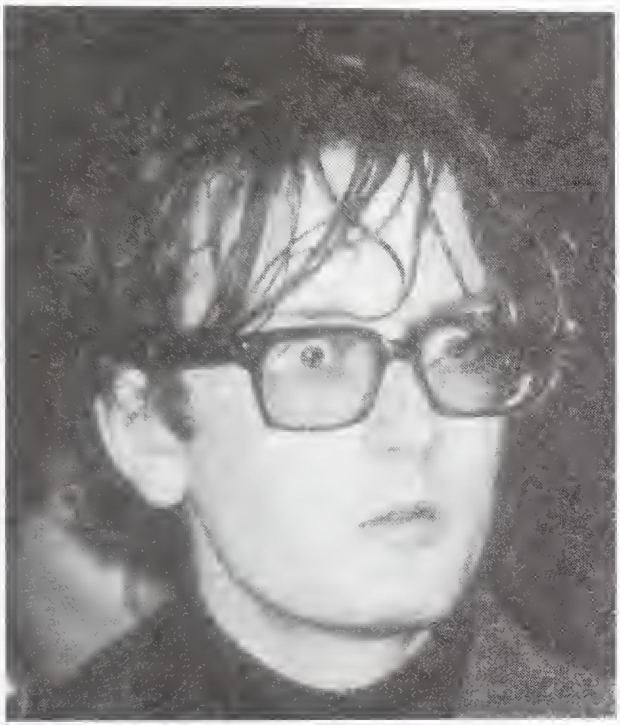
In March 1998, Chuan visited Washington, D.C., where he met with President Bill Clinton. One of Chuan's aims, according to most reports, was to reduce tensions between the U.S. and Thailand that had developed as a result of what was seen in Thailand as Washington's slow response when the economic crisis hit Thailand in July 1997. According to many accounts, the prevailing sentiment in Thailand was that the Clinton administration had been reluctant to lobby for funds in the face of potential political backlash from some members of Congress, and therefore had not contributed any funds to the bailout package. In contrast, after the financial crisis spread to Indonesia and South Korea, the Clinton administration took the lead in arranging rescue plans for those two countries. Acknowledging these tensions, Chuan said just before his meeting with Clinton, as quoted by Richburg, "I hope to reaffirm the ties between our two countries, which underwent some distancing during the events of the middle of last year."

For his part, President Clinton said at the outset of his meeting with Chuan, as quoted by Paul Blustein for the *Washington Post* (March 14, 1998), "We have obviously been very concerned about the challenges facing the Thai economy, but very, very impressed with the leadership of this prime minister, his willingness to make difficult decisions to bring his country back to full and robust financial health." One result of the meetings was that the U.S. freed Thailand of its obligation to purchase eight F/A-18 jet fighters, which had been ordered before the country's economic downturn. The entire aid package Chuan received from the U.S. totaled $1.7 billion; it included the F/A-18 buyback deal and a commitment by the U.S. Export-Import Bank to provide Thailand with up to $1 billion in short-term trade credits, which will allow Thai companies to obtain financing for the raw materials they must import from abroad for the production of products for export.

During his trip to the U.S., Chuan told Pete Engardio and Shri Prasso for *Business Week* (April 6, 1998), "The volatility of the currency has lessened, and there is more stability. But the full impact of the crisis has still to be felt, especially on industries and businesses. This will lead to layoffs and unemployment." Indeed, rising unemployment is currently one of Thailand's most serious and pressing problems, and it is feared that it may lead to further economic and political instability. Chuan told *Time* (March 23, 1998), "We are implementing preventive measures to deal with the problem of liquidity, so that businesses do not have to fold up, do not have to lay off workers. In the business culture of Thailand, it is still possible to negotiate a reduction of wages, and most of the workers would agree to this so long as they are not laid off. However, if businesses go bankrupt, then we have remedial measures—finding new jobs, training for laid-off workers, finding employment for them abroad, absorbing workers back into the agriculture sector. I'm confident that no Thai will go hungry."

Chuan lives in a modest wooden home in a modest neighborhood in Bangkok. In a financial disclosure made in 1997 that appeared in *Time* (March 30, 1998), he reported his net worth to be $138,000.

Suggested Reading: *Business Week* p56+ Apr. 6, 1998, with photos; *Economist* p39+ Sept. 19, 1992, p40+ Nov. 15, 1997, with photo, p33+ Sept. 26, 1998, with photo; *Financial Times* p6 Sept. 15, 1992, with photo, p 11 Dec. 4, 1992, with photo, p26 Dec. 5, 1994, with photo; *New York Times* A p8 Sept. 24, 1992; *Time* (on-line) Mar. 23, 1998, Mar. 30, 1998; *Washington Post* A p17 Mar. 12, 1998



Archive Photos

Cocker, Jarvis

Sept. 19, 1963– Singer and songwriter for the British rock band Pulp. Address: c/o Island Records, Inc., 925 8th Ave., New York, NY 10019

"I've always wanted to be on the inside because I've always felt like an outsider," Jarvis Cocker, the front man for the British band Pulp, told *Spin* (March 1996). "I've always wanted to be part of the mainstream." Cocker and various incarnations of the band toiled on the fringes of the British music scene for over 10 years before recording the album that proved to be their breakthrough in Britain, *His 'n' Hers* (1994). The band's follow-up, *Different Class* (1995), which went double platinum in the United Kingdom, catapulted them to the forefront of the ongoing renaissance in British pop and rock music. With Pulp's latest, *This Is Hardcore* (1998), already a success in the band's homeland, Cocker, now a rock star and a celebrity, seems finally to have found a way "inside."

Jarvis Cocker was born on September 19, 1963, in Sheffield, South Yorkshire, in northern England. Although Sheffield is often characterized as bleak, industrial, and working class, Cocker told *Details* (May 1998) that his own suburban upbringing was "*upper* working class." His mother, Christine Connolly, was a 21-year-old art student married to Mack Cocker, a musician, when she gave birth to their son. Jarvis suffered a nearly fatal bout of meningitis at age five and was left with very poor eyesight. As a child, he was tall and thin (as he still is today, at six feet, four inches) and was forced to wear thick eyeglasses. As if this wasn't enough to make him stand out among his peers, his mother, who had eccentric taste in clothes, dressed her son for school in such attention-getting apparel as lederhosen. "I wanted to be the same as everyone else, but I couldn't," Cocker recalled to David Sinclair for *Rolling Stone* (April 18, 1996).

When Jarvis was seven years old, his father abandoned his wife and child, and simply left a note. That was the last time Jarvis saw his father, who moved to Australia and got a job at a radio station by pretending to be the brother of the singer Joe Cocker. Mack also continued to work as a musician. Recently, he got in touch with Jarvis for the first time in over 25 years, sending his son a demo tape of the jazz-rock band of which he is a member. "I couldn't bring myself to listen to it," Cocker told Sinclair. "I don't like jazz-rock." After his father left the family, Jarvis was raised by his mother, who worked for a time for Bell fruit machines, collecting money from vending machines in pubs.

Cocker did well in school and qualified for admittance to a university in England. He might have been accepted to Oxford and gone on to study English literature there, if not for a misstep during his interview: He was caught pretending to have read a book that he had not. Instead of attending college, Cocker chose to keep going with the band he had started at around age 15, while he was still in secondary school. Originally called Arabacus Pulp, the band started out practicing in Cocker's mother's house. Their future looked bright when, in 1981, John Peel asked them to record a session for his well-known BBC Radio One program. The band released their first album, *It*, in 1983. *It* was followed by several singles and an EP and, in 1986, a second album, *Freaks*, recorded on a shoestring budget of about $900.

Also in 1986, Cocker suffered a serious accident that had a profound effect on his outlook on life: He fell from a window of a second-floor apartment while "trying to impress a girl," as he put it to Ben Thompson for the *Electronic Telegraph* (November 8, 1997). If Cocker had landed differently, he might have been killed; as it was, he fractured his pelvis, broke a wrist, and badly broke one of his feet. Rather than cancel Pulp's sporadic touring dates, Cocker went on stage in a wheelchair. "It was a major watershed, a point at which my life changed course," Cocker told Sinclair. "I really believe that whatever doesn't kill you makes you stronger."

In around 1988, Cocker moved from Sheffield to London and enrolled at St. Martin's College of Art and Design, where he eventually completed an honors degree in fine-art filmmaking. He also continued working with Pulp, which by this time had a relatively stable lineup that resembles its current one. Cocker is the only original member of Pulp still among its ranks, and he estimates that about 20 musicians have come and gone since the band's inception. Russell Senior, a guitarist and violinist, joined the band in 1983 and left in 1997 on good terms. Other members who joined in the 1980s and early 1990s are still with the group: keyboardist Candida Doyle became a member in 1984; drummer Nick Banks joined Pulp in 1986; bass player Steve Mackey came on board in 1988; and Mark Webber, a guitarist, played with the band part-time beginning in 1992 and became a full member in 1995. When Pulp became successful, Cocker was the one to win celebrity status and attention from the media, while Pulp's other members have largely retained their anonymity. Cocker writes the lyrics to the band's songs, but the music is written by all the members, and their earnings are divided equally.

In 1992 and 1993, Pulp drew attention for three singles, all of which were released on the Gift record label: "O.U.," "Babies," and "Razzmatazz." While these songs were not pop hits, they won the band a strong underground following and a contract with Island Records. Island re-released the Gift singles as part of a mini-album called *Pulpintro*, which Sam Taylor in the London *Observer* (December 5, 1993) called "a near-perfect showcase of Cocker's skewed lyrical genius and knack for memorable tunes." *His 'n' Hers* was Pulp's first full-length album with Island, and after its release in 1994, the group began to win widespread recognition in the U.K. Then, in 1995, the release of *Different Class* pushed Pulp into the top echelon of British pop, alongside bands such as Oasis and Blur. Pulp's rise to stardom got a boost that year when they were called on at the last minute to replace another British band, the Stone Roses, at the Glastonbury Festival. The Stone Roses were set to headline the show, and when they canceled, Pulp rose to the occasion, turning in a stellar performance.

One song on the acclaimed album *Different Class* stood out from the rest, and, arguably, it is responsible for the pop-icon status that Cocker and Pulp have achieved. The song, "Common People," is Cocker's embittered account of being picked up while in art school by a wealthy girl he met who wanted to "do whatever common people do," as he wrote in the song's lyrics. "Common People," Neil Strauss wrote for the *New York Times* (March 3, 1996), "lays bare every pretension inherent in the notion of slumming it." A huge popular success, the song became something of an anthem in class-conscious Britain, and Cocker became known for his keen-witted, biting depictions of ordinary people and middle-class life. "I never create characters," Cocker told Sinclair. "It's all me. The starting point for all the songs is something that's happened to me. It has to be from personal experience, or it doesn't mean anything to me." "Common People" was judged best song of the 1990s in a 1996 survey by BBC Radio One and the *London Times*.

Cocker added to his reputation as a social critic with an incident at the 1996 Brit Awards, the British equivalent of the Grammys. During the televised awards show, Pulp performed a hit single from *Different Class*, "Sorted for E's and Wizz," which, translated roughly from British slang, means "all set with ecstasy and speed" (though the sentiment of the song is actually anti-drugs). Pulp had been nominated for awards for best group, best album (for *Different Class*), best single, and best video, but the band was beaten out in all those categories, most often by Oasis. Michael Jackson also performed live at the awards show. While singing a number entitled "Earth Song," Jackson stripped down to a white loincloth–like costume and was surrounded on stage by children. During Jackson's performance, Cocker rushed the stage, made a gesture of salute, and shook his rear end at the audience before being chased off stage by a security guard. When Sinclair later asked Cocker why he had disrupted Jackson's performance, Cocker replied, "It appeared to me that there was a general feeling that [what Jackson was doing] wasn't in good taste." After returning to his seat, Cocker was arrested, taken to a nearby police station for questioning, and then charged with hurting several children during the confusion that had occurred after he joined Jackson on stage. The charges were eventually dropped. While some fans and members of the media accused Cocker of pulling the stunt to win publicity for himself and Pulp, which it certainly did, Cocker has stated that this was never his intention. Many others had the opposite reaction and applauded Cocker's protest of Jackson's theatrics, taking it as a sign of Cocker's artistic integrity.

Since being hailed as a chronicler of the ordinary, Cocker has been forced by his newfound celebrity to change the themes in his lyrics, as is apparent on Pulp's latest album, *This Is Hardcore*. As he told Kieran Grant for the *Toronto Sun* (March 29, 1998), "I steered clear from the 'common people' kind of subject matter. I still believe that normal people are much more interesting than famous people, but if you say that and you are famous, it sounds a bit patronizing." Another reason for the switch was that Cocker's fame has made it harder for him to collect material for his lyrics, which often came from observing people. "It's especially hard if you want to write stuff," he told Thompson. "I get all my best ideas from just wandering around and seeing little random things, and invariably in my situation, you tend to lead a less random existence. Everything gets mapped out for you, and then if you're not careful you can end up scouring the newspapers for something to write about, which is something I swore I'd never do." Thus, for *This Is Hardcore*, he wrote some songs in which he ruminates on his life as a rock star and the ways in which his status has distanced him from people and brought out his voyeuristic tendencies. The song "This Is Hardcore," for example, deals with hard-core pornography, Cocker told Grant. "But that can be a symbol for lots of things. Hard-core means explicit, and I hope this record is more emotionally explicit than before. It's trying to get to the bits in a person's personality that can't be erased." Musically, *This Is Hardcore* also represents a significant change from *Different Class.* The earlier album combines elements of disco, punk, new wave, and glam rock in catchy, upbeat melodies, while *Hardcore* is, as *Details* (May 1998) described it, "a bleak album of debauched-sounding cabaret-pop."

Ironically, while Cocker's music has become part of the mainstream in Britain, Cocker has maintained that he feels like more of an outsider than ever, and he has spoken of eventually giving up his career as a rock star and becoming a full-time filmmaker. He continues to admire ordinary people, even though, by the standards of most, he can no longer be labeled "ordinary" himself. In the song "Dishes," on *This Is Hardcore*, the narrator, while drying the dishes, gives solace to his companion after a hard day at work. "That tune was inspired by a conversation I had with this bloke just before my 33rd birthday," Cocker told Grant. "I came to the conclusion that the most ordinary acts are the most heroic. They're not done on the world stage, and you don't get any write-ups and awards and applause. Maybe doing something for the sake of it, or because you want to, is better than always doing stuff for what it looks like."

Selected Recordings: as singer, co-songwriter, and lyricist: *It*, 1983; *Freaks*, 1986; *Pulpintro*, 1993; *His 'n' Hers*, 1994; *Different Class*, 1995; *This Is Hardcore*, 1998

Suggested Reading: *Details* p60+ May 1998, with photo; *Electronic Telegraph* (on-line) Nov. 8, 1997; (London) *Observer* p11 Dec. 5, 1993, with photo; *New York Times* II p32 Mar. 3, 1996, with photos; *Rolling Stone* p23+ Apr. 18, 1996, with photo; *Spin* p32 Mar. 1996, with photo; *Toronto Sun* (on-line) Mar. 29, 1998, with photo

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Courtesy of Cornell University

Cohen, Abby Joseph

Feb. 29, 1952– Investment strategist. Address: c/o Goldman, Sachs & Co., 85 Broad St., New York, NY 10004-2434

At various times during the stock market's recent climb to record highs, most Wall Street analysts have predicted that the financial party was about to end. Some saw a recession approaching; others warned that an inflationary cycle was around the corner. But one investment strategist, Abby Joseph Cohen, of Goldman, Sachs & Co., has consistently maintained that strong corporate earnings would continue to keep stocks climbing. The Dow Jones industrial average soared past 9,000 points during the first quarter of 1998, and many of those who heeded Cohen's bullish advice over the past four years have made millions. Cohen has been "the most consistently correct strategist working for any major firm in the 1990s," Louis Rukeyser, the host of the public television series *Wall $treet Week with Louis Rukeyser*, said in 1997. As a result of her forecasting prowess, many financial experts consider Cohen to be the most influential analyst on Wall Street today, which is a remarkable achievement in the male-dominated world of high finance.

Cohen's opinion has become so well-respected that in December 1996, when rumors swept through the market that she had recommended that her clients cut back on their stock allocations, a selling panic erupted on the trading floor of the stock exchange. Things calmed down only after she issued a public statement denying that her market analysis had turned bearish. Cohen, a self-described "suburban mom" who sees herself as "just an analyst," has expressed uneasiness about the power she wields. "I've not sought this," she told Suzanne McGee for the *Wall Street Journal* (April 24, 1997). "I'm uncomfortable when my thoughts get boiled down to sound bites. I'm careful to make sure our clients get more than a sound bite." Indeed, Cohen offers her financial forecasts only after studying reams of figures pointing to trends in the U.S. and world economies and information about the performances of key businesses and securities. "Abby's tendency is to try to examine the facts and try to reach a conclusion based on that, and not the other way 'round, as is the tendency in our profession," Richard B. Hoey, a top Wall Street economist, recently said about her.

Born Abby Joseph on February 29, 1952, in New York City, Cohen is the daughter of Raymond Joseph and Shirley (Silverstein) Joseph. Both of her parents worked in the financial departments of large corporations. She and her older sister grew up in Queens, New York. As a youngster, Cohen was interested in science and planned to become a teacher. Her parents encouraged her to study hard and be ambitious. They would tell her, "Reach out for what you want to do," she recalled in an interview with Peter Truell for the *New York Times* (July 27, 1997). After graduating from Martin Van Buren High School, in Queens Village, she enrolled at Cornell University, in Ithaca, New York. She took an unusual double major in economics and computer science, the latter of which, at that time, involved the study of IBM's large mainframe computers.

Soon after earning an A.B. degree from Cornell, in 1973, Abby Joseph married her college sweetheart, David M. Cohen. The couple moved to Washington, D.C., where she worked as a junior economist at the Federal Reserve Board while studying advanced economics at George Washington University. After earning an M.S. degree, in 1976, she accepted a position as an economist/analyst at T. Rowe Price Associates, a mutual-funds company in Baltimore, Maryland. In 1982, she got "the siren call from Wall Street," as she once put it, and moved back to New York to work as an investment strategist at Drexel Burnham Lambert. It was at Drexel that Cohen devised the method she still uses to come up with her financial forecasts. "We look at what's going on in the economy, with companies, and what's going [on] globally," she explained to Jeffrey M. Laderman for *Business Week* (November 4, 1996). "We then look at how securities are valued, and if they are attractive given the economic environment. Finally, we also look at fund flows in and out of the markets."

Like most other analysts on Wall Street, Cohen did not foresee the magnitude of the October 1987 stock market crash, when stocks lost an average of 22.6 percent of their value. Three years later, Drexel filed for bankruptcy, and the firm collapsed. Cohen soon got another position, with BZW, an investment subsidiary of the Barclays Bank of Great Britain. She was there only a few months before moving on to Goldman, Sachs & Co.—the "gold standard" of investment banks, as she once put it—which counts some of the world's biggest corporations and governments among its clients.

Cohen's arrival at Goldman, Sachs coincided with a fundamental shift in the American economy away from inflation. "In the 1970s, whatever you bought at the supermarket on the last trip was a few cents higher on the next trip," she remarked to Jeffrey Laderman. "So you bought two to beat the next increase. Businesses did the same, and built excess inventory, figuring they could sell it for more later." This behavior fed an inflationary cycle. Then, during the early 1990s, people's expectations about inflation changed. "There was no longer this willingness to buy everything," she told Truell. "You now wait for the rebate on the car, you go to the store and say, 'No, I'll wait until it's on special.'" Companies, too, mended their ways, she added, by cutting excess costs and bloated inventories.

The result has been a slowly but steadily expanding American economy—the "Silly Putty economy," as Cohen dubbed it in the early 1990s. The term came to her, according to Laderman, "while [she was] working at home one day and pressing a wad of the kids' playstuff onto a sketch she had drawn of the typical business cycle, which looks like the letter S turned on its side. The image was transferred to the Silly Putty, and she lifted it, and pulled the wad sideways. Lo and behold, she ended up with a picture of a long, muted business cycle. The metaphor struck a chord with U.S. investors, but left Japanese clients puzzled. On her next trip to Japan, Cohen brought along 20 packages of Silly Putty, demonstrated its use, and gave it to clients as souvenirs."

Cohen's ability to explain her complex economic analyses in terms most people can understand has made her a hero to the thousands of small investors who have seen her making market predictions on Louis Rukeyser's show or have read interviews of her in financial magazines. Experienced financiers jump at the chance to hear her speak, according to Joseph McAlinden, who oversees the management of some $90 billion at Dean Witter InterCapital, the mutual-fund division of Dean Witter, Discover & Co. "It's standing-room only when she comes to talk," McAlinden told Suzanne McGee. "She's our biggest draw."

The reason investors have grown so enamored of this financial "guru" (a term she dislikes) is that the market has been so volatile in recent years. Accurate information about hot stocks and prescient insights into economic trends can mean a difference in earnings of millions, or even billions, of dollars. "I used to think Abby was great," Richard S. Strong, the chairman of the $22 billion Strong Funds and a client of Cohen's, told Jeffrey Laderman during their 1996 conversation. "Now, I think she's incredible. She's visionary." Strong explained that earlier that year, he had been certain that the economy was heading for a recession. The Dow Jones average had dipped 400 points during a three-week period in July 1996, and many analysts predicted a continuing, and even steeper, decline. But Strong heeded Cohen's advice to stay the course and wait for the market to rebound, and it did.

In her 1997 report to her clients, Cohen outlined the five fundamental reasons for her bullishness about the stock market: low inflation, the growth and productivity of new technologies, strong productivity gains in other businesses, the rising personal savings rate, and the vigilance with which

Alan Greenspan, the chairman of the Federal Reserve Board, was keeping watch over the nation's economic activity. She has predicted that 1998 will be another good year for U.S. stocks, although gains may not be as impressive as they were over the past three years.

Because of her astounding record of success, some people in the financial world, particularly many women, are troubled by Goldman, Sachs's failure to name Cohen a partner. "Please, that's a very sore subject," Linda B. Strumpf, the manager of the Ford Foundation's $8.5 billion investment portfolio and a client of Cohen's, declared to Peter Truell. Strumpf described Cohen as "a tremendous asset to the firm ever since she went there," and observed that Goldman's management was "like a fraternity." Jon S. Corzine, Goldman, Sachs's chairman, told Truell that "Abby is a highly valued member of the research team." Goldman, Sachs promoted Cohen to the position of management director in late 1996.

One reason Cohen has not been made a partner is that, unlike deal-making investment bankers, she is not directly responsible for bringing in millions of dollars to the company. Women on Wall Street have been more successful at breaking into the ranks of strategists, Truell pointed out. One prominent female strategist, Elaine Garzarelli, became famous for her powers of prognostication during the late 1980s, when she was with Lehman Brothers, but Lehman Brothers never made her a partner, and eventually, she started her own firm. (In recent years, Garzarelli's "star has fallen," as one writer put it, because of her string of inaccurate, bearish predictions.)

How long Abby Cohen will remain Wall Street's top oracle is an open question. Will she "turn out to be just one of those people who embodied a moment, rather than analyzed it?" Peter Truell wondered. "Or will the attributes, both personal and analytical, that served her so well for the last few years continue to help her predict the financial future? The answer will be important not just to her, but also to the legions of relatively inexperienced investors who hang on her every word."

Abby Joseph Cohen lives with her husband and two daughters in Queens, not far from her widowed father. In her profile of Cohen, Suzanne McGee described her as "the antithesis of the popular image of a denizen of Wall Street in more than just her discomfort with the fame she has won. With her curly, graying hair and glasses and usually wearing nondescript suits, she more closely resembles a high school teacher or librarian than a financial-market 'powermeister.' But while she takes days off to watch her younger daughter perform the title role in a school production of *My Fair Lady* or cooks a Passover repast for her extended family, her colleagues say she has a drive to understand how the markets tick."

Suggested Reading: *Business Week* p182 Nov. 4, 1996, with photo; *New York Times* III p1+ July 27, 1997, with photos; *Wall Street Journal* B p9A Mar. 10, 1997, C p1 Apr. 24, 1997; *Who's Who in America, 1998*

Cohen, William S.

Aug. 28, 1940– U.S. Secretary of Defense.
Address: c/o Office of the Secretary of Defense, The Pentagon, Washington, DC 20301-1000

Note: An earlier article about William S. Cohen appeared in *Current Biography* in April 1982.

During his nearly 30 years of public service, Secretary of Defense William S. Cohen has built a reputation as a politician who is unafraid to cross party lines when making decisions and who has the ability to clearly see all sides of complex issues. Cohen first came to national attention in 1974, as a freshman congressman from Maine serving on the House Judiciary Committee. He was the sole Republican member of that body to insist that President Richard Nixon turn over to the committee the White House tapes on which Nixon had recorded conversations related to the Watergate scandal, and he was one of six committee Republicans to vote in favor of Nixon's impeachment. President Bill Clinton nominated Cohen for the post of secretary of defense in 1996, shortly after Clinton's reelection, and the Senate approved the president's choice unanimously. Cohen is the second most senior Cabinet official and the only Republican in the Cabinet. Since assuming his post, he has grappled with such issues as sex in the military, United States' policy toward Bosnia, and the threat of terrorist attacks against the U.S. Among his goals as secretary of defense are expanding security-maintaining forces in Asia; extending NATO to include several countries from the former Warsaw pact; and continuing to develop high-tech weapons systems. "I take a great deal of pleasure in being able to really represent the men and women who are serving in the military and to do my level best to see to it that we take as good care of them as they're taking of us," he said on *The NewsHour with Jim Lehrer* (October 9, 1997). Cohen has written eight books, including two collections of poetry, a memoir about his first term in the Senate, and several novels with plots involving Washington politics.

The son of Reuben Cohen, a Russian-Jewish immigrant, and Clara (Hartley) Cohen, an Irish Protestant, William Sebastian Cohen was born in Bangor, Maine, on August 28, 1940. His father owned and ran a bakery, the Bangor Rye Bread Co., where for

Scott Davis/Office of the Secretary of Defense

William S. Cohen

more than 50 years, he worked six days a week, often for 18 hours a day. Cohen's habits of thinking for himself and maintaining his independence in a group were forged in childhood, during which he was perceived as an outsider both by the Jewish students in his after-school Hebrew classes and by the Christian students with whom he played sports at the local YMCA. In addition, he strove to emulate his mother, whom he greatly admired; in his memoir, *Roll Call: One Year in the United States Senate* (1981), he described her as "a woman of fierce independent spirit and iron will against all the social pressures for conformity." Cohen excelled in basketball and was a star player throughout high school and at Bowdoin College, in Brunswick, Maine, where he majored in Latin and from which he graduated with a B.A. degree in 1962. The Vietnam War was raging then, but Cohen escaped being drafted because of a college deferment. After earning an LL.B. degree, with honors, from Boston University, in 1965, he briefly practiced law in Bangor.

From 1967 to 1969, Cohen served on the Bangor board of appeals (an arm of the city government that handles such matters as disputes over the city's refusal to issue a particular permit), and he served as an assistant attorney for Penboscot County from 1968 to 1970. Meanwhile, he "drifted into local politics," as he wrote in *Roll Call*, "initially as a means of advertising my talents as a lawyer but ultimately as an escape from the practice of law itself." He was elected to the city council in 1969 and served there for three years. In 1971, he won election as Bangor's mayor.

In 1972, the seat in the U.S. House of Representatives for Maine's Second Congressional District became vacant (the incumbent decided to run for the Senate), and Cohen was elected to fill the spot. During his three terms in the House, Cohen's major committee assignment was the Judiciary Committee. His vote of conscience during the Watergate hearings, in 1974, won him national prominence and apparently solidified his support in his home district. In the following years, Cohen acquired a reputation as a moderate-to-liberal Republican whose voting record did not adhere to party lines. For example, he took positions traditionally considered Democratic, such as support of the Equal Rights Amendment and increases in the minimum wage. [Editor's note: Please consult *Current Biography Yearbook 1982* for a more detailed account of Cohen's terms in the House of Representatives and also of his first term in the Senate.]

Cohen's first term in the Senate began in 1979, after he defeated the Democratic incumbent, William Hathaway. He began serving on the Senate Armed Services Committee, and during his 18-year tenure, he became an expert on defense and the military budget. Though he generally sided with his party and took conservative stances—he opposed deep cuts in the defense budget, for example—he also deemed some military spending unnecessary. Thus, while he was in favor of the high-tech limited ballistic-missile defense system, he opposed the B-2 stealth bomber program, which cost $2 billion per plane, and cited less costly air-launched cruise missiles as an alternative. A prime example of Cohen's moderate approach to military spending and arms development is a 1983 nuclear "build-down" plan that he co-authored with Senator Sam Nunn, a Democrat from Georgia. The plan allowed the U.S. and the Soviet Union to continue to develop nuclear weapons, but stipulated that each country would have to eradicate two old weapons for each new one created. While the proposal was rejected by the Armed Services Committee, it helped pave the way for arms reduction policies implemented by President Ronald Reagan and Soviet General Secretary Mikhail Gorbachev later in the 1980s.

As a senator, Cohen also served on the Governmental Affairs Subcommittee on Oversight of Government Management. He was instrumental in developing legislation that reorganized the offices of the joint chiefs of staff and created a separate command for special forces, and he attempted to trim the Pentagon's budget through better procurement and management of information technology. In matters not related to defense, Cohen contributed to successful efforts to control lobbying and limit gifts to members of Congress. He also supported measures aimed at reforming campaign spending practices, but these did not become law.

In 1987, in what was perhaps the strongest evidence since the Watergate hearings of Cohen's refusal to blindly toe the Republican Party line, Cohen condemned President Reagan's actions during the Iran-Contra affair, in which the administration supported covert arms sales to Iran and then tried to divert money from those sales to support the Contras in Nicaragua. Cohen served as the minority vice chairman of the special Senate–House joint committee that investigated those events and the subsequent attempt to cover them up. After resisting pressure from the Reagan administration to distribute a report that stated that the president had no direct knowledge of the deal, Cohen declared on the floor of the Senate that Reagan "should have known" about those activities. Later, he pointed out that the covert arms deal had proceeded despite opposition from Reagan's defense and foreign policy advisers. "You can only conclude that that had to be because somebody in the White House wanted it to continue, that somebody being the president of the United States," he said, as quoted by *Politics in America, 1992*. Cohen was one of only three Republicans to sign a report, prepared by the committee's Democrats, that blamed President Reagan for the affair.

In 1991, Cohen voted in favor of military intervention in the Persian Gulf to push Iraq to withdraw its troops from neighboring Kuwait. Just before casting his vote, he publicly revealed how difficult it had been for him to decide that the use of economic sanctions would not be sufficient to convince the leader of Iraq, Saddam Hussein, to stop his nation's aggression against its neighbor. "Doubt sits like a raven on our shoulders and taunts us," he acknowledged, as quoted by Charles Lane in the *New Republic* (July 28, 1997).

In 1992, Cohen became a founding member of the Republican Majority Coalition, which was created to "counter the influence of conservative religious activists in the Republican Party," as *Politics in America, 1996* put it. While he generally sided with Republicans on fiscal matters, he continued to support Democrats on abortion and various other social issues. He was also steadfast in his support of environmental causes, particularly those affecting Maine. In 1990, he was the only Republican senator to be endorsed by the League of Conservation Voters.

Cohen's popularity in Maine, and the absence of a strong challenger, virtually guaranteed his reelection in 1996. So it came as something of a surprise when he announced early that year that he had decided not to run for a fourth term. In explaining what had prompted his decision, he cited increasing partisanship and a general "breakdown in civil debate and discourse" in government, as epitomized by the 1995 budget stalemate that had caused a partial government shutdown. He also revealed that, having become increasingly interested in the global economy, he planned to develop joint business ventures between the U.S. and foreign countries, particularly in Asia.

That plan is apparently on hold, thanks to President Clinton's pledge to appoint a Republican to a Cabinet post in his second term in office. Cohen's bipartisanship and his reputation as a man of integrity made him an ideal candidate, and his expertise in defense matters made the post of secretary of defense the logical spot for him. In January 1997, after receiving the unanimous approval of the Senate, he was sworn in as secretary of defense.

In his new post, Cohen faced the daunting task of meeting President Clinton's goal of preparing the armed forces to fight two major conflagrations simultaneously while remaining within the confines of a dwindling military budget. According to the *Washington Post* (November 11, 1997), Cohen said shortly after taking office that he identified with Captain Ahab in Herman Melville's novel *Moby Dick*; like Ahab with the whale Moby Dick, Cohen was grappling with a huge bureaucratic beast—the Pentagon. The "Quadrennial Defense Review," which was issued under Cohen's name about six months after he took office, addressed the need to save money. It proposed making modest cuts in military personnel and retaining but scaling back many of the Pentagon's programs to develop new weapons. The cost-cutting measures offered in the plan were criticized as too timid, but Cohen escaped blame because his tenure at the Pentagon had been so brief. In November 1997, he proposed further economies, including cutting 30,000 civilian administrative jobs in the Pentagon over the following five years and a wholesale restructuring of departments and offices. The new plan also called for improved use of information technology to expedite contracting, travel planning, the transportation of goods, and procurement, as well as the opening of tens of thousands of defense jobs to competitive bidding from outside contractors. Such measures, the report estimated, would eventually reduce the Pentagon's costs by $3.2 billion a year. After releasing this plan, Cohen said, "I can say, as a result of the decisions that we have made today, that Ahab is not lashed to the whale any longer, but he's riding it in full control." Cohen has also proposed closing a number of military bases between 2001 and 2005. Although cost-saving measures are still being implemented, in mid-1998 a group of the nation's top military commanders, led by Cohen, implored the president to secure a budget increase for the Pentagon. They told him that the additional funds were needed to maintain military readiness, and they said that insufficient military training, shortages of spare parts for war planes, and the departure of qualified personnel because of poor salaries, which could all be traced to budget cuts over the past several years, were all problems that could adversely affect the country's ability to fight and win a war.

Cohen has long held the view that, as Charles Lane quoted him as saying, "America should neither be the policeman of the world, nor a prisoner of events." He has also expressed his strong belief that only Congress, and not the president, holds the power to send American troops into battle. By his own account, as a senator, Cohen never lost sight of the fact that a vote in favor of deploying troops may mean sending young Americans to their deaths.

Those views prompted Cohen's repeated calls for the withdrawal of American troops from Bosnia by June 1998. As he told the *New York Times* (June 12, 1997), after that time the warring parties in the region "can choose peace or can choose to go back to what they are doing." Reflecting on the role of the United States in Bosnia, he said, "You cannot impose peace unless you're willing to stay there for decades, and I don't think the American people are; I don't think the Congress is." President Clinton and Secretary of State Madeleine Albright, on the other hand, have expressed their belief that American troops in Bosnia should use a firmer hand in bringing war criminals to justice and in helping refugees to resettle, and in light of those goals, many people in the State Department questioned the pledge to withdraw troops on a specific date. Much has been made in the press about the different stances taken by the State and Defense departments on how aggressively to use the military in furthering American interests abroad, with Cohen being seen as more wary of using force than Albright. Troops have remained in Bosnia past the original, June 1998 deadline, and in October of that year, Cohen voiced his support for NATO air strikes in the event that President Slobodan Milosevic failed to remove his troops from Kosovo and surrounding areas.

On August 20, 1998, the government launched the first U.S. military attack since Cohen took office. Two missile attacks were launched from U.S. Navy ships in the Red Sea and the Arabian Sea, targeting a pharmaceutical factory near Khartoum, Sudan, and terroist training camps near Khost, Afghanistan, respectively. The terrorist camps were part of a compound run by Osama bin Laden, an exiled Saudi millionaire who the U.S. suspects is responsible for many terrorist campaigns, including the bombing of the U.S. embassies in Kenya and Tazania on August 7, 1998. Bin Laden also has ties to the pharmaceutical factory, which, according to U.S. intelligence reports, was being used to manufacture components of chemical weapons. The strike, intended partly to retaliate for the bombing of the embassies and partly to disrupt the activities of the suspected terrorists, was the most significant U.S. military attack ever on a private sponsor of terrorism. Earlier in Cohen's tenure, in February 1998, the U.S. had narrowly avoided taking military action against Iraqi president Saddam Hussein, after he refused to comply with a U.N resolution that called for the inspection of Iraqi weapons depots and manufacturing sites. Preparations for a military campaign were already underway when, thanks to an effort led by the U.N. secretary general, Kofi Annan, an agreement between Iraq and the U.N. was hammered out.

Among the more difficult situations Cohen has faced thus far as secretary of defense was the controversy that erupted after General Joseph W. Ralston of the U.S. Air Force emerged as the leading candidate for chairman of the joint chiefs of staff. Almost as soon as Cohen's choice became public, in May 1997, the general admitted to having had an adulterous affair with a civilian in the mid-1980s. It was also disclosed that in 1995, Ralston had forced the resignation of one of his subordinates, a three-star lieutenant general, because of an adulterous relationship; the circumstances of that relationship made the subordinate's transgression more severe than Ralston's own. At the time of his own affair, Ralston was separated from his wife and was a student at the National War College, and thus had no troops under his command. In view of these facts, and considering Ralston's stellar 32-year military career, Cohen continued to voice his support for the general and to describe him as the front-runner for the nation's top military post.

"I understand this puts me in a very difficult position, but that's part of the job," the *New York Times* (June 5, 1997) quoted Cohen as saying. "This is a drawing of a line. This is a case where I think the rule of reason has to apply and that we must draw distinctions where there are some human errors that occur, weigh them against individuals' performance." While some observers applauded Cohen's decision to overlook the affair, others accused him of implicitly condoning a double standard, in which the indiscretions of lower-ranking officers or female officers are punished more harshly than those of their superiors.

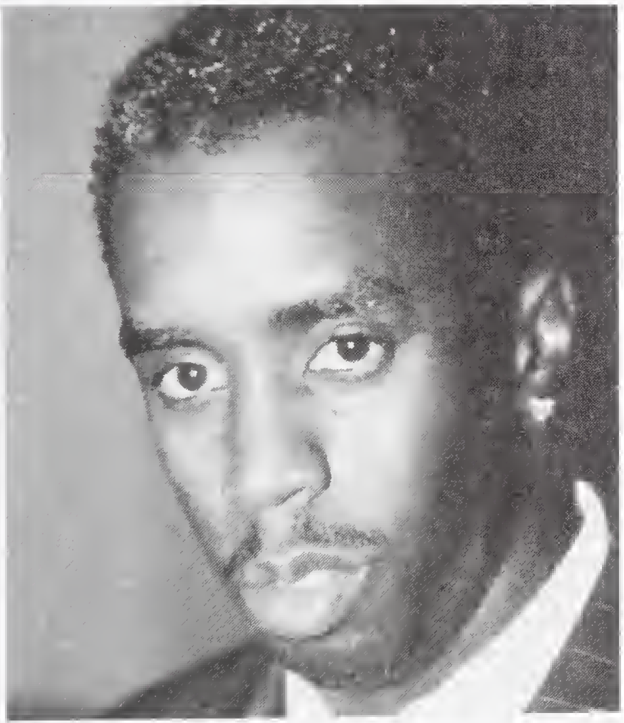
The hullabaloo surrounding Ralston ended about a week after it began, when the general withdrew his name from consideration. Cohen's next choice for the appointment was the army general H. Hugh Shelton, head of the Special Operations Command, a small, highly mobile force that Cohen had been instrumental in setting up in 1986 and that includes the Green Berets, Navy SEALs, and other elite troops. To some military experts and others, the Special Operations Command, which is often called in to handle emergency situations such as terrorist attacks, provides a foretaste of the direction in which the entire American military must eventually head, and both the president and Congress applauded Cohen for his choice of Shelton. In a separate issue, regarding sex in the military, Cohen, siding with many military officials, rejected the advice of a special panel and, in 1998, called for male and female military recruits to undergo basic training together. He also called for more-secure barriers separting men and women within living quarters.

Cohen, the author of eight books, has had little time for extracurricular writing since taking the job of secretary of defense. He now writes a weekly letter to the president, updating him on goings-on at the Defense Department. Cohen has expressed the hope that after he retires, he will be able to incorporate some of his experiences as secretary of defense into works of fiction. Speaking about his poems, he told Barbara Gamarekian for the *New York Times* (April 12, 1978), "For me, it's important to try to freeze time. . . . The poems are like photographs—I can go back and read them and experience the whole sensation I felt when I wrote it." Cohen's books include *The Double Man*, a spy novel written with former senator Gary Hart, and *Men of Zeal*, about the Senate hearings and investigation of the Iran-Contra affair, which he co-wrote with his fellow senator from Maine, George J. Mitchell. His memoir, *Roll Call*, has been published in paperback under the title *Power and Privilege.*

From his first marriage, which ended in divorce in the late 1980s, Cohen has two sons, Kevin and Christopher. In 1996, he married the Black Entertainment Television anchorwoman Janet Langhart, whom he had met at a White House Christmas party five years earlier.

Selected Books: *Of Sons and Seasons*, 1978; *Roll Call: One Year in the United States Senate*, 1981; with Kenneth Lasson: *Getting the Most Out of Washington: Using Congress to Move the Federal Bureaucracy*, 1982; *A Baker's Nickel*, 1986; with Gary Hart: *The Double Man* , 1986; with George J. Mitchell: *Men of Zeal: A Candid Inside Story of the Iran-Contra Hearings*, 1988; *One-Eyed Kings: A Novel*, 1991; with Thomas B. Allen: *Murder in the Senate*, 1993; *Easy Prey: The Fleecing of America's Senior Citizens—And How to Stop It*, 1997

Suggested Reading: *New Republic* p19+ July 28, 1997, with photo; *New York Times* A p1+ Jan. 17, 1996, with photo, A p1+ Dec. 6, 1996, with photo, B p11 Jan. 23, 1997, with photo, A p1+ June 5, 1997, with photos, A p1+ June 6, 1997, with photos, I p26 June 8, 1997, with photo, A p1+ June 12, 1997; *NewsHour* (on-line) Oct. 9, 1997, with photos; *Time* p52 July 28, 1997, with photo; *Washington Post* A p1+ Nov. 10, 1997, A p17 Nov. 11, 1997; *Politics in America* (various editions)



Ernie Paniccioli/Retna Ltd.

Combs, Sean "Puffy"

(shawn)

Nov. 9, 1969– CEO of Bad Boy Entertainment; rap artist. Address: c/o Bad Boy Entertainment, 8–10 W. 19th St., New York, NY 10011

Although he is only 28 years old, Sean "Puffy" Combs is a veteran promoter of hip-hop culture. He started out in his teens, by promoting hip-hop parties on his college campus, and since segueing into the recording industry, in the late 1980s, he has helped launch the careers of such stars as Mary J. Blige, Faith Evans, and the late Notorious B.I.G. (better known as Biggie Smalls). In the process, he has helped to generate more than $150 million in record sales and to popularize what is known as hip-hop soul, a hybrid of soul and the far more aggressive rap music.

Throughout his career, Combs has made stage appearances at his artists' performances, and he contributed tidbits of his own raps to the albums he produced, thus garnering a strong following of his own. But his role, until recently at least, was for the most part a behind-the scenes one, in the business and production sides of the recording industry. "My strength is being the coach," he told Neil Strauss for the *New York Times* (July 20, 1997). Then, in 1997, Combs, who has long been better known in the hip-hop world as Puff Daddy, became something of a star in his own right. That year, Bad Boy Entertainment, the division of Arista Records that he has headed since 1993, released Combs's debut album, *No Way Out.* It immediately leapt to the number-one spot on the hip-hop charts, and by December of that year, it had sold three million copies. "I'm buggin' out," Combs told Veronica Webb for *Interview* (August 1997). "Ain't no way in the world I thought that it would be sellin' as much as it is." Then, in 1998, it won two Grammy Awards, for best rap album and best rap duo or group performance.

The album's success has not been without controversy for Combs. Without a doubt, its popularity derives in large measure from its several tributes to B.I.G., who before his murder, in March 1997, had been one of Combs's biggest stars as well as a good friend of his. (One of those tributes, "I'll Be Missing You," which Combs performed with Faith Evans and which is adapted from the Police's hit single "Every Breath You Take," was a hit during the summer of 1997, and in 1998, it won the Grammy for best rap performance.) Combs and B.I.G. had met about four years before at a club where B.I.G., then known as Christopher Wallace, was performing freestyle rap. Wallace had been dealing drugs for some time, and Combs took an immediate interest in him as an artist and a person. "He wanted to get out of the street life, and rapping was his way out," Combs recalled to Mikal Gilmore for *Rolling Stone* (August 7, 1997). "I want to try to uplift as many people as I can out of that life. And with B.I.G., I wanted to do it in a way so that he didn't have to go back." With Combs's backing, B.I.G. attracted a large following. His first album, *Ready to Die*, was released in 1994, and it went on to sell over two million copies in the U.S. and earned B.I.G. *Billboard*'s Rap Artist of the Year Award.

For those reasons, when Puff Daddy released *No Way Out*, people accused him of trying to capitalize on his friend's death. For his part, the young executive-turned-performer told Webb, "I did not want to do the album after Biggie died. I didn't really want to make music, and, honestly, I didn't even want to be the president of this company. But . . . you have to finish what you started. I can't stop making music, I can't stop being me." *No Way Out*, he continued, was an expression of how he felt about his life in the hip-hop music industry. "I wanted it to be more of a story, more of a tale of what I go though—from the party stuff to happy stuff to stuff with the girls to the way I feel about Biggie. I put songs on there like 'Pain,' about the way I feel about my father, who died . . . when I was a kid, and the way I feel about people not liking me at times."

In any event, B.I.G.'s death seems to have prompted Combs to think seriously about his status as a role model in the hip-hop community. "I've gotten my fame through tragedies," he said to Gilmore. "You think that's pleasant for me? . . . I'm even more popular now because of the tragedy of Biggie. Not popular in a good way." Combs told Esther Iverem of the *Washington Post* (March 28, 1997), "There is no escaping my responsibility. I must be accountable to today's youth. My music must provide the young not only with the reality of life, it must serve as an inspiration for us to create a better life." Since B.I.G.'s death, Combs has founded the Christopher Wallace Youth Center, in the New York City borough of Brooklyn, and a number of computer camps for disadvantaged children.

Sean Combs was born on November 9, 1969, in Harlem, a section of New York City where many of the traditions of rap music arose, in the 1970s. (Rap, developed mainly by African-Americans, is a musical style that consists of half-sung, half-spoken rhymed lyrics usually set to percussive background music. Hip-hop is the term used to describe the subculture associated with that musical style.) Combs's mother, Janice Combs, a teacher and fashion model, raised her son on her own after the death of her husband, Melvin Combs, when Sean was three. Until he was 14 years old, Mikal Gilmore reported, Combs believed that his father had died in a car accident. Then, after doing some investigating on his own, he concluded that his father's death had resulted from his involvement in either "running numbers or selling drugs." In recent years, in interviews, public appearance, and the raps he creates, Combs has lamented the loss of his father and addressed the problems that often arise in single-parent households.

Combs had his first job when he was only two-and-a-half years old; he modeled in advertisements for Baskin-Robbins ice cream shops. Years later, as an ambitious 11-year-old, he is said to have given a false name and lied about his age in order to get a job as a newspaper delivery boy. Shortly after that, he moved with his mother to a northern suburb of New York City known among Harlemites as "money earnin' Mount Vernon." He attended a Catholic high school for boys and was a good student. He also played football. (When he tried to puff out his chest to make it look as big as those of his teammates, they nicknamed him Puffy.) On weekends, he could often be found in New York City, dancing in clubs featuring rap music, which was gaining in popularity.

After his graduation, Combs attended Howard University, in Washington, D.C., where he became well known for promoting hip-hop parties on and around the campus. "I was serious about my studies in the beginning," he told Gilmore. "But my mind was moving too fast for it. My dreams were bigger. I was like, 'Four years? That's holding me back. I can't wait that long. I got to get my hustle on now.'"

During one summer recess that he spent in New York City, Combs took an internship at the radio station WBLS. From there, he moved on to Uptown Records, a division of MCA Records that specialized in hip-hop and rap music. At Uptown, Combs worked under the director Andre Harrell, who became something of a mentor to Combs (and is the godfather of Combs's son). Combs told Webb that Harrell taught him that "melody is the key to existence in the record industry, and also the strength of a hit record." Combs took that lesson to heart. In addition to combining rap with more melodic, soul-tinged music, he has often culled sure-fire melodies from rock-'n'-roll classics and incorporated them into his artists' rap singles. In so doing, he has succeeded in softening the harshness of rap and making rap songs accessible to more mainstream audiences.

In 1988, after his promotion to director of artists and repertory at Uptown, Combs launched the careers of the hip-hop singer Mary J. Blige and the band Jodeci. Discussing the ways in which he has discovered various acts, Combs told Anita Samuels for the *New York Times* (November 6, 1994), "I find artists by any means necessary. I don't just listen to the music with my head; it has to give me a rush." In the following years, Combs developed a reputation for listening to anything that unknown artists would send him, for frequenting clubs where freestyle rap was performed, and even for listening to people rapping or singing on the streets of New York City. "He's giving you all what you like," Mase, a rap artist who has worked with Combs, told Greg Kot for the *Chicago Tribune* (November 24, 1997). "It's like, when most people go get a haircut, they get it cut the way they like it. But Puffy doesn't get it cut the way he likes; he'll go in there and say, 'Now, how would the ladies like me to cut it?' He makes records the same way. It's not about pleasing yourself, but about pleasing your fans."

Combs's reputation was nearly ruined when, in 1991, nine people were crushed to death during a stampede at a hip-hop celebrity basketball game in New York City that he had organized and promoted. Though he was cleared of all charges, the incident was a public-relations disaster for him.

In 1993, Combs was promoted to vice president at Uptown and given his own division, Bad Boy Entertainment, to oversee. A few months later, Harrell fired him, citing his protégé's arrogance as the reason. Soon after, Arista Records snatched up both Combs and Bad Boy Entertainment and gave Combs a budget of $15 million to distribute the music he was to produce in his first year with the company.

With the success of B.I.G. and several other notable acts, among them Craig Mack, Faith Evans, Total, and 112, Bad Boy Entertainment emerged as a kind of East Coast "representative" in the rivalry between New York's hip-hop artists and Los Angeles' "gangsta" rappers. (The latter, among them Dr. Dre, Snoop Doggy Dog, and the late Tupac Shakur, are responsible for popularizing the highly controversial gangsta style of rap, which draws on gang violence and criminal activities for its subject matter.) Artists from Marion "Suge" Knight's Los Angeles–based Death Row Records would habitually insult Bad Boy Entertainment and its artists in the lyrics of their raps, and vice versa. When questioned about their relationship, however, both Combs and Knight denied that there were any real conflicts between the two companies or any of their artists. Because of the alleged bad blood between the companies and their respective artists, the murders of both Tupac Shakur and Notorious B.I.G. in drive-by shootings within a period of a few months shocked many people. While neither crime has been solved, police believe that the killings may have been gang-related.

Combs's most recent contract with Arista is said to have included a $6 million advance, an annual salary of $700,000 as the CEO of Bad Boy, a credit line of $50 million, and first option to purchase Bad Boy Entertainment in 2001. In recent years, Combs has been commissioned to produce for such well-known recording artists as Mariah Carey, Boyz II Men, and Aretha Franklin. His business interests also include ownership of Justin's, a restaurant in Manhattan that specializes in Caribbean food, and the launching of a line of clothing called Sean John. In addition to continuing to produce and record music, he plans to expand Bad Boy Entertainment into film and publishing.

Sean Combs owns a home in Southampton, on Long Island, New York. He spends a great deal of time in Manhattan, where his office and Daddy's House, his recording studio, are located. From his long-term relationship with his ex-girlfriend Misa Hilton, Combs has a son named Justin, and with his current partner, Kim Porter, he has a son named Christopher. Puffy has described his personal style as "ghetto-fabulous," which he defined as "driving around in the Rolls-Royce with my hat turned [and] with the system booming in the back. Walkin' into Gucci, shuttin' it down, buying everything at the [expletive] same time. Driving up to Harlem, out to 125th Street and on my way back downtown goin' and givin' $100 bills to homeless people." In public, Puff Daddy almost always wears dark sunglasses and a Rolex watch.

Selected Recordings: *No Way Out*, 1997

Suggested Reading: *New York Times* XIII p4 Nov. 6, 1994, with photos, II p28 July 20, 1997, with photo; *Rolling Stone* p50+ Aug. 7, 1997, with photos; *Washington Post* C p1 Mar. 28, 1997, with photos

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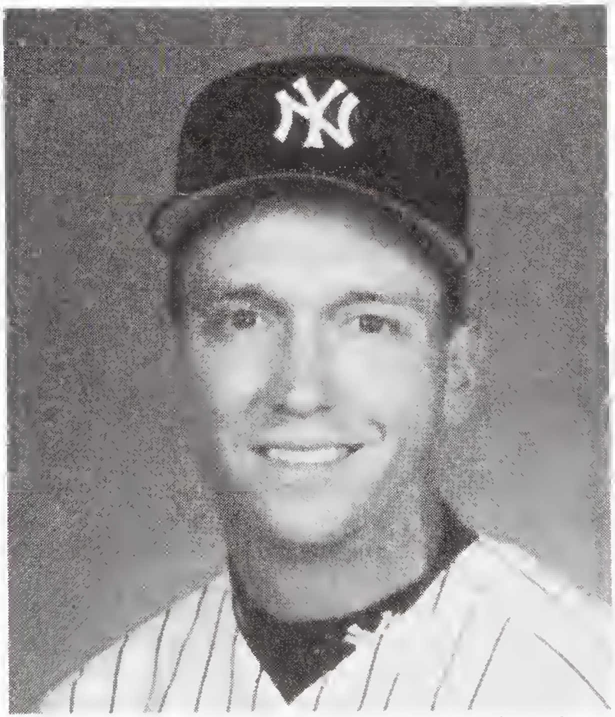

New York Yankees

Cone, David

Jan. 2, 1963– Baseball player. Address: c/o New York Yankees, Yankee Stadium, 161st St. and River Ave., Bronx, NY 10451

"Pitchers don't just need an arm," the New York Yankees manager Joe Torre told a reporter in 1996. "They need a heart and a stomach for the big game.

David's got that." Torre was talking about the right-handed Yankee strikeout ace David Cone, one of the gutsiest pitchers in baseball. Since what he has called his "wild" days as a young player on the New York Mets, Cone has matured into a solid leader on and off the field. He has performed brilliantly in key situations to help two teams win the World Series: the Toronto Blue Jays, in 1992, and the Yankees, in 1996. In 1994, he was named the American League Cy Young Award winner. It was while with Toronto that Cone, who changed teams four times from 1992 through 1995, became known as a hired gun—that is, a pitcher brought in to help a club in its final drive toward a championship. His days as a hired gun seemed to end in late 1995, when he signed a three-year, no-trade deal with the Yankees. Since then, Cone, who had been one of the sturdiest and most reliable pitchers in the game, has been plagued with arm problems, for which he underwent surgery in 1996 and 1997. His ability to come back in top form, at the age of 35, seemed in doubt. But Cone proved himself big time during the Yankees' spectacular 1998 season by winning 20 games, more than any other pitcher on the team. "With all the question marks in our spring training about our starting pitching, David was one of the question marks," Torre told Jack Curry for the *New York Times* (September 27, 1998). "He's had a heck of a run."

The youngest of the four children of Ed and Joan Cone, David Brian Cone was born on January 2, 1963, in Kansas City, Missouri. (He has two brothers, Danny and Chris, and a sister, Christal.) The family is of Irish ancestry; "Cone" is an Americanized version of "McCone." Ed Cone was the master mechanic in charge of the equipment at a Swift meat-packing plant, and he worked the graveyard shift for many years. He retired in 1991, after David Cone used part of his baseball earnings to buy his parents a home in Florida. "It's the most gratifying thing I've been able to do so far," the pitcher told Sam Donnellon of the *Sporting News* (June 22, 1992).

Cone was a cocky youngster who got into schoolyard fights and shouting matches with authority figures. Kansas City "wasn't Brooklyn, the Bronx, Compton, or Detroit," he told Joe Sexton for the *New York Times* (April 6, 1992). "But if you didn't stand up for yourself, you got eaten alive. The challenge was to survive in that atmosphere and yet rise above it, too." A talented athlete, he excelled at many sports. He was the quarterback of the football team at Rockhurst High School, the all-boys Jesuit school that he attended, as well as the star point guard on the basketball team. Rockhurst didn't have a baseball team, so he played in a local league. By the time he was 15, he could pitch effectively against players as old as 21. At 17, his fastball was clocked at 88 miles per hour—fast enough to strike out many major-league hitters. In June 1981, the Kansas City Royals drafted him, and he began his professional baseball career right out of high school.

Cone was thrilled to play in the farm system of the team that he had rooted for while growing up. In June 1986, after five years in the minor leagues (including one year recuperating from knee surgery), Cone appeared in his first big-league game, at Royal Stadium, against the Milwaukee Brewers, and pitched an inning. He was called in during four subsequent games and then was returned to the minors. Two months later, he was recalled, and he finished the 1986 season with the Royals. In the 23 innings he pitched for the big-league team, he posted a 5.56 ERA and had no decisions—not a spectacular record, but he was still young and inexperienced. Just as the 1987 season was set to begin, Cone learned that he had been traded to the New York Mets in a deal that brought the catcher Ed Hearn to the Royals. "I was surprised by the trade itself," he recalled to Mike Shalin for *Inside Sports* (January 1989). "I guess I figured being from Kansas City and a hometown kid, they were going to give me a shot, and I never really got a good shot there. Naturally, my confidence was tested. Fortunately, the Mets gave me a chance to pitch."

The trade turned out to be a big plus for New York. Hearn never established himself as a top player, but Cone, after a shaky 1987 season (5–6 record, 3.71 ERA), blossomed into a dominant pitcher. In 1988, he had 20 wins and only three losses, and his ERA was a sparkling 2.22. Despite his reluctance to leave Kansas City, he had made a quick adjustment to living and working in New York City. Moreover, he became a favorite among Mets fans: On days that he pitched, people showed up at Shea Stadium wearing "Coneheads" (conical hats made of rubber that resembled the skulls of the Coneheads, characters from the TV show *Saturday Night Live*).

In 1988, in addition to his pitching duties, Cone signed on with the *New York Daily News* to write a column about that year's National League Championship Series (NLCS), in which the Mets were heavily favored to triumph over the Los Angeles Dodgers. In reporting on New York's victory in the opening game, Cone disparaged the Dodgers' pitching staff by saying, among other things, that reliever Jay Howell's "curveball reminded us of a high school player." Cone later apologized for the remark, explaining that there had been a misunderstanding between him and the ghostwriter of the column, and he backed out of further series reporting. Meanwhile, his column had caused a stir in Los Angeles, and in Game 2 of the Series, the outraged Dodgers hammered Cone, the starting pitcher, for five runs in two innings, and they beat the Mets. Cone came back to exact some revenge with a five-hitter in Game 6, which New York won. It was the Dodgers, however, who made it to the World Series, after winning the seventh and deciding game of the NLCS behind the brilliant pitching of Orel Hershiser.

The flap about the *News* column was one of several controversies involving Cone during his years as a Met. In 1991 and 1992, he was named in three separate allegations of sexual improprieties, including a rape. Cone denied each of the accusers' accounts, and no charges were brought against him. Looking back at that period, Cone acknowledged to Roger Angell of the *New Yorker* (May 20, 1996) that he had been "pretty wild. There was some hard living there for a while."

Cone sometimes caused ripples on the playing field as well, because of his fierce competitiveness and intense personality. During a 1990 game against the Atlanta Braves, Cone charged off the mound to argue a close call against the Mets at first base that had allowed two Atlanta baserunners to score. On another occasion, one day in 1991, Cone got into a screaming match with the Mets manager, Bud Harrelson, who shoved the angry pitcher out of his way. "It's a valid question to ask why I keep getting myself in trouble," Cone remarked to Joe Sexton of the *New York Times* (April 6, 1992). "I've done a lot of introspective thinking about it. It's kept me awake at night. But I can't take the emotionalism out of my game. A complete psychological overhaul is not the answer. Of course there's always going to be refinement, the struggle for refinement. I'd be abnormal if I didn't need refinement."

During the 1989, 1990, and 1991 seasons, Cone often overwhelmed the opposition. He developed five outstanding pitches—fastball, forkball, curveball, slider, and laredo (a slider that drops). Occasionally, his throws went wild, but more often than not, his pitches fooled the opposition. "He's got nasty, nasty stuff . . . ," the pitcher Dwight Gooden told Donnellon. "Just once, I'd like to go out there with his stuff." Cone led the National League in strikeouts in 1990 and 1991, with 233 and 241, respectively. His ERA for the 1989–91 seasons were all respectable—3.52, 3.23, and 3.29. Strangely, in each of those seasons, Cone's victories totaled 14—a far cry from his 20 wins in 1988. That became a bone of contention in 1991, when a salary dispute between Cone and the Mets management went to arbitration. Cone won the dispute (and a $4.25 million contract for 1992) by pointing out that he had left a dozen games in the seventh inning or later with his team in a position to win, but they had lost all of them.

Cone began the 1992 season strongly, and as the end of August neared, he had a 2.88 ERA, 214 strikeouts, and 13 wins. Then, on August 27, came the stunning news that he had been traded to the Toronto Blue Jays for the infielder Jeff Kent and the minor-league outfielder Ryan Thompson. The Mets general manager Al Harazin said that the club had made the trade because of the expectation that Cone, who was to become a free agent at the end of that season, would be difficult to sign. Cone categorized the Mets' move as "an abrupt and rash decision," Joe Sexton reported in the *New York Times* (August 28, 1992). "I'm not offended," he told Sexton. "I'm more confused."

Cone went from a losing ball club to one that was in the thick of a pennant race. After a rocky debut in Toronto, he settled down, and he ended his first weeks as a Blue Jay with four wins and three losses, a 2.54 ERA, and 47 strikeouts. (Amazingly, Cone's 214 strikeouts through August 27 for the Mets were almost enough to lead the National League for the entire season; in the end, John Smoltz of the Atlanta Braves chalked up one more. Cone's total of 261 strikeouts topped the totals of all other major-league pitchers that year.) The Blue Jays captured the Eastern Division title of the American League. In the pennant series against the Oakland Athletics, Cone pitched eight solid innings in the second game, which Toronto won, 3–1. In the first inning of the fifth game, he was touched for a two-run homer by Ruben Sierra, and the A's went on to win, 6–0. But the Blue Jays came back to win the sixth game, and thereby clinched the pennant. In the World Series, Toronto faced the Atlanta Braves, a powerhouse team that Cone had successfully opposed during his tenure in the National League. He was rocked by four Brave runs in five innings during Game 2 of the Series, but the Blue Jays rallied to win, 5–4. In the six innings that Cone pitched in Game 6, the Braves scored only one run. The game turned into an 11-inning nail-biter that clinched the world championship for Toronto.

After the World Series, Cone put himself up for bid in the free-agent market. He eventually signed an $18-million, three-year deal to play for his hometown team, Kansas City. In 1993, to his great disappointment, he posted his first and, to date, only losing season, with an 11–14 record, 3.33 ERA, and 191 strikeouts. The next year, he had a 16–5 record, 2.94 ERA, and 132 strikeouts as of August 12, 1994, the day that the major-league players went on strike. As the American League representative of the Players Association, Cone actively participated in the long negotiations to reach a settlement. No sooner had an agreement been reached, in the spring of 1995, than Cone—the 1994 winner of the American League Cy Young Award—was traded back to the Blue Jays in exchange for three minor-league players. But he wasn't there for long. In July, after posting a 9–6 record with a 3.39 ERA and 102 strikeouts, he was traded yet again, this time to the New York Yankees, in another deal involving minor leaguers.

For Cone, it was another "hired gun" situation: He went from a losing team to a team competing for a playoff spot in the new "wild-card" berth. Despite the difficulty of adjusting to yet another new club, Cone handled the pressure in New York well, and he quickly established himself as a team leader. "A lot of players are afraid to come here," Cone told Jack Curry of the *New York Times* (July 31, 1995). "I feel just the opposite. I like the opportunity. I always knew that the Yankees were the number-one contender. I've been well-prepared for this."

Cone won nine games in two months for the Yankees, and thus played a key role in the team's first entry in post-season play in 14 years, in the division series, in which New York faced the Seattle

Mariners. In Game 1 of the Series, the Mariners' Ken Griffey Jr. hit two two-run homers off Cone, but the gritty Yankee, throwing 135 pitches in eight innings, kept his team in the game. New York won that contest as well as the next, but the Mariners came back to take the next two. Team manager Buck Showalter gave Cone the ball for the fifth and deciding game. He battled the Mariners into the eighth inning, when the Yankees had a 4–3 lead. Then Seattle loaded the bases and, with two men out, Doug Strange came up to bat. With the count at 3–2, Cone hurled a forkball that landed low for ball four and brought a Mariner across the plate for the game-tying run. The forkball was Cone's 147th pitch of the game—an almost unheard-of pitch count in modern-day baseball. Cone left the game, and the Mariners won in the 11th inning, capturing the series.

Cone took the loss hard. "There was probably a three- or four-week period where every night before I went to sleep, I replayed the last inning in my mind, going over the pitch selection, what I could have done differently," he admitted to Murray Chass for the *New York Times* (November 29, 1995). His gutsy performance in the series, however, seemed to fuel the subsequent bidding war for his services. After considering contract offers from several teams, Cone decided to stay with the Yankees; he signed a three-year, $19.5 million deal with a no-trade option.

Cone began the 1996 season on a high note, by steering the Yankees to a 7–1 victory against the Cleveland Indians. But during the game, which took place in near-freezing weather, he started to lose the feel of the ball. The numbness in his pitching hand persisted throughout April. After a fourth start against the Milwaukee Brewers, the third finger of his right hand turned blue, and he felt twinges in his forearm. Doctors suspected a blood clot, and though a series of medical tests at a New York hospital failed to reveal one, Cone was put on a regimen of blood thinners. This worked temporarily, but by early May the numbness had returned. Cone wanted to continue playing, but he was finally persuaded to reenter the hospital for more tests. This time, an aneurysm in an artery in his right armpit was discovered. Two days after the diagnosis was made, the pitcher underwent vascular surgery.

In his nine-year major-league career, Cone had until then never been on the disabled list, and the news that he had had a potentially life-threatening condition and that his future in baseball was uncertain shocked him. Determined to return to play before the end of the season, he worked hard to regain strength in his arm. In September 1996, after a month of conditioning and two minor-league rehabilitation starts, Cone pitched against the Oakland Athletics in a performance that was among the most memorable of his career: He threw seven no-hit innings before the Yankees' manager, Joe Torre, took him out of the game to rest his arm. Three weeks later, Cone led his team to a 19–2 victory over the Milwaukee Brewers that clinched the American League East title for the Yankees. "Very few people are respected and adored by teammates the way David Cone is," Torre told Claire Smith of the *New York Times* (September 26, 1996), after the game. "I think everybody not only felt good for the team, they felt good for him." In his 11 starts in 1996, Cone ended up with a 7–2 record, with a 2.88 ERA and 71 strikeouts.

The Yankees went on to beat the Texas Rangers and the Baltimore Orioles in the playoffs and to capture the American League pennant. Cone pitched one game in each of those series and lost both. In the World Series, New York faced the Atlanta Braves. The Yanks lost the first two games at home, and with his team's back against the wall, Cone went onto the mound at Atlanta determined to turn things around. He held the Braves scoreless until the sixth inning, when the Braves loaded the bases with one out. Torre went out to the mound to ask his pitcher how his arm felt. "Joe got as close to my face as he could and implored me to tell him the truth," Cone told reporters after the game. "I still lied. I told him I had something left. That was my game right there. I had to get through the sixth inning. I had to finish." Cone got Fred McGriff to pop out, but then, with a very close 3–2 pitch to Ryan Klesko, allowed one of the base runners to score. Disgusted by the call, Cone reached back and got Javier Lopez to pop out in foul territory. He left the game with the Yankees leading, 2–1. New York went on to win that contest and eventually, the World Series.

After a slow start in 1997, due mostly to poor run support from his teammates, Cone breezed through the first half of the season. He had some spectacular outings, including a three-game stretch in June in which he yielded only five runs and nine hits in 25 innings, while striking out 36. After striking out eight Texas Rangers in August, he had registered an awesome 207 strikeouts for the season and amassed a 12–5 record. But after that game, he was placed on the disabled list and given cortisone shots to relieve the pain in his right shoulder. Despite the continuing pain, which doctors attributed to tendinitis, he returned to the mound in mid-September and pitched effectively in a couple of starts. Assigned to open the playoffs against the Cleveland Indians, Cone let five runs slip in the first inning. He was unable to pitch again in the playoffs, and many baseball observers judged his absence to be one of the principal reasons why the Yankees met with defeat. Shortly after the team's elimination from World Series contention, Cone underwent arthroscopic surgery on his shoulder to remove inflamed and frayed tissue.

Few in baseball would have predicted that after undergoing shoulder surgery, Cone would have come back, at the age of 35, to win 20 games in 1998. But that is exactly what he did, notching that many victories (for only the second time in his career) against seven losses, with 209 strikeouts and an ERA of 3.55. The 20th win came against the

Tampa Bay Devil Rays, on September 27. Cone pitched eight innings and then watched Mariano Rivera, the Yankee closer, get the final three outs. After the victory, the Yankee catcher Joe Girardi embraced Cone as the pitcher wept with joy. "I didn't expect to react that way," Cone later told reporters. "I kind of condition myself to take whatever comes, but once it was in the books, I kind of lost it."

In 1994, David Cone married his longtime girlfriend, Lynn DiGioia, an interior designer. The couple live in New York City.

Suggested Reading: *New Yorker* p49+ May 20, 1996, with photo; *New York Times* C p1+ Apr. 6, 1992, with photos, VIII p1+ Apr. 9, 1995, with photos; *Sporting News* p12+ June 22, 1992, with photos; *Sports Illustrated* p92+ Apr. 5, 1993, with photos

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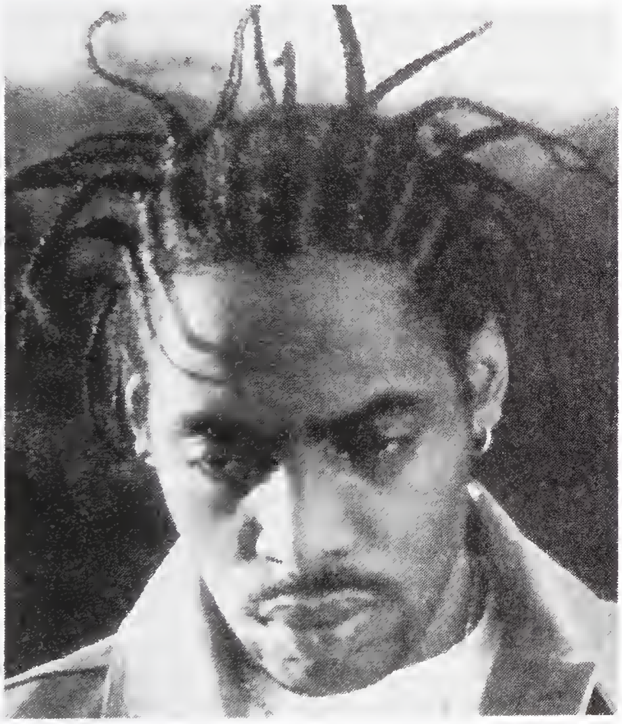

Stephen Stickler/Tommy Boy Records

Coolio

Aug. 1, 1963– Rap artist. Address: c/o William Morris Agency, 151 S. El Camino Dr., Beverly Hills, CA 90212

The rap-music industry is often said to capitalize on the rebellious admiration that many of today's young people have for violence, gang warfare, and misogynistic language. One person in the industry who is trying to break that trend, through both his music and the example of his own life, and thus help kids decide for themselves that violence and crime are dead-end streets, is the rap star Coolio. Having been involved with a gang, and having served time in prison when he was a teenager, Coolio feels that life for kids in the United States has become so dangerous that "if somebody doesn't start trying to make some type of difference, . . . we [will be] lost," as he told Mike Rubin for *Spin* (March 1996). "I miss those times when kids used to go out and play," he told Carol Cooper for *Rolling Stone* (September 22, 1994). "In my neighborhood, kids don't play no more. They ain't got time." In all three of his hit albums—*It Takes a Thief* (1994), *Gangsta's Paradise* (1995), and *My Soul* (1997)—Coolio raps about the events of his troubled youth and gives his young audience advice on issues such as drug and alcohol abuse, violence, safe sex, and parenthood.

Coolio was born Artis Ivey on August 1, 1963, in the South Central area of Los Angeles, California. His father, a carpenter, and his mother, a factory worker, divorced when Coolio was eight. His mother then moved with her two young children to Compton, which, at that time, was a safer part of Los Angeles than South Central. As a youngster, Coolio loved to read, and he spent much of his free time in a public library located at the end of his street. "I lived in that library," he told Mark Kemp for *Rolling Stone* (December 14, 1995). "I read every kid's book they had in there. I even read [books by the author] Judy Blume." Music, too, was an important part of his youth. Coolio told a staff writer for *Entertainment Weekly* (August 1, 1997) that one of his earliest musical influences was the Dramatics' 1973 album *A Dramatic Experience*, which his mother and stepfather used to play on an old record player. "That was one album that really stands out in my mind," he said. "It started me thinking about being an entertainer. . . . The songs had real meaning. . . . They weren't just about sex and all of that; they were about life, things people go through every day."

By the time Coolio was in the eighth grade, his stepfather had moved out, his mother had lost her job, and his Compton neighborhood had become overrun by gangs and drugs. Recalling the deterioration of his neighborhood, he told Chris Willman for *Entertainment Weekly* (August 18, 1995), "You didn't have to be a gangster, but you still had to walk down the same streets and figure out your way. What usually happens is, if you can't beat 'em, [you] join 'em." Although he was small, Coolio was a good athlete, and an especially fast runner. He was involved in several sports at his high school until, when he was about 16, he was excluded from the school's athletic program because he had failed to maintain a C average. Perhaps because he suddenly had more time on his hands, he began to participate in criminal activities, such as robberies, with some of his gang-member friends. When he was 17, he was convicted of larceny; he spent 10 months in a California prison.

By 1985, Coolio had become addicted to crack-cocaine. "I smoked rock cocaine for 18 months, which destroyed me physically and mentally," he told Nick Morgan for the *Coolio Fan Web Page*. "I was dead skinny, and all I could think about was scoring. I was a slave to the drug." According to Rubin, it wasn't until Coolio got into a violent argument with someone he cared about that he came to realize the gravity of his problem. When he decided that he wanted to quit, Coolio moved to the northern part of California, and, for almost two years, he fought forest fires with an organization called Conservation Corps. While the activities in which he was involved helped him to give up his habit and regain his lost strength and health, Coolio told Rubin that he "didn't quit through firefighting." "I quit through God," he said. "It happened through willpower. It was time for me to stop. God had plans for me, so he made me stop."

Meanwhile, Coolio had become interested in rap music, which he heard while hanging out with a rap crew that had moved to Compton from Brooklyn, New York, in 1979. In the early 1980s, Coolio had begun rapping with the Brothers Bass Crew, a Los Angeles–based group. At that time, he was known within rap circles as Boo Daddy, because on his arm, he had a tattoo of the Playboy-bunny logo with the word "Boo" under it. Coolio acquired his current nickname during a rap session with some friends: "I had on this western shirt and was playing some goofy song with a little guitar," Coolio told Rubin. "And my homeboy asked me, 'Who do you think you are, Coolio Iglesias?' They called me that and it stuck." Throughout the 1980s, Coolio worked intermittently with such rap groups as Soundmaster Crew, NuSkool, Low Profile, and WC & the MAAD Circle. He also released two singles, "Watcha Gonna Do" and "You're Gonna Miss Me," with a very small, independent Los Angeles label. During this period, Coolio met and began to collaborate with D. J. Wino, who remains his sidekick on his recordings and at performances.

Success eluded Coolio, however, and in the early 1990s, he was forced to rely on the federal welfare program for support. Once, when he arrived at his district welfare office to pick up a check, some fans recognized him. The embarrassing experience became subject matter for the song "County Line," on Coolio's first album.

Coolio continued to struggle until 1993, when his manager sent a copy of his demo tape to Albe Ragusa, then the director of marketing at Tommy Boy Records in New York City. Ragusa told Rubin that, among the hundreds of demo tapes he regularly listened to, Coolio's stood out; he thought its "twisted ghetto sense of humor" would appeal to a large rap audience. Although Coolio had signed with Tommy Boy Records as a developing act, with a budget to record an EP (a short-play album, about half the length of an LP), when company executives met Coolio in person and saw his energy level in the recording studio, they increased his budget to produce a full-length album.

The result, *It Takes a Thief* (1994), is an autobiographical work in which Coolio recounts his experiences as a young man on the streets of Los Angeles. The single "Fantastic Voyage," a remake of the 1980 hit song by the funk group the Lakesides, went platinum and became a top-10 hit. The single's success was due partly to its lyrics, which are unusually upbeat for a rap single. Consequently, the single had crossover appeal, and was played on both pop and rap radio stations. Coolio told a staff writer for *USA Today* (October 17, 1996, on-line) that although it may have been misunderstood, the line "It really don't matter if you're black or white," in the first verse of "Fantastic Voyage," may be the most important line of music he has ever written. "Without it, I wouldn't have had the opportunity to travel the world and find out what it meant. Because it's true outside America," he said. "I believe that it don't matter in music. But I think people thought I meant something else [i.e., that he was making a general statement about racial relations], and they gave me a real warm reception because of that." The album went platinum, eventually selling more than 1.6 million copies. "I wasn't expecting none of what's happening to me now," the rapper told Carol Cooper for *Rolling Stone* (September 22, 1994). "My whole concern . . . was that I wanted to make a solo record before I died. And I just wrote every [track] on it like it was gonna be my last one."

The following year, Coolio contributed material to the soundtracks of the films *Panther*, *New Jersey Drive*, *Clueless*, and *Jerky Boys*. He also recorded a single, "Gangsta's Paradise," for the soundtrack of *Dangerous Minds*, a 1995 film starring Michelle Pfeiffer as a teacher in a troubled ghetto school. Coolio and Pfeiffer performed together in the "Gangsta's Paradise" music video, and the song became one of his biggest successes. After spending four weeks at the top of the pop charts and becoming *Billboard*'s best-selling single of the year, it was made the title track of Coolio's next album, *Gangsta's Paradise*.

Whereas his first album is autobiographical, *Gangsta's Paradise*, which has sold more than 2.6 million copies, is more like "a book of parables," as Kemp observed. One popular song from the album was a remake of Kool and the Gang's hit "Too Hot," which Coolio modified to exhort his fans to use protection during sexual encounters. In "Got Too High and Kinda Drunk," he raps about the dangers of overindulgence and substance abuse. And in the single "For My Sistas," he admits that he, like many other rappers, had used inappropriate language when singing about women. "Now I done used the word 'bitch' a few times in a rhyme / But now it's '95, so let me drop a line." Coolio does not, however, come across as preachy or self-righteous in *Gangsta's Paradise*, because he delivers his good-intentioned raps in a distinctly humorous style—something that has earned him a reputation as one of the funniest rappers working today. As to the album's somewhat deceiving title, Coolio told Kemp that he used the title *Gangsta's Paradise* to "get kids' attention." "I'm trying to use language they want to hear. Then I can take them to a deeper level." Coolio received the 1995 Grammy Award for best rap performance for the single "Gangsta's Paradise."

Thanks to his success, in the mid-1990s Coolio opened his own management agency, Crowbar Management, with his fiancée, the former disc jockey Josefa Salinas. Coolio told Rubin that he named his company Crowbar because he was once a thief, and that the motto of the enterprise is "We're getting in one way or another." At about the same time, he capitalized on the popularity of his hairstyle—a mass of unruly braids—by opening his own hair salon, Whoop De Doo, in Long Beach, California, which specializes in re-creating his look. Coolio is planning to open a second salon, Whoop De Doo Two, in Los Angeles. "I'm trying to make it something like, if you come to L.A. and you stay for a while and you don't get your hair done at Whoop De Doo Two, you haven't really been to L.A.," he told Rubin. Coolio has also expressed interest in opening a restaurant that would feature his personal style of cooking. He told Morgan that he prefers his own home-cooked meals to the food of the fanciest restaurants, because home-cooked food is "made with love." He avoids eating pork, because he feels that pigs eat everything (including stuff that is not wholesome for humans), and salt, because his mother died at an early age of a stroke that was caused by high blood pressure.

Coolio's most recent album, *My Soul*, was released late in 1997, and like its two predecessors, it features songs that contain positive messages and that are based on older musical compositions. The single "C U When You Get There," which was also included on the soundtrack to the film *Nothing to Lose*, is an ode to friendship that combines Coolio's raps with the Canon in D Major, written by Johann Pachelbel in the 17th century. For "The Devil Is Dope," Coolio collaborated with the Dramatics on a remake of one of their songs, in which Coolio once again stresses the dangers of drugs. Another song from the album, "Nature of the Business," uses the tune from Glenn Frey's "Smuggler's Blues" to emphasize the hazards of breaking the law. Commenting on the fact that most of his hits are remakes, Coolio told Cooper, "You've got to look into the past to know the future."

As in the past, singles from Coolio's third album got significant airplay on pop radio stations. "It's funny that I'm a black man but white stations add my music before black stations do," the rapper told Shawnee Smith for *Billboard* (August 30, 1997). "My music has attracted a lot of people, but the hardest audience to reach is the hardcore hip-hop audience that listens to Wu-Tang, Ice Cube, and Snoop [Doggy Dogg]." Thanks to his popularity with pop audiences, Coolio has traveled throughout the world to perform, and this in turn has broadened his understanding of the world and the issues about which he sings. "I've traveled the world, and I've seen people in Poland living worse than I've ever lived, kids in Brazil not having clothes to wear and enough food to eat, and realize my life wasn't so bad," he told Smith. "But I think that mentally, [African-Americans] go through the most stress because we've been taught to believe that we can't achieve." In the same interview, Coolio added that he would like his music to be "a mind opener, to expose people to other perspectives."

While his music may steer many a wayward individual toward a better path, Coolio himself is not without legal troubles. During a tour in Germany in November 1997, he came to the attention of the police for urging his less-well-off fans to steal his new album. Later, on the same tour, Coolio, along with his band members, was accused of shoplifting $2,000 worth of clothing from a boutique. Coolio's manager in Germany called both incidents "misunderstandings." In the United States, Coolio has been convicted of carrying a concealed weapon, and if he is convicted again, he could be sentenced to up to three years in prison. While many rappers are avowed gangsters, Coolio told Rubin that his fans should not count him among them. "I ain't no gangsta, never been no gangsta," he said. "I'm a hustler, and a ghetto politician, also a ghetto witch doctor."

Coolio is the proud father of seven children—three daughters, three sons, and a stepdaughter—and is currently married to Josefa Salinas. According to Kemp, the song "Smilin'" is about his happy experiences as a father. "I wrote it for my kids," he said, "because I don't get to see them as often as I'd like to, and I want them to know that I love them. It's also dedicated to fathers who are real and are trying to make a difference." Coolio has said that he feels a sense of responsibility toward all children, and that is why he wants to be a role model. "It was different when it was just my kids," he told Willman. "But now it's other people's children looking up to me, so I have to be careful. I didn't ask for [the responsibility]. I don't know if I want it, but I got it, so I've got to deal with it the best I can."

Coolio lives with his wife, several of his children, and his German shepherd, Fernix, in Ladera Heights, California. In his spare time, he enjoys playing golf and working out. "If you want to rap, you have got to be fit, because every word is fast and every word is different," he told Morgan. "Where other singers sing 10 words, a rapper will sing 100 words, and there are no spaces between the words. I need to sound like my records, and to do that, I need to keep up my wind." Coolio has appeared on many television shows and in several feature films, and he has said that he enjoys acting. Someday, he would like to try his hand at writing fantasy novels.

Coolio recently established a foundation that raises money for inner-city kids and encourages them to get involved with music. To encourage young people to stay in school, the foundation offers them studio time based on academic merit.

Selected Recordings: *It Takes a Thief*, 1994; *Gangsta's Paradise* , 1995; *My Soul*, 1997

Suggested Reading: *Billboard* p10 Aug. 30, 1997, with photo; *Entertainment Weekly* p53 Aug. 18, 1995, with photo, p74 Aug. 1, 1997, with photo; *Rolling Stone* p37 Sept. 22, 1994, with photo, p33+ Dec. 14, 1995, with photos; *Spin* p86+ Mar. 1996, with photos; *USA Weekend* p12 Aug. 18, 1996, with photos

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Doug Pensinger/Allsport

Cooper, Cynthia

Apr. 14, 1963– Basketball player. Address: c/o Houston Comets, 2 Greenway Plaza, Suite 400, Houston, TX 77046-3865

During the summer of 1997, when the Women's National Basketball League (WNBA) had its inaugural season, Cynthia Cooper was not among the three marquee players selected to market the league. She had spent her college career, in the mid-1980s, at the University of Southern California (USC), usually playing in the shadow of Cheryl Miller and the twins Pam and Paula McGee, and she had not played on the 1996 women's Olympic basketball team in Atlanta, Georgia. Indeed, if not for the WNBA, most basketball fans in the United States might never have known anything about Cynthia Cooper.

Following the gold-medal performance by the U.S. women's basketball team at the 1996 Olympics, both the WNBA and another women's league, the American Basketball League (ABL), began gearing up for their first seasons. "Better late than never" was a sentiment expressed by some fans and players alike. It also seems to accurately sum up the way things have gone for Cooper, who at the age of 34 surprised almost everyone by leading the WNBA in scoring. She carried her team, the Houston Comets, to the first WNBA championship, and won "Most Valuable Player" (MVP) honors for the entire league. "I'm living a dream," she said after the championship game. "Don't wake me up."

Cooper did not entertain hoop dreams as a child. Born in Chicago, Illinois, on April 14, 1963, Cynthia, her three brothers, and her four sisters were raised by their mother, Mary Cobbs, in the Watts section of Los Angeles, California. Cynthia did not meet her father until she was 18 years old, and she has never had a close relationship with him. "I grew up in a difficult situation, in a bad neighborhood. . . . My mom was the one who worked and supported all of us," Cooper told Josh Daniel for *Ms.* (January/February 1998). "She kept us focused in school, and even after school."

In junior high school, Cynthia excelled at her chosen sport, track. Then one day she witnessed a particular basketball move, and was smitten. "I just happened to be in the gym at my junior high school," she told Johnette Howard for *Sports Illustrated* (August 25, 1997). "[I] saw this older girl come down the court, put the ball behind her back from her left to her right hand, and then make a layup. . . . I said, 'Oooh. Wow. I want to play like that someday.'" Because her junior high didn't have a team, Cynthia had to wait to try her luck on a basketball court. In high school, she continued to run track, and ended up winning the city championship in the 300-meter hurdles event. She also played softball, volleyball, badminton, and tennis. Yet she still had a special attraction to basketball. She started playing at the age of 16, and, of necessity, apparently crammed a decade's worth of experience into a few years. As a junior on the varsity team, she scored an average of eight points per game. In her senior year, she upped her average to 45, and college recruiters took notice.

A scholarship to USC, which is located in Watts, seemed a perfect match for Cooper: She could play for one of the best programs in the country without having to leave her family. Cooper was outstanding in 1981–82, her first season, scoring an average of 14.6 points per game and earning a spot on the all-conference second team. She was also named to the national freshman All-America team. Thanks to Cooper and sophomores Pam and Paula McGee, who averaged 19.6 and 20.2 points per game, respectively, the Women of Troy finished the season ranked sixth in the country. Their bid for a national championship ended with a one-point loss to the University of Tennessee in the mideastern regional final of the 1982 NCAA tournament.

The next two seasons were wonderful ones for USC women's basketball. In each of those years, the team won the NCAA tournament. The McGee twins and newcomer Cheryl Miller reaped various awards and nominations on the national and conference level. Cooper, by contrast, found herself in a supporting role, and her scoring average was less than 10 points per game in both 1982–83 and

1983–84. She did not play basketball for USC during the 1984–85 season.

In October 1985, Cooper's younger brother Everett Cooper was stabbed in a street fight. Cynthia was at the hospital when he died on the operating table. She was devastated. "When this happened, he and I actually weren't on the best of terms, because he was doing some things I felt like he shouldn't have been doing," she told W. H. Stickney for the *Houston Chronicle* (June 17, 1997). "That just brought me more pain, that and the fact he left me so soon." The loss was so painful that she considered quitting basketball. "Nothing seemed worth it anymore," she told Amy Shipley for the *Washington Post* (August 30, 1997). "So many different emotions went through me. Just the finality of the loss. You can't turn death around. You can't say, 'Hold on, I want to say something to him, can you wake him up?' It hurts." After she left USC, to work at First Interstate Bank in Los Angeles, her coach, Linda Sharp, had a talk with her. "Basketball has really taken you out of a bad situation. It's your lifeline," Sharp said, according to Daniel. "Don't ruin the thing that has gotten you places and will take you other places."

Cooper's return to USC for the 1985–86 season was also a return to the scorer's role she had played during her freshman year. Her 17.2 points-per-game average was second only to Miller's average, 25.4 points, and was third-best in the conference. She also improved her free-throw percentage and her steals and rebounds totals, and was named to the all-conference first team. The Women of Troy looked impressive in their first four matches of the 1986 NCAA Tournament, winning by 31, 14, 16, and 24 points, respectively. However, they were defeated in the final game by the University of Texas, 97–81. Cooper was named to the all-tournament team.

After the 1986 season, Cooper left USC (without completing her degree) and turned professional, which in those days necessitated playing in a league outside the United States. Her college basketball career, though rich in experiences, had not been totally fulfilling, she explained to Howard. "I never felt I had given all I was capable of giving to one of my teams. I was always the sort of player who was asked to pass the ball to the marquee players and set picks, run the fast break. My role might be to come into the game to be a defensive stopper, or a spark plug. But all along, I told myself, 'This is not my game. This is not who I am as a basketball player. And this is not all I can do.' . . . I wanted to be one of those people who took the clutch shots and carried the team on their shoulders."

During her first year abroad, Cooper joined a team in Segovia, Spain, and she had an immediate impact. She played in the 1987 European All-Star game and earned MVP honors. From the 1987–88 season to the 1993–94 season, she played for a team in Parma, Italy. After two years on a squad in Alcamo, Italy, she returned to Parma for the 1996–97 season.

Much had changed in her 11 European seasons. Cooper had become a ferocious scorer, leading the league in which she played eight times (and finishing as runner-up twice). She was twice the European League three-point champion. In the 1996 European Cup, she led all scorers by averaging 37.5 points per game, a slight improvement over her regular-season pace of 35.5 points per game. Although expatriate ballplayers often complain about having to play in a foreign country, Cooper seems to have embraced her experience with a positive attitude, and has referred to her European existence as "the good life." She made a lot of money, learned Italian and Spanish, and met her fiancé, Gianluca Castaldini, a player on a Parma-based men's team.

Cooper also accepted the somewhat ironic honor of representing her country—the United States—in several international competitions. At the 1988 Olympics in Seoul, Korea, she helped the U.S. women win gold medals by averaging 14.2 points per game, third-best on the team, behind former University of Georgia stars Teresa Edwards and Katrina McClain. At the 1992 Summer Games, in Barcelona, Spain, where the team had to settle for bronze medals, Cooper was not in the starting lineup, and her contribution of 38 points in the five games was modest by her usual standards. In 1986 and 1990, she played on the U.S. teams at both the Goodwill Games and the World Championships, and she competed at the 1987 Pan Am Games.

Despite the excitement of her international career, the lure of home and family remained strong for Cooper. So, after finishing the 1993–94 season in Parma, she took a job as an assistant coach at the University of Houston. "If [coaching] was the only way I could stay in America and be around family, friends, and Americans, that was what I was going to do," she told Stickney. "I got tired of feeling like a visitor in America. So I quit playing basketball." At least a dozen European teams tried to draw her out of retirement, but she declined their offers—until Alcamo came calling. There was something about Alcamo—the mystique of Sicily, the bonus money the club offered—that made Cooper get on a plane for "one more year" in Europe. She ended up staying three more years, and consequently was still there when the WNBA started looking for players. Ultimately, she told Roger Thurow for the *Wall Street Journal* (June 13, 1997), going back to play basketball in Alcamo "was the best decision I ever made."

In 1996, Cooper heard about plans for the two new women's leagues, and was initially interested in the ABL. However, when she heard that she had to pay a $25 fee to apply and that she would then have to go to general tryouts, she changed her mind. "I said, 'Wait a minute, I've been playing in Italy, on Olympic teams, on world championship teams. I'm not just a normal everyday player,'" she told Daniel. "That's not the situation I wanted to be in." She liked the reception she got when she called Reneé Brown, the director of player personnel at the WNBA. "I said, 'My name's Cynthia Cooper and I play in Italy.' . . . She was like 'Cynthia Cooper? Italy? You play in Parma, right? Oh girl, you're in our top 16! Where do we send the contract?'"

Those top 16 players were distributed among the league's eight teams in January 1997. Cooper was ecstatic when the WNBA assigned her to the franchise in Houston, her home base in the U.S. of late, as well as the home of her mother and a sister. Most fans in Houston looked forward to watching the other top player assigned to the franchise, Sheryl Swoopes, who had led Texas Tech to the 1993 NCAA Championship with a record-shattering 47 points in the title game. Swoopes had also been a 1996 Olympian, and was one of the three players selected as figureheads for the WNBA. However, Swoopes was pregnant and was expected to miss most, if not all, of the first season. Many people expected Houston to be at a disadvantage without its star. Cooper may have been the best player in Europe for a decade, but in the U.S., she was virtually unknown. Cooper was still playing in Parma when, in February 1997, her mother was diagnosed with breast cancer. This news greatly upset Cooper, but once she accepted the reality of her mother's illness, she came to see her Houston assignment as a blessing. Because of the WNBA, she would be in the same city as her mother instead of halfway across the world. Furthermore, Houston is home to the renowned M. D. Anderson Cancer Center. "It was unbelievable how it's all worked out," Cooper told Howard.

After arriving in Houston in early May, Cooper began taking her mother to chemotherapy sessions and practicing with the team. In their opening game, on June 12, the Comets defeated the Cleveland Rockers, 76–56; Cooper scored 25 points, grabbed eight rebounds, and dished out five assists. Throughout June and into July, Cooper usually led the Comets in scoring, and the team compiled a record of 7–5. On July 17, Comet coach Van Chancellor told her that he and the team wanted her to be their undisputed leader on the court—their go-to player. The following night, she scored 30 points in a win over the Sacramento Monarchs. The total broke the WNBA's single-game record of 29, which had been set by Ruthie Bolton-Holifield, then the league's leading scorer. In her next outing, a win over the Phoenix Mercury, Cooper broke her own record by scoring 32 points, and in the game after that—a victory over Sacramento—she lit up the scoreboard for 44 points. For the rest of the season, Cooper was simply on fire, breaking the 30-point barrier another five times. In the weeks after July 17, the Comets posted an 11–5 record, and their final record of 18–10 was the best in the WNBA.

Cooper's scoring average of 22.2 points per game was the best in the league, and she finished fifth in assists per game, with 4.7, and sixth in steals per game, with 2.11. She also set a WNBA record for three-pointers made in a game, with seven. She was the only unanimous selection to the All-WNBA first team, and was unanimously voted the MVP of the entire league. In the WNBA playoffs, Cooper scored 31 points in a 70–55 defeat of the Charlotte Sting, then contributed 25 points in the Comets' championship-game victory over the New York Liberty.

In some ways, basketball had been the easy part of that summer for Cooper. As she had done after her brother was killed, she turned to the sport to distract her from the pain she was feeling about her mother's ordeal, and watching Cooper play, and win, proved a welcome diversion for Mary Cobbs as well. But away from the court and the television cameras, Cooper's life resembled that of many other responsible daughters, and her mother's, that of many other cancer patients. "It's really hard," Cooper told Shipley. "I've got to say it is tough. Sometimes I will be ironing clothes until three in the morning. I'll be cooking dinner—four or five different things, because with the chemotherapy, my mom can't really eat a lot of one thing. She will just pick at her own food. When I have to travel and she's sick, that's when I get really down. It definitely gets tense. But my mother, she is so strong. She is so spiritual. She really motivates me."

General Motors pledged to donate 50 cents to breast cancer research for each WNBA ticket sold in the 1997 season, so by playing basketball, Cooper felt she was doing some good. In fact, the $600,000 the company ended up donating was far more than had been expected. After the season's end, Cooper became a spokeswoman to heighten awareness of GM's Concept:Cure campaign.

In the 1998 WNBA season, Cooper, Swoopes, and Tina Thompson comprised a triple-threat Comet offense that absolutely buried the competition. The team defeated its opponents by an average of 12.6 points per game en route to a regular-season record of 27–3, for an unheard-of .900 winning percentage. Both averages were not just new highs in the WNBA; they also bested NBA records held by the 1971–72 Los Angeles Lakers, who beat their opponents by an average of 12.3 points per game, and the 1995–96 Chicago Bulls, who went 72–10 for a winning percentage of .878. Cooper's scoring average of 22.7 points per game again led the league, and she repeated as league MVP as well.

Matchups in the 1998 WNBA playoffs were played as best-of-three-game series, an improvement over the single-game format of the inaugural year. The Comets handily dispatched the Charlotte Sting in two games, in which Cooper, with 27 and 23 points, respectively, led all scorers. Despite a 29-point effort from Cooper, the Comets lost game one of the WNBA finals to the Phoenix Mercury, 54–51. In game two, Houston trailed Phoenix 62–50 with just over seven minutes remaining, and the dominant Comets were staring a second-place finish in the face. However, the Comets played tight defense and managed a final offensive surge—thanks to a three-pointer, a hook shot, a layup, and several free throws by Cooper, who finished with 27 points—to tie the game at 66. In overtime, the Comets prevailed, winning 74–69 and evening the series. In game three, the Comets pulled together to put the Mercury away, 70–61. Cooper, who averaged 25.8 points per game in the postseason, repeated as WNBA Championship MVP.

Just as Cooper has always regarded her mother as her hero—she dedicated her 1988 gold medal and her 1997 WNBA accolades to Cobbs—she has tried to be a hero to young people close to her, and in particular the children of her brothers and sisters. According to a 1998 *People* (June 22, 1998) profile, she is the "unofficial guardian of seven nieces and nephews ranging [in age] from four to 18." Cooper, Cobbs, and the oldest child, Brenda McNeal, who attends Texas Southern University, look after Tyrone, Antonisha, Kenneth, Anthony, Denecheo, and Tyquon, in a house in Sugar Land, a suburb of Houston. Several of the children were with Cooper during her years in Europe, where they learned to speak Italian. "They've had experiences they'd never have had growing up in Watts," she told Daniel.

In 1998, *Ms.* magazine named Cynthia Cooper one of its women of the year, "for being a champion on and off the court."

Suggested Reading: *Houston Chronicle* June 17, 1997; *Ms.* p59+ Jan./Feb. 1998, with photos; *People* p203+ June 22, 1998, with photos; *Sports Illustrated* p34+ Aug. 25, 1997, with photo; *Wall Street Journal* B p6 June 13, 1997; *Washington Post* C p1 Aug. 30, 1997, with photo

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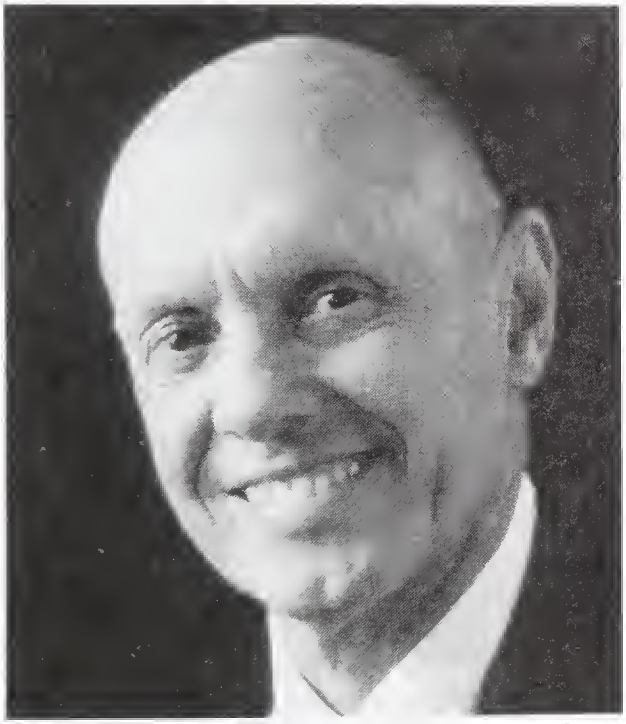


Office of Stephen R. Covey

Covey, Stephen R.

(CUH-vee)

Oct. 24, 1932– Personal-development consultant; writer. Address: 3507 N. University Ave., Suite 100, Provo, UT 84606

When Stephen R. Covey's book *The 7 Habits of Highly Effective People* was published, in 1989, it was heralded by some as a bible for personal growth that would revitalize companies and organizations. Though he is neither an economist nor a psychologist, Covey's fans have heralded him as a self-help and motivation guru who can boost morale and instill in them a sense of empowerment. Many other people have dismissed *7 Habits* as a collection of platitudes that contains little of value for its targeted market: people whose anxieties stem from changes taking place in the business world. Such criticism notwithstanding, the book stayed on the *New York Times* best-seller list for over 200 weeks and has sold more than 10 million copies worldwide. And thanks to its phenomenal success, Covey, who is the founder and chairman of the Covey Leadership Center, in Provo, Utah, has become recognized as one of the premier figures in the growing personal- and professional-development industry.

Stephen R. Covey was born on October 24, 1932, in Salt Lake City, Utah, to Stephen Glenn Covey and Louise Covey, and grew up in a tight-knit Mormon family outside the city. In 1952, he earned a bachelor's degree in business administration from the University of Utah, with the intention of eventually joining the family business, Covey's Little America, a hospitality enterprise founded by his grandfather in the 1880s. For generations, the Coveys had owned motels, hotels, restaurants and other property in the American West. But that never happened. Instead, after college, Covey went to England to serve two years as a Mormon missionary. His assigned task was to train presidents of new Mormon congregations in the city of Nottingham. It was thus that he gained his first experience training and motivating leaders. In 1957, Covey received an M.B.A. degree from Harvard University, in Cambridge, Massachusetts. Soon afterward, he served another mission, this one in Ireland. After three years overseas, he returned to Utah and got a job as an assistant to the president of Brigham Young University in Provo, a city about 50 miles south of Salt Lake City. Eventually, he began teaching organizational behavior and business management at the university, and in 1969, he began working toward his doctorate there, in the dual areas of business and education. The topic of his dissertation was American "success" literature since 1776. By his own account, studying the success stories of the past gave him insights into leadership and "effective living." He earned a Ph.D. in 1976.

In 1983, Covey quit teaching and founded the Covey Leadership Center, in Provo. Starting with a staff of two, he began spreading his views to people outside academia. In the programs and courses offered at the center, Covey maintained that people had the power to take control of their lives, and he advised people to change their moral core fundamentally, so as to become "better." Better people, he said, are more effective both personally and in interpersonal relations. Covey's message struck a chord with many Americans, and among those in corporate America, it apparently struck an especially resonant chord. The center had first-year revenues of $600,000, and in the following years, it grew exponentially. By 1995, its staff numbered approximately 700, and yearly revenues had reached about $75 million. The success of *The 7 Habits of Highly Effective People* provided further proof of the appeal of his message.

In *7 Habits*, Covey called on his readers to live in accordance with what he termed "unchanging principles" connected with character and integrity. The seven "habits" to which the title refers embody those principles. Succinctly put, those habits are as follows: 1. Be proactive. 2. Begin with the end in mind. 3. Put first things first. 4. Think win/win. 5. Seek first to understand, then to be understood. 6. Synergize. 7. Sharpen the saw. Habit 1 reflects the idea that people are ultimately responsible for their lives. Habit 2 directs people to clarify their goals in mission statements. Habit 3 emphasizes the importance of prioritizing one's activities and values. Habit 4 emphasizes looking for mutually beneficial solutions. Habit 5 focuses on empathetic listening and communication. Habit 6 alludes to cooperation and teamwork. And adopting habit 7 means making a nonstop effort to improve and enrich oneself physically, spiritually, emotionally, mentally, and socially. Although none of the habits championed by Covey are new, many people have applauded him for using them to remind people of their capacity to change, grow, and take full control of their lives.

Thanks to the success of his book, hundreds of corporations, government agencies, and universities invited Covey to conduct seminars with, or present talks to, their employees. In 1994, the cost of a week-long visit to the Covey Leadership Center was $3,900 a head. Despite the high price tag, in 1995, according to Patricia Buhler in *Supervision* (July 1996), over 250,000 people attended Covey's seminars.

Covey's success has been attributed partly to widespread unease with changes in the global economy and the increasingly rapid pace of such change. Shoshana Zuboff, a professor at Harvard Business School, told David Whitford for *Inc.* (September 1996), "I think people sense the future will be different from the past in unpredictable ways. They sense that the things they have relied upon—the anchors, the benchmarks, the external goals, the institutional structures—are not reliable in ways they once believed they were." Covey's approach appeals to people because he provides them with things—principles and "habits"—on which, according to him, they *can* rely. "Covey creates a vision of order in a period of economic chaos," David Whitfield wrote. "He is the therapist to the conscripts of the new economy. He is also a spiritualist on the eve of the millennium, carrying a New Age, pro-family message that resonates with 40-somethings and strikes a chord in Gingrich America."

Not everyone agrees with Covey's message, however. Many have criticized Covey outright, and pointed out that no matter how well intentioned his message is, it in effect places blame for poor performance and productivity solely on the individual rather than on structural flaws in the economic, social, or political system. Benjamin DeMott, a professor emeritus at Amherst College, complained to Timothy K. Smith for *Fortune* (December 12, 1994), that Covey is "miniaturizing and personalizing subjects that cannot be miniaturized and personalized. We do it with problems of race, and problems of class, and we do it in corporate America. [By adopting Covey's approach], you get out of this in the cheapest possible way instead of having to think about who you are and what you do in the larger community." Covey has also been criticized for uncritically championing corporations and corporate culture and for inflating the role of corporations in social change. Covey plainly believes that their role is huge. He declared to Martha H. Peak for *Management Review* (September 1995), "I put great faith in the global economy, because it is built upon a high-trust environment. I think that's the environment that is driving business, and I think that business is driving social change. I also think that business is the most important thing to bring about change in the family."

Another complaint frequently voiced against Covey is that his message offers little that is new. In the *London Observer* (January 22, 1995), Francis Wheen accused Covey of "peddling banal truisms to ambitious but doomed middle-managers who dream of becoming chief executives." Others have described Covey's message as being nothing but a business-oriented reformulation of so-called family values. Sue Shellenbarger wrote in the *Wall Street Journal* (October 9, 1996), "Under the banner of time management, [Covey's] seminars serve purposes met in simpler times by such rituals as attending church regularly, celebrating the harvest, helping neighbors, or pondering the sunset."

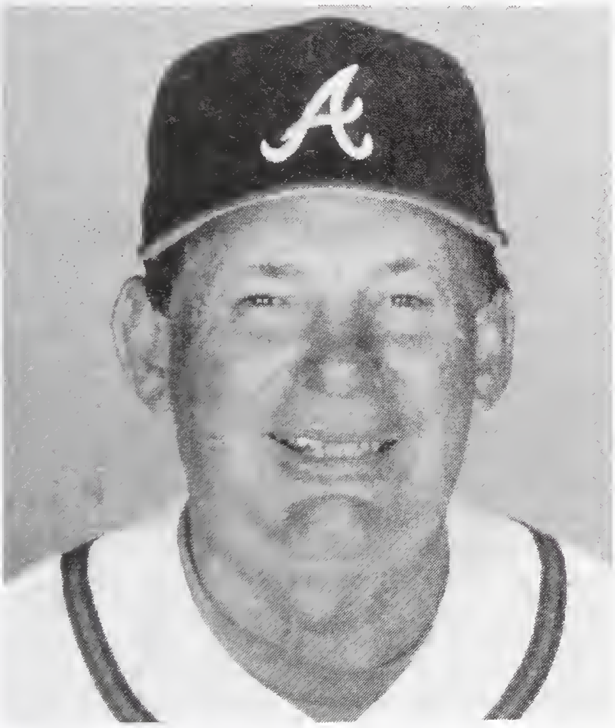
As of late 1997, Covey's lectures and seminars continued to be in great demand, and his leadership center was flourishing. His following is not limited to the movers and shakers of the corporate world or of government. Annette Bowman, for instance, an operations manager at a custom mats plant, whose first job there paid $4.25 an hour, told David Whitman, "Reading Covey and writing a mission statement—making my goals and deciding what was important to me—really made me see things differently in my life. My life has changed."

In January 1995, Covey's son Stephen succeeded Robert V. Thele as president of the Covey Leadership Center. On May 30, 1997, the center merged with Franklin Quest Co., a provider of training seminars. As of October 1997, the merged company, called Franklin Covey Co., boasted 4,000 staff members, and it seemed poised to become one of the largest entities in the corporate training industry. Franklin Covey owns and operates more than 100 retail stores, and its clients include more than two-thirds of Fortune 500 companies. According to literature provided by Franklin Covey, the company is "committed to empowering people and organizations to significantly increase their performance capability by building high-trust, high-performance cultures."

Stephen R. Covey reportedly gives a tenth of his income to the Mormon church. He and his wife, Sandra, a former member of the Mormon Tabernacle Choir, were married in 1956. They have nine children. Covey's latest book, *The 7 Habits of Highly Effective Families*, was published in October 1997.

Selected Books: *The 7 Habits of Highly Effective People*, 1989; *Principle-Centered Leadership*, 1991; with A. Robert Merrill and Rebecca R. Merrill: *First Things First*, 1995; *The 7 Habits of Highly Effective Families*, 1997

Suggested Reading: *Fortune* p116+ Dec. 12, 1994, with photos, p16+ Jan. 16, 1995; *Inc.* p76+ Sept. 1996; *People* p81+ June 12, 1995; *Supervision* p24+ July 1996, p24+ Sept. 1996, p24+ Nov. 1996, p24+ Jan. 1997; *Toronto Globe and Mail Report on Business Magazine* p11+ July 1995, with photos



Atlanta Braves

Cox, Bobby

May 21, 1941– Manager of the Atlanta Braves. Address: c/o Atlanta Braves, P.O. Box 4064, Atlanta, GA 30302-4064

As of the end of 1997, 585 men had managed a major-league baseball team for at least one game. Only a third compiled a winning record, and fewer than 50 lasted long enough to win more than 1,000 games. One of those few is Bobby Cox, whose career record at the end of 1997 was 1,312 wins and 1,089 losses—a winning percentage of .546. Bobby Cox is undeniably a good manager, as those statistics show, and has succeeded even though he inherited floundering teams. When he began managing the Atlanta Braves, in 1990, they were in last place; since then, the Braves have racked up more victories than any other team in the 1990s so far: From 1991 through 1998 (barring the strike-shortened 1994 season), the Braves won seven consecutive division titles (a record in the National League) and four National League pennants. Earlier in his career, in the 1982–85 seasons, he managed the Toronto Blue Jays, and in those four years, he helped turn that perennially last-place team into a division winner.

Despite such accomplishments, doubts remain as to whether Cox deserves to be considered one of baseball's greats. For although Atlanta has dominated regular-season play and has earned four trips to the World Series, the Braves have won only a single world championship. When baseball commentators are asked to name the best managers working today, they choose others more often than they do Cox. "Cox draws only marginal interest," Michael Knisley reported in the *Sporting News* (October 30, 1995). "Good at handling a pitching staff, [managers and executives of other teams] say; weak at motivating talent."

For Cox, a busy man whom one sportswriter described as making "a thousand decisions a day," the question of whether he should be considered just good or great is probably not uppermost in his mind. At times, he has admitted outright that he is not a great manager. "I'm nothing special, just a guy trying to do a job," he told Dave Nightingale for the *Sporting News* (September 9, 1991). "I'm neither a genius nor a boob." Other times, he just shrugs off the less-than-overwhelming attention to his achievements. "People ask me if I'm concerned about a lack of recognition," he told Bob Nightengale for the *Sporting News* (October 14, 1996). "That doesn't bother me one bit. I'm not the show. The players are the show. I'll just stay in the background."

Bobby Cox was born Robert Joe Cox on May 21, 1941, in Tulsa, Oklahoma, and raised in Selma, California. A versatile athlete, he played football, basketball, and baseball in school, while always regarding baseball as the sport at which he had the best chance to excel. He graduated from high school in 1959 and studied for a year and a half at Reedley Junior College before deciding to make a career as a baseball player.

Cox spent eight years in the minors before he had his first major-league appearance. For six of those years, from 1960 to 1965, he played in the Dodgers' farm system. He then did brief stints with the Chicago Cubs' and Atlanta Braves' minor-league teams. In November 1967, he was traded to the New York Yankees, and the very next year, he made his major-league debut, as the Yankees' third baseman.

Cox played a little more than 200 games as an infielder for the Yankees, batting .225 overall. In 1970, because of a knee injury, he was sent back to the minors. Cox was prepared to leave baseball for good—"I had too many kids and not enough money," he told Dave Kindred for the *Sporting News* (June 9, 1997)—when the Yankees' general manager, Lee MacPhail, approached him with an offer to manage at the Class A level, and he accepted.

Cox set high goals for himself as a minor-league manager. "I was going to do something no manager had ever done," he explained to Dave Kindred. "All my players would get to the big leagues." As it turned out, only three or four of the 38 players Cox managed made it. Nevertheless, Cox progressed within the Yankee farm system, rising from A to AAA in three years. He had two second-place finishes and two third-place finishes in four years, and one playoff title, in 1976. He has been credited as well with speeding the development of such Yankee players as Mickey Klutz and Ron Guidry.

In 1977, Cox returned to the big leagues, this time as the Yankees' first-base coach. Then, in 1978, the owners of the Atlanta Braves fired their manager, Dave Bristol, for failing to move the team out of last place, and replaced him with Cox. The 36-year-old Cox thus became the youngest manager in Braves history, as well as the youngest manager in the National League at the time.

In the four years that Cox managed the Braves, the club never finished higher than fourth in the National League West, and it amassed a cumulative win–loss record of 266–323. At the end of the 1981 season, the Braves' owner, Ted Turner, fired him. Turner explained that he dismissed Cox, who was in the midst of rebuilding the team with young players, not because he was doing a bad job but because "sometimes in baseball, you have to make a change, just for the sake of making a change," as he told the *Sporting News* (October 24, 1981). "If I hadn't just fired him, Bobby would be the kind of manager I'd hire." Taking advantage of the groundwork that Cox had laid, Joe Torre, who took over as the Braves' manager, led the team to a division championship the next season.

Meanwhile, Cox moved to Toronto, where he began managing the Blue Jays—an expansion team that had finished dead last in their division ever since being granted a franchise, in 1977. Slowly but surely, Cox turned the Blue Jays' fortunes around; their division standing rose to fourth place in 1983, then second in 1984. The very next year, they went 99–62, ending up first in their division and the best in the American League. The prospect of winning a World Series for Canada for the first time seemed close, and Blue Jay fever erupted throughout the nation. Canadians' hopes were cut short when, in the American League Championship Series (ALCS), the Kansas City Royals beat the Blue Jays in a seven-game series, after the Blue Jays had been up three games to one.

The Blue Jays' three-game collapse in the ALCS was followed by an announcement that stunned many Canadians: Cox, who was voted the American League Manager of the Year by the Baseball Writers' Association of America, decided to abandon the Blue Jays and return to the Atlanta Braves as general manager. (A general manager, in contrast to a manager, is primarily responsible for making trades and overseeing the draft.) To some, the decision was bewildering, as the Braves had sunk from their first-place finish in 1982 to a dismal fifth-place in 1985, while the Blue Jays were at the top of their form. In interviews, Cox declared that he took the job to be closer to his wife, Pamela, and their three children, who were then living in Marietta, Georgia, just a 20-minute drive from the Braves' stadium. "I hated to leave . . . ," Cox explained to *Maclean's* (November 4, 1985). "I would have never have left Toronto but to go home. For the first time in my 26-year career, I put my family ahead of baseball."

As general manager of the Braves, Cox again started to rebuild the team with young players. He drafted many of the players who would become the Braves' key players in the 1990s, including Steve Avery, Mark Wohlers, Ryan Klesko, and Chipper Jones. He also traded for John Smoltz and signed Javier Lopez. Other core players, such as Tom Glavine, David Justice, Jeff Blauser, and Mark Lemke, reached the majors from the farm system during Cox's five-year tenure as general manager.

The "awful Atlanta Braves," as they were known, finished last in three of the next four years. In 1987, the only year they didn't finish last, they placed fifth. Midway through the 1990 season (when the Braves were 25–40), Ted Turner apparently decided that enough was enough, and he replaced the team's manager, Russ Nixon, with Cox. The Braves finished in last place that year, with a 65–97 record.

Cox's efforts came to fruition in 1991. In that year, the Braves compiled a record of 99–62, and after coming back from nine and a half games down after the All-Star break, they emerged as the best team in the National League West. Never before had any Atlanta team won any championship, in any sport, and for many Atlanta fans, the Braves' victory was like a Cinderella story come true. After the Braves defeated the Pittsburgh Pirates in the seven-game National League Championship Series (NLCS), expectations started to soar.

In Cox's first World Series, his Braves faced the Minnesota Twins in what is now regarded as one of the most exciting Series ever. Never before had a team that had finished in last place the previous season advanced to the World Series the very next season; this World Series featured *two* such teams. Unfortunately for Cox and his Braves, their Cinderella story ended in the 10th inning of the seventh game, when the Twins scored the only run of the game and won the championship. Overall, it was an extremely close Series in which four games were decided on the last pitch and three games in extra innings. Though the championship ring eluded him, Cox was voted National League Manager of the Year by the Baseball Writers' Association of America.

Since 1991, Cox's Braves have exercised a stranglehold over their division (the National League West until 1994, when the Braves were shuffled into the National League East). They have won their division title in a record-breaking six consecutive seasons, not counting the 1994 season, which was canceled midway because of a players' strike. In regular-season play, the Braves went 98–64 in 1992, 104–58 in 1993, 68–46 in 1994, 90–54 in 1995, 96–66 in 1996, 101–61 in 1997, and 106–56 in 1998. In all of those seasons (except 1994), they have had the best record in the National League, and in three seasons (1992, 1993, and 1997), they had the best record in the major leagues. Their combined regular-season record of 822–570 from 1990 to 1998 (only 65 games of which Cox did not manage) makes them the winningest team of the 1990s.

Despite the Braves' regular-season dominance, they have continued to be disappointing in post-season play. They have lost three times in the NLCS (to the Philadelphia Phillies in 1993, the Florida Marlins in 1997, and the San Diego Padres in 1998), and three times in the World Series (to the Minnesota Twins in 1991, the Toronto Blue Jays in 1992, and the New York Yankees in 1996). Only once, in 1995, have Cox's Braves gone all the way, when they swept the Cincinnati Reds in the NLCS and defeated the Cleveland Indians in six games in the World Series. In each of their post-season losses, they were tantalizingly close to victory: In the 1992 World Series, all four of the Braves' losses were decided by one run, while in the 1996 World Series, the Braves won the first two games in New York before dropping four straight.

Inevitably, the failure of the Braves to convert post-season appearances into championship rings has led to second-guessing as to Cox's management. Some writers describe Cox's baseball philosophy as a "sit-back offensive style that emphasizes the home run rather the run home." In other words, Cox and his team are not known for aggressively stealing bases or putting on the hit-and-run. "I believe he's somewhat conservative because of his pitching," the Colorado Rockies' manager, Don Baylor, told Michael Knisley. "When you have that type of pitching, you can kind of sit back and observe and just watch them play. He relies on his starting pitching, really, to control the game. He doesn't get in the way of trying to create a lot of runs, because he knows his pitching will probably shut most teams down. There's only a few guys he'll hit-and-run with in the lineup."

Cox's players are not among those who criticize his style. He is often called a "player's manager" because of the ease with which he gets along with his team members. "If you can't play for him, you can't play for anyone," Fred McGriff told Bob Nightengale. "He never shows you up. He never rips you in the papers. And he makes sure you play the game the way it's supposed to be played. I'd play for him, any time, anyplace." Ex-Brave Dale Murphy told Michael Knisley, "He'll stick with you, and that helped my career. . . . He's very loyal, and that really helps players."

Cox's ability to work with his players may, in the end, be his most important asset. As Bill James noted in a *New York Times Magazine* (April 13, 1997) article, "There is one indispensable quality of a baseball manager: He must be able to command the respect of his players. This is absolute; everything else is negotiable." In this regard, Cox is superlative. And with a little luck, Cox, who has said he may retire in 2001, may yet win another World Series title and earn his place in baseball's Hall of Fame.

Suggested Reading: *New York Times* C p9 Oct. 30, 1995, with photo, B p15, June 11, 1996; *Sporting News* p10+ Sept. 9, 1991, with photos, p8+ Oct. 30, 1995, with photo, p17 Oct. 14, 1996, with photo, p6 Oct. 28, 1996, with photo, p6 June 9, 1997, with photo; *Sports Illustrated* p34+ May 15, 1995, with photo

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Crow, Sheryl

Feb. 11, 1962– Singer-songwriter. Address: c/o A&M Records Inc., Press Dept., 1416 N. La Brea Ave., Hollywood, CA 90028

Sheryl Crow, one of the leaders of the many female singer-songwriters who have made it big in recent years, first hooked American radio audiences with her breezy 1994 single "All I Wanna Do," which became a number-two hit on the *Billboard* pop charts. Because that song expresses the simple desire to hang out and "have some fun," many critics initially pigeonholed Crow as a good-times folk-

Guzman/A&M Records

Sheryl Crow

rocker. Others lumped her together with several other female singer-songwriters with a folk-rock sensibility—musicians like Lisa Loeb and Sarah McLachlan. However, Crow is in some ways quite different from those artists. Whereas much of their work could be described as "pretty poetry," Crow's music is rooted in the bluesy 1970s rock of the Rolling Stones, Bob Dylan, and Led Zeppelin. "Ms. Crow's success suggests that the agglomeration of '60s and '70s folk, blues, and gospel styles now known as classic rock has far from exhausted itself," Stephen Holden observed in the *New York Times* (March 20, 1995).

Crow's true musical persona comes across more clearly in other well-known singles among her recordings. "Leaving Las Vegas," a cut from her first album, *Tuesday Night Music Club*, describes the ravages of years of seedy living, and laments the "muddy line between / The things you want / And the things you have to do." "Strong Enough," another song from her debut LP, begins "God, I feel like hell tonight . . . ," while a third, "Can't Cry Anymore," conveys a take-charge optimism that comes from the knowledge that things can't get any worse. Like many of her idols, Crow is moved by the struggles of those who "keep on keeping on" in a lonely America of thrift stores, bars, and roadside diners. "I've been living in a sea of anarchy / I've been living on coffee and nicotine," Crow sings in "Every Day Is a Winding Road," from her harder-edged second album, *Sheryl Crow*. "I'm just wondering why I feel so all alone / Why I'm a stranger in my own life." Though her road-weary despair sometimes arises from specific romantic situations, she has shied away from singing confessional love songs.

Crow revealed to Robert Yates for *Q* (December 1996) her songwriting secret: "Hook people in with a sound that feels great. . . . And then hit them." In contrast to the artists of the grunge boom that predated Crow's solo career, she manages to marry a classic pop sound to her often-glum lyrics. The key element is her voice—"a bluesy rasp that suggests someone who has inhaled, imbibed, and soaked up a few of life's hard edges," as Greg Kot described it in the *Chicago Tribune* (August 26, 1997).

Sheryl Suzanne Crow was born in Kennett, Missouri, on February 11, 1962. Her father, Wendell, and her mother, Bernice, were part-time musicians who played swing jazz together in a band; they often performed on weekends in nearby Memphis, Tennessee. After gigs, Crow told Elysa Gardner for *Rolling Stone* (December 15, 1994), "they would come home . . . and jam in the living room until way late. Everybody drank and smoked cigarettes and had a great time." A schoolteacher during the week, Bernice Crow played piano in the band, and made sure that Sheryl, her older sisters, Kathy and Karen, and her younger brother, Steve, all learned to play. "We had four pianos in the house, and we all practiced at once," Crow recalled in a *People* (September 12, 1994) profile by Peter Castro. "Mom stood in the kitchen and monitored us, but I still don't know how she could hear."

Crow has traced her love of words to her father. "My father was really into books and was constantly reading aloud from [Mark Twain's] *Pudd'nhead Wilson* or whatever," she told Elisabeth Shue for *Interview* (May 1997). She may also have inherited from him her empathy for people living hard-luck lives. Wendell Crow was the town lawyer in Kennett (population 10,000). He dealt with numerous aspects of law, and sometimes with the otherwise secret dramas of a small southern community. When Sheryl was in fourth grade, he argued a case against the Ku Klux Klan. "I can remember coming home and there'd be people in the backyard," Crow told Diane Cardwell for *Details* (January 1995). "One night, there was a guy in the garage with a gun. Eventually, I had to be escorted to school by policemen. I remember coming downstairs at 3:30 a.m. and my dad was sitting up with a shotgun." Crow said the trial provided her with a glimpse of "the survivalistic, violent side of people, and the very passionate, political side of people."

Wendell Crow played trumpet in the band. After the death of one of its members, the band broke up. "It really changed things, especially for my father," Crow told Gardner. "Music was a really big outlet for him. He quit pursuing his dream." Crow has said that, like her father, she is "intense," and for that reason, this turn of events in his life as a musician has always struck her as poignant. Eventually, her father virtually gave up playing altogether. On one of the rare occasions in which he came out of his musical retirement, he played trumpet, at Crow's request, for her recording of "We Do What We Can" for her first album.

Sheryl began taking piano lessons when she was five or six years old, and by the age of 10, she was playing contemporary pop songs by ear. "My parents were the kind that showed you off and made you play in front of their friends," she told Elisabeth Shue. "I hated performing from a very early age, and I never loved it."

Nevertheless, she excelled at it. At Kennett High School, Crow was a keyboardist for several different bands, a cheerleader, a baton twirler, and a hurdler on the track team. "She wasn't shy about getting out and doing something, even if it meant that she had to be out by herself doing it," her sister Kathy told Fred Schruers for *Rolling Stone* (November 14, 1996). In high school, Sheryl had a specific vision of success as a musician: "All I wanted to do was be like the people in those black-and-white photos I saw in *Rolling Stone* when I was a kid," she told Shue. "People like [Eric] Clapton and Bob Dylan and Mick Jagger." When she was 18, she sang lead vocals for the first time.

Crow attended the University of Missouri, where she continued to play in various bands, notably a Led Zeppelin–influenced outfit named Cashmere. She graduated in 1984 with a bachelor's degree in piano performance. Engaged to a former bandmate and unsure about her choice of career, Crow moved to St. Louis, where she taught music at an elementary school and also played and sang in a band. Around this time, she started "getting more serious about writing my own material and discovering my own voice," she told Shue. She landed a small job singing in a regional McDonald's commercial, and the ad wound up on national television. "I made $42,000 for an hour's work, having made $17,000 a year as a teacher," she said to Shue. "I thought, God, if I can do this in St. Louis, I should try doing it in L.A."

Days later, she was on her way to Los Angeles—driving, like a character in a Sheryl Crow song, "in a beat-up old convertible." In the end, she went not because of the prospect of striking it rich, but because her fiancé, a devout Christian, did not want her to sing in rock bands, and when he had demanded, in effect, that she choose between marriage and music, she had chosen the latter.

Crow's first efforts at getting a recording contract were frustrating. "I had these tapes of me singing, and I took them to every studio in L.A., which is exactly the wrong thing to do," she told Shue. "My first experience with record labels was playing songs on piano by myself. . . . This was the mid-'80s, and pop was happening for women—Madonna, Cyndi Lauper, and Lisa Lisa and Cult Jam. And here I was sitting at a piano playing songs I'd written and no one could figure out where to fit me in."

During her years in L.A., Crow held many jobs. Some, such as singing jingles for commercials, were related somewhat to her musical career; others, like waitressing, were not. Within a year of her arrival, she landed a huge gig, as a backup singer for Michael Jackson. For 18 months in 1987 and 1988, she traveled with him to support his album *Bad*, and she stepped forward during the shows to join him in the duet "I Just Can't Stop Loving You." Tabloid newspapers alleged a romantic connection between Jackson and Crow; to her, this was a ludicrous idea, considering how little interaction she had with the "king of pop." "For all the time I saw him, I could've been on tour with Tom Jones," she remarked to Castro.

Following her work with Jackson, she performed live with other artists, including George Harrison, Joe Cocker, Stevie Wonder, Rod Stewart, and Don Henley. Crow also began a successful run as a studio backup singer. She contributed to albums by such artists as Jimmy Buffett (*Off to See the Lizard* [1989]), Henley (*End of the Innocence* [1989]), Nancy Wilson (*Lady with a Song* [1990]), and Kenny Loggins (*Leap of Faith* [1991]). She also sold some of her original songs to other artists, notably Eric Clapton and Wynonna Judd. Henley assured her that she was good enough to record her songs herself.

While the tour with Jackson had benefited Crow by giving her a foothold in the Los Angeles community of big-name recording artists, it had also left her worn out, and an experience involving sexual harassment had left her embittered toward the music industry. Exhausted and downhearted, she sank into a depression that lasted for about two years. Often, she stayed in bed for days on end. "Eventually, my mom threatened to come out to L.A., and I thought, 'Well, I can't have that,'" Crow told Shue. "So I started going to therapy. I can't recommend highly enough that people find out who they are so they can really experience their lives." Crow has said that prescription antidepressants and regular sessions with her psychiatrist helped her emerge from her depression.

At some point in the early 1990s, Crow gave a demo tape of her singing to the producer Hugh Padgham, a favorite of Sting and Phil Collins, and he helped her to secure a contract with A&M Records. With Padgham serving as producer, Crow made a batch of recordings for what was to be her first album. However, they never saw the light of day, because she didn't like the finished product. "The tracks were really mature and polished, and that's not the way I wanted to go," she told Edna Gunderson for *USA Today* (October 20, 1994). "I knew I didn't want a perfect, beautiful record." She persuaded A&M to let her then-boyfriend, Kevin Gilbert, try to remix the material, but the remix didn't pan out, either. Nevertheless, Gilbert played the tapes for the producer Bill Bottrell, and Bottrell agreed that they showed promise.

Bottrell owned a recording studio called Toad Hall, and on Tuesday evenings in the summer of 1992, a group of veteran L.A. musicians began meeting there to jam, hang out, drink, and write songs. United by their disgust with what they saw as L.A.'s relentless commercialism, they wanted to rediscover the joy of creating music. The musician and songwriter David Baerwald has wistfully described the sessions as "a buzzing hornet's nest of wild ego and—just fun energy." For the first two sessions, the Tuesday Night Music Club (TNMC) was a boys' club whose core members were Gilbert, Baerwald, David Ricketts, Dan Schwartz, and Brian McCloud. Crow was invited to participate in the third session, to offset "the increasingly macho atmosphere that was developing in the room" with "some female energy . . . that wasn't so blockheaded," as Baerwald explained to Schruers.

The night Crow arrived, Baerwald was playing with some lyrics inspired by the title of the novel *Leaving Las Vegas*, which was written by his friend John O'Brien and was made into a film in 1995. Crow and the other musicians helped Baerwald develop his idea into a song, also titled "Leaving Las Vegas," and they recorded it that night, with Crow doing the lead vocals. After three more sessions, Crow and the others had written or recorded what became the bulk of her first album. Working together, Bottrell and Crow finished the album, and in August 1993, *Tuesday Night Music Club* was released. Crow and the appropriate TNMC members were credited as co-writers on each track. Thus, "Can't Cry Anymore" is listed as a Bottrell/Crow tune, while there are no less than seven names attached to "Solidify."

The collaboration proved to be a more fragile arrangement than it had seemed, and before long, the "wild egos" of some of the musicians destroyed the friendly spirit of the TNMC. The trouble started when Crow hit the road, touring with a different band; as an unknown artist promoting a first album without a successful single, she couldn't afford to pay the TNMC's accomplished professionals. Some of them felt slighted anyway. Their feelings apparently took a turn for the worse when she performed "Leaving Las Vegas" on the *Late Show with David Letterman*, in March 1994, and answered "yes" when Letterman asked her whether the song was autobiographical. Although she then tried to correct herself, by calling the song "metaphorical," her response infuriated Gilbert, who ended their relationship immediately. Weeks later, the ever-troubled O'Brien committed suicide. In an article for *L.A. Weekly*, Baerwald made the less-than-subtle accusation that Crow's success had contributed to O'Brien's death (a charge that O'Brien's father completely rejected in an interview with Schruers). "That [article] absolutely destroyed me," Crow told Schruers.

The backbiting remained largely behind the scenes as Crow's career boomed. After a slow start, sales of *Tuesday Night Music Club* steadily increased, and they eventually topped eight million copies. Meanwhile, "Leaving Las Vegas" steadily gained acceptance on both college and mainstream radio. In the summer of 1994, "All I Wanna Do" took off, and in March 1995, a half-year before Crow completed her nonstop promotional tour for *Tuesday Night Music Club*, the song won Crow Grammys for record of the year and best female pop vocalist. She also won the Grammy for best new artist.

Because of its mainstream, soft-rock sound, "All I Wanna Do" got a great deal of airplay in many radio markets, and Crow came to be seen as a poster child for the middle-of-the-road music channel VH-1. "Oh, I am so sick of that song, as is the rest of the whole wide world," she said to Cardwell in early 1995. Meanwhile, in her concerts, Crow began to reveal more and more of her hard-rocking tendencies, by inserting noisy guitar riffs wherever she could. Audiences responded favorably.

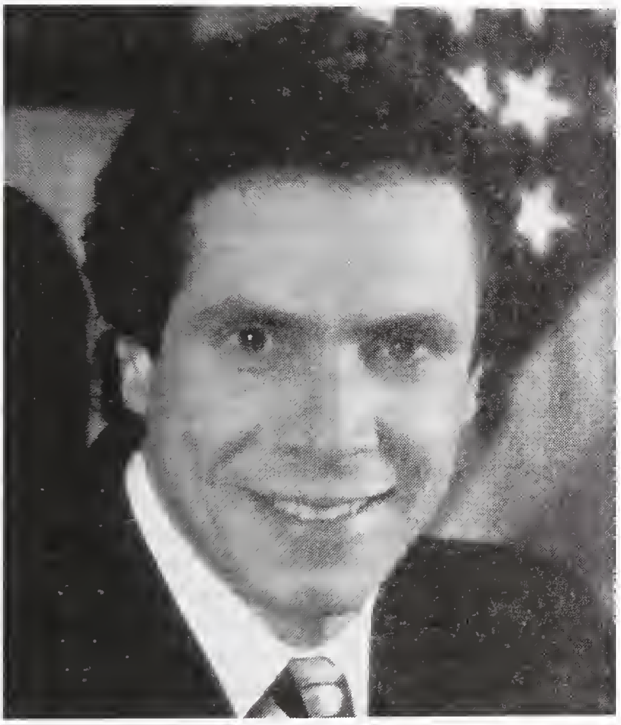
After a frustrating attempt to work again with Bottrell at the Toad Hall studio, Crow went to New Orleans to record and produce her second album. This time around, Crow called on fewer collaborators; half the album's songs were written by Crow alone or co-written by Crow and Jeff Trott. The result, *Sheryl Crow* (1996), convinced many listeners that she would survive, and flourish, on her own, and it won a Grammy for best rock album of 1996. "The songs chug along, often kick-started by slinky wah-wah guitars, scrappy, bump-in-the-night percussion, and pedal steel guitars that sound even more lonesome than they do in country music," David Browne wrote in *Entertainment Weekly* (September 27, 1996). "If there's such a thing as a professional lo-fi album, *Sheryl Crow* is it." With the release of her second album, Crow also revamped her image, trading the jean-jacketed, western look she promoted on her first album for ensembles of leather, snakeskin, and fishnet.

In October 1998, Crow released *The Globe Sessions*. While reviewers have not raved about the album, few have declared it a lemon. Jesse Berrett offered one of the less enthusiastic assessments. "A few bright spots remain. . . . But mostly, our heroine's going through the motions," he wrote for *Spin* (November 1998). By contrast, in the pages of *Rolling Stone* (October 15, 1998)—a publication more sympathetic to Crow's reverence for classic rock—James Hunter awarded *The Globe Sessions* four stars out of five (signifying an "excellent" but not "classic" recording). Yet other than the rating, Hunter's apparently favorable review was nonjudgmental, as were Ken Tucker's *Entertainment Weekly* (October 9, 1998) review, in which he gave the effort a grade of A-minus, and Chuck Eddy's *Village Voice* (October 13, 1998) review. Hunter, Tucker, and Eddy avoided the question of whether *The Globe Sessions* is a "good" album; instead, they described the directions in which Crow is taking her music. The implication is clear: Crow has truly arrived as an artist, and now the pressure is on. Even though she has released just three albums, many critics esteem her as an accomplished rock veteran. Hunter, Tucker, and Eddy seemed to agree that, as expected, *The Globe Sessions* is a "good" album (in Tucker's words, a collection of "crafted keepers"), but not the masterpiece they feel Crow is capable of delivering.

Crow has shared the stage with many of her idols, from Eric Clapton to Bob Dylan to the Rolling Stones. She has also played for U.S. troops stationed in Bosnia, and she performed in Washington, D.C., at the Arkansas Ball, on the night of President Bill Clinton's second inauguration. She was a headliner at the 1997 Lilith Fair, and she plays at various benefit concerts.

Selected Recordings: *Tuesday Night Music Club*, 1993; *Sheryl Crow*, 1996; *The Globe Sessions*, 1998

Suggested Reading: *Details* p116+ Jan. 1995, with photo; *Interview* p99+ May 1997, with photo; *People* p59+ Sept. 12, 1994, with photos; *Q* p38+ Dec. 1996, with photos; *Rolling Stone* p71+ Dec. 15, 1994, with photos, p66+ Nov. 14, 1996, with photos; *USA Today* D p4 Oct. 20, 1994, with photo



Courtesy of HUD

Cuomo, Andrew M.

Dec. 6, 1957– U.S. Secretary of Housing and Urban Development. Address: c/o U.S. Dept. of Housing and Urban Development, 451 7th St. S.W., Washington, DC 20410

One of the brightest stars in the administration of President Bill Clinton, as well as in the Democratic Party, is Andrew M. Cuomo, the secretary of the U.S. Department of Housing and Urban Development (HUD). Cuomo is eminently qualified to run HUD, which helps provide housing for millions of low-income Americans. He spent over five years running a non-profit company that builds housing for the homeless in New York State. In 1993, Cuomo was named an assistant secretary at HUD, and in January 1997, he was unanimously confirmed by the U.S. Senate to replace the previous HUD secretary, Henry G. Cisneros. Cuomo is a close friend of Vice President Al Gore's, and he has often been mentioned as a possible running mate for Gore in the 2000 presidential campaign.

Cuomo and his wife, Kerry Kennedy Cuomo, a daughter of the late senator Robert F. Kennedy, stand out in Washington, a town full of famous people, as a particularly attractive "power couple." Cuomo is known for his astute political instincts and captivating speaking style, talents that are also associated with his father, Mario M. Cuomo, a former governor of New York. Andrew Cuomo cut his political teeth while working on his father's political races; at the age of 24, he ran the elder Cuomo's successful gubernatorial campaign. A top adviser during his father's first administration, Cuomo eventually left state government to work as a lawyer. In 1986, he founded Housing Enterprise for the Less Privileged (HELP), which has since become the nation's largest provider of transitional housing for the homeless. Cuomo championed the HELP concept of building on-site social-service centers at housing complexes, to help homeless people get their lives together and become permanently self-supporting.

Cuomo's vigorous lobbying for HELP projects prompted some disgruntled local leaders who didn't want homeless people living in their neighborhoods to brand him as arrogant and politically ambitious to a fault. That criticism has followed him, to some extent, to Washington, and its perpetuation strikes Cuomo as patently unfair. "This is a political business and a political town," he said to Lizette Alvarez for the *New York Times* (January 4, 1998). "If I weren't doing the politics, I wouldn't be doing my job. I'm not here to practice medicine."

Few people doubt Cuomo's commitment to shaking things up at HUD. In his first 18 months as secretary, he won high marks from lawmakers and leaders of advocacy groups alike for his determined efforts to cut waste and institute reforms at HUD while increasing services to the public. "I am very impressed with the intensity and diligence with which the secretary is pressing for reform within the department," U.S. congressman Jerry Lewis, a California Republican who is chairman of the housing panel of the House Appropriations Committee, remarked to Alvarez. "He takes the job very seriously."

The second of the five children of Mario and Matilda Cuomo, Andrew Mark Cuomo was born on December 6, 1957. He grew up in Queens, New York City, with his older sister, Margaret, and his younger siblings, Maria, Madeline, and Christopher. His father, a lawyer as well as a politician, often worked long hours, and as the eldest son, Andrew took on many of the responsibilities of the household. "He was very protective of his sisters," Matilda Cuomo told Jeanie Kasindorf for *New York* (March 21, 1988). "When the girls would go out—even Margaret, who is two years older—he was always there to meet their dates and see what they were like."

Cuomo remembers his young self as anything but self-indulgent. "I worked a lot," he said to Kasindorf. "I did just about everything. I worked in the library. I worked with kids with reading disabilities. I cut lawns. I was a security guard. I worked in gas stations. I towed trucks for Triple-A. Then I started buying cars and fixing them up and selling them."

In 1974, Cuomo got his first taste of politics, during his father's unsuccessful bid for lieutenant governor of New York. His job, his father joked to Adam Nagourney for the *New York Times* (December 21, 1996), was "putting up posters for me and tearing the other guy's down." In 1977, the elder Cuomo ran for mayor of New York City, and Andrew was in charge of his father's drive in the Bronx, where he was a student at Fordham University. "This was a campaign where you learned how not to run a campaign," Andrew Cuomo told Kasindorf. "See how many times you can get knocked down in a single fight." In the end, Mario Cuomo lost the mayoralty to Edward I. Koch. The following year, Andrew ran his father's second—and this time victorious—campaign, for lieutenant governor.

After earning a B.A. degree from Fordham, in 1979, Cuomo enrolled at Albany Law School, in Albany, New York, from which he received a J.D. degree in 1982. His time in Albany coincided with his father's term as lieutenant governor, and the elder Cuomo often stayed at his son's apartment while working in the state capital. When Mario decided to run for governor in 1982, he asked Andrew, then 24 years old, to manage the race. "At first, I didn't think I should run the campaign," Andrew told Kasindorf. "You are in a fledgling campaign that nobody believes has a shot to win. You need credibility. The last thing you need is, 'Oh, my *son* is going to run the campaign.' Don't make us laugh! We were looking for a name. But we didn't find one."

By all accounts, Andrew proved to be a very effective campaign manager. The toughest part of the race was capturing the Democratic nomination; Cuomo squared off against the heavy favorite, Ed Koch, whose campaign was run by the veteran political adviser David Garth. Taking advantage of several missteps by Koch, Mario Cuomo ran a nearly flawless race, and he won. He went on to defeat the Republican candidate, Lewis E. Lehrman, in the general election.

Andrew Cuomo then became the head of the transition team that screened candidates for key appointments in the state government. After his father's inauguration, Andrew became the governor's special assistant, at a salary of $1 a year. His closeness to his father soon established him as one of the most influential men in the state. "There is always the inevitable jockeying among the governor's aides," Tim Russert of NBC News, a former press secretary to Mario Cuomo, told Elizabeth Kolbert for the *New York Times* (June 8, 1990). "But everyone understood that Andrew was first." After two years in Albany, Andrew decided it was time to strike out on his own. He became an assistant district attorney in Manhattan in 1984, and then, a year later, he became a partner in the New York City law firm of Blutrich, Falcone and Miller.

While Cuomo worked there, some politicians and others in the state accused him of using his connection to the governor to win clients for the firm. He also became a target for several lawsuits stemming from disputed banking and real-estate deals. Cuomo flatly denied the allegations of favoritism, which he contended were manufactured, as were the lawsuits, for the sole purpose of embarrassing him and the governor. He continued to speak to his father regularly and had a major impact on the workings of state government. "Andrew is the conciliator," John Marino, an executive of the New York State Democratic Party, told Jeanie Kasindorf in 1988. "If you have a disagreement, you don't try to fight it out with the governor, because he's going to win. You turn to Andrew. Not so much because he's his son. Because he's someone who's been with the candidate a long time."

In 1986, Cuomo's career took an unexpected turn. Increasingly concerned about the homeless population in New York, he founded HELP to try to make a dent in the problem. It was Cuomo's contention that in addition to requiring a roof over their heads, many homeless people need job training as well as assistance in overcoming drug and alcohol problems and in learning how to take better care of their children. Using government funds, HELP built its first 200-unit project in 1987, in Brooklyn, New York City. The project included on-site social services; people who signed up to live in the facility had to agree to participate in the job-training or drug-treatment programs, as needed. They also had to agree to obey a five-page set of rules, including adhering to a nightly curfew and making sure their children attended school. By all accounts, the HELP facility was a big success—about 90 percent of the people who stayed there, from anywhere from two to eight months, went on to find permanent housing. The cost of the assistance they had received from the government turned out to be much less than if they had been housed in welfare hotels.

At first, Cuomo worked at HELP pro bono during his spare time. But in the wake of the successful Brooklyn project, Cuomo decided in 1988 to leave his lucrative law practice and devote himself full-time to the non-profit company. "You don't change the world, but it's a good thing; it feels right," he explained to Frank Lynn for the *New York Times* (October 18, 1988). For the next five years, Cuomo worked diligently—and earned far less than he had at the law firm—to expand HELP's services throughout New York State. It wasn't always easy, because neighborhood groups, backed by local politicians, often resisted the construction of new HELP facilities in their areas. But Cuomo persevered, "with the same tenacity and energy that he once devoted to his father's campaigns," as Elizabeth Kolbert noted. By the mid-1990s, HELP had become the nation's largest developer and operator of housing for the homeless.

Meanwhile, in 1991, Mayor David N. Dinkins of New York had named Cuomo to lead the city's commission on the homeless. The following year, the commission issued a report that advocated replacing homeless shelters with smaller, transitional facilities offering on-site support services, along the lines of the HELP program. "Cuomo recommended that New York develop a 'continuum of care' that would allow the homeless to progress gradually toward self-sufficiency," Kevin Sack reported in the *New York Times Magazine* (March 27, 1994). The report was endorsed by Dinkins, and its conclusions received national attention.

As Cuomo's reputation grew, so did the speculation in political circles that he was planning to follow his father's example and try his hand at elective office. Most pundits assumed that he would mount a campaign for the U.S. Senate. But then, in early 1993, President Bill Clinton appointed Cuomo the assistant secretary of Housing and Urban Development for community planning and development.

Cuomo soon made an impact in Washington. For example, he persuaded his boss, HUD secretary Henry Cisneros, to apply the "continuum of care" strategy—offering a battery of social services as well as temporary housing to the nation's homeless—to get them back on their feet. He was also instrumental in the establishment of 72 "empowerment zones" around the country, which were intended to foster the revitalization of targeted communities through housing and community-development programs.

Cuomo "has really emerged as a very capable manager and a person who can be counted on" to handle HUD's most prominent issues, Cisneros told Kevin Sack in 1994. But, he added, "Andrew sometimes works so hard to get things done that he ruffles feathers in the process." In 1996, Cisneros resigned as HUD secretary, in the wake of a scandal involving a former lover of his, and Clinton nominated Cuomo to replace him. In January 1997, Cuomo's appointment was confirmed by the Senate by a 99–0 vote.

Cuomo took over a department that many observers considered to be bloated and inefficient, despite Cisneros's efforts to turn things around. In his characteristically forthright manner, Cuomo offered his own assessment of HUD's woes during an interview with Lizette Alvarez. "What is HUD?" he asked rhetorically. "It is scandal. It is inefficient. It is wasteful. It is the constructor of public housing institutions. It is the destroyer of neighborhoods. It is the place where good taxpayers have their dollars ripped off. I'm going to change everything you believe about HUD. But first of all, I'm going to acknowledge all of this. Acknowledge it, then resolve it."

In his first 18 months as HUD's leader, Cuomo stacked up an impressive list of reforms in an effort to improve the troubled agency. He initiated crackdowns on landlords who cheat poor tenants and maintain substandard housing, stepped up efforts to stop housing discrimination, shepherded important housing legislation through Congress that rescued the Section 8 rental-subsidy program from financial collapse, trimmed HUD's staff while revamping operations to cut back on waste, and brought new state-of-the-art technology to an agency that had been lagging behind in the use of computers. "He's taking the leadership role seriously, and he seems to know what needs to be done," Maryann Gleason, the executive director of the National Coalition for the Homeless, told Michael Janofsky for the *New York Times* (April 13, 1997). "He definitely understands what the issues are."

Andrew Cuomo and his wife, Kerry Kennedy Cuomo, the executive director of the Robert F. Kennedy Memorial Center for Human Rights, were married on June 9, 1990. Their marriage, which joined two of America's most famous political families, made headlines across the country. The Cuomos are the parents of three children. Their twin daughters, Cara Ethel and Mariah Matilda, were born on January 11, 1995, and a third daughter, Michaela Andrea, was born on August 26, 1997.

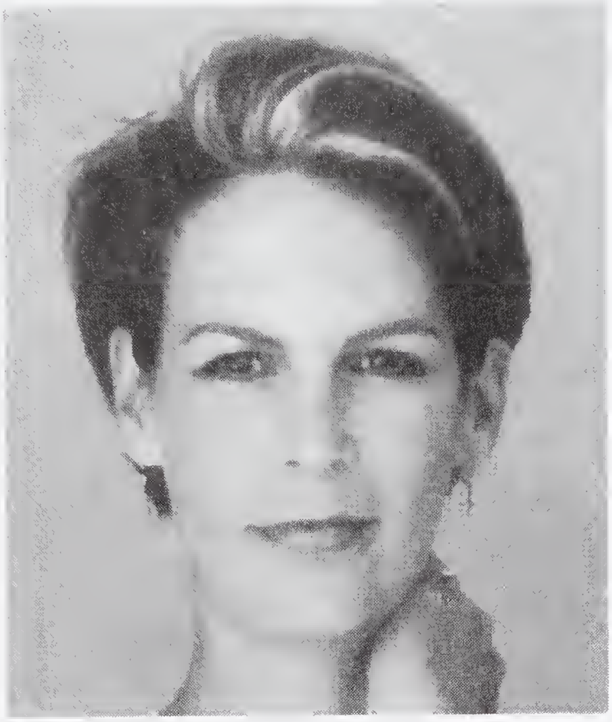
Cuomo's high profile in Washington has stirred many a political pundit to speculate about his future. Does he plan to run for elective office, either from New York State or on the national level? "I'm going to be here [at HUD] for the year 2000, unless I get fired before," he remarked to Lizette Alvarez. "And then I want to help the vice president become President Gore, any way I can help. Then, who knows?"

Suggested Reading: *New York* p37+ Mar. 21, 1988, with photos; *New York Times* B p1+ June 8, 1990, with photo, A p20 Dec. 21, 1996, with photo, I p28 Apr. 13, 1997, with photo, I p1+ Jan. 4, 1998, with photos; *New York Times Magazine* p40+ Mar. 27, 1994, with photos; *Who's Who in America, 1998*

Curtis, Jamie Lee

Nov. 22, 1958– Film actress. Address: c/o PMK, 955 S. Carrillo Dr., #200, Los Angeles, CA 90048

"I've tried not to believe that success was the determiner of who I was," the actress Jamie Lee Curtis told Tom Seligson for *Parade* (October 29, 1989). "I've tried to believe that it was the work itself and, even more important, how I interacted with the people around me. I've learned to define myself not as an actress, but as a person. I'm a housewife, a mother, a friend, a daughter, *and* an actress. I have a lot of different roles, and I think I play all of them fairly well."



Courtesy of PMK

Jamie Lee Curtis

As a daughter of one of Hollywood's most famous couples, Tony Curtis and Janet Leigh, Jamie Lee Curtis spent the early part of her career struggling to emerge from the shadow of her parents. Then, after finding success as an actress, she fought against being typecast, first as "the Queen of Screams"—in the late 1970s and early 1980s, she appeared in several slasher films, including the seminal low-budget horror classic *Halloween*—and later as "the Body," because several of her films required her to do nude scenes. She has since transcended those labels. In *True Lies* (1994), for example, she played a frumpy housewife who transforms herself into a sexy action heroine when the situation demands it. That role also gave Curtis the opportunity to display her comedic talents, as she had previously in such films as *Trading Places* (1983) and *A Fish Called Wanda* (1988). While Curtis has had a highly successful film career over the past two decades, she ranks other achievements more highly—namely, being happily married for more than 10 years to Christopher Guest, and being a mother to their two adopted children.

Jamie Lee Curtis was born on November 22, 1958, in Los Angeles, California, the younger of the two daughters of Tony Curtis and Janet Leigh. Curtis's parents were one of the most famous Hollywood couples of the 1950s and early 1960s, and Curtis began appearing in studio publicity shots of her family when she was still in diapers. Then, in 1962, when she was three and her sister, Kelly, was six, their parents split up, only days after an Associated Press story was published describing their secrets for a successful marriage. Both soon remarried, Leigh to Bob Brandt, a stockbroker, and Curtis to Christine Kaufmann, a young Australian actress. (He later married Leslie Allen, a model.) From the time her parents divorced until Curtis became an adult, her father played a very minor role in her life. "My father was sort of a stranger, then a real stranger, then an enemy," Curtis told Neal Karlen for *Rolling Stone* (July 18, 1985). "Now he's a friend. My stepfather, who raised me since I was a little girl, is Daddy, the one I go to with dad problems. He has always been around and supportive—a complete papa."

With Brandt, Leigh and the two girls settled in a house on three acres of land in Benedict Canyon, near Beverly Hills, California. Leigh strove to give her daughters a normal upbringing despite their innate fame as the children of movie stars. Curtis has recalled selling lemonade outside their home on Saturdays, putting on shows in the basement with her sister, being a cheerleader in high school, and her mother's regular attendance at school functions. But despite such "normal" activities, young Jamie often felt like an outsider among other children. "I've always said that I have the longest middle name," Curtis told Gary Kinder for *Esquire* (July 1985). "'There goes Jamie Janet-Leigh-and-Tony-Curtis's-Daughter Curtis.' I always wanted to lie and say my name was Betty, Betty Grimble. I wanted to be a typical little girl from Smalltown, U.S.A." She added, "Although my mother kept trying to pretend we had a normal life, we didn't have a normal life. Yes, the circumstances were normal. We lived in a normal house, we didn't live in a mansion. But I just wanted to be very, very normal."

Curtis attended two high schools in Los Angeles, one of which was the ritzy Beverly Hills High. Then, in 1975, while performing on Broadway, Janet Leigh took up residence in New York City. To be closer to her mother, Curtis spent her senior year of high school at Choate, an exclusive prep school in Connecticut. Accustomed to the tastes of teenagers in southern California, Curtis stood out more than ever at Choate, but she desperately wanted to fit in, so she forced herself to adopt her classmates' styles and interests. "If another girl was wearing her hair up in a ponytail, the next day I'd do that," Curtis told Karlen. "I said I liked whatever kind of music they liked. It was a nightmare. I've never been so depressed." Curtis knew she was interested in acting, but the theater scene at Choate was cliquish, and as a newcomer, Curtis succeeded only in getting a small part in the musical *Oklahoma!*

Encouraged by her mother, after high school Curtis entered the University of the Pacific in Stockton, California, Leigh's alma mater. She took drama classes for several months, and then returned to Hollywood for the Christmas holidays. A friend of hers who was trying to start up a business as a talent agent arranged for Curtis to audition for the title role of a new television show based on the Nancy Drew book series. Casting directors at Universal Studios, which was producing the program, didn't think Curtis was suitable to play Nancy

Drew, but they were nonetheless impressed by her audition, and about a month later, they signed her to a contract. Curtis got paid $235 a week and played bit roles in several television shows, among them *Quincy*, in which she made her debut with a two-line part. Later, she was cast as a regular on *Operation Petticoat*, which was based on a 1959 film in which her father starred. An early disappointment came when, after one season, Universal fired more than half the cast members, including Curtis.

When Curtis decided to make a go at an acting career, she felt she needed to become successful right away. "Had to," she told Gary Kinder. "Because there was this, again, this real need for my own something, so violent . . . so strong a feeling that I needed my own thing. I was very ambitious when I first started." Curtis's first big success came in one of the biggest sleepers of recent times: *Halloween*, a low-budget slasher film originally titled *The Babysitter Killer*. The film was made for just $300,000, a tiny sum by Hollywood standards. Curtis auditioned six times for the then 30-year-old director John Carpenter before she won the lead role, that of Laurie Strode, the only babysitter left alive at the end of the movie. The film differed from other horror flicks in that it developed its characters. Strode is a smart, tomboyish teenager whose virginity sets her apart from her peers. Curtis was proud of her portrayal of the character, whom she considered to be very different from herself. *Halloween*, released in 1978, went on to gross over $100 million at the box office, and it has since become a classic and much-imitated horror film.

Curtis earned only $8,000 for her work on *Halloween*, but the film gave her career a major boost. Perhaps even more important, Curtis regarded her big-screen debut as a significant personal accomplishment. She told Neal Karlen, "I remember the discussion of whether my *Halloween* credit should say *starring* or *introducing* Jamie Lee Curtis. My dream was to have *introducing*,"—and she got it. She continued, "I was finally able to say, 'That's mine. I did that. That's all me.' *Halloween* was my deb party. It was a pretty weird party, but it was my coming-out. My emotional coming-out."

Curtis was subsequently deluged with offers to appear in other horror flicks, and over the next three years, she starred in four more movies in that genre: *The Fog* (1980), *Prom Night* (1980), *Terror Train* (1980), and *Halloween II* (1981). Many journalists found Curtis's reputation as "the Queen of Screams" fitting for a young actress whose mother is perhaps best remembered as the shower-scene victim in Alfred Hitchcock's thriller *Psycho* (1960) and whose father portrayed the title role in *The Boston Strangler* (1968). Curtis, however, wanted to move on to other types of roles. She did so in 1981, when she landed the part of Dorothy Stratten, a *Playboy* model who was slain by her manager-boyfriend, in the television movie *Death of a Centerfold*. "I went to Horror College, and now I've graduated," Curtis told *Newsday* (November 1, 1981). She added, "I did horror movies because they were the jobs I was offered. I hate horror films. I can't sit and watch them and I can't understand why anyone else would want to. But it was do them or do nothing. How many actresses at 18, 19, 20 get the active role in a film? I auditioned for lots of other kinds of parts and didn't get any. But now . . . this kid ain't gonna scream no mo'."

With *Death of a Centerfold* and *Love Letters* (1983), a drama in which she played a young woman in love with a married man, Curtis began to overcome her Scream Queen image. Still, many in Hollywood were surprised when Curtis was cast as a street-smart "hooker with a heart of gold" in the film *Trading Places* (1983). The film's director, John Landis, selected her for the role after she gave what he has described as one of the best auditions he had ever seen. The film, which also starred Dan Aykroyd and Eddie Murphy, was a full-fledged comedy, and Curtis proved she could be funny. She also avoided turning her role into a stereotype, and instead created a sympathetic and three-dimensional character. Curtis won a British Academy Award for best supporting actress for her performance, which many consider to have been her "real" breakthrough.

While Curtis won respect for her acting in *Trading Places*, a lot of notice also went to a very short scene in which she appeared topless. "My breasts are beautiful, and I gotta tell you, they've gotten a lot of attention for what is relatively short screen time," Curtis told Clifford Terry for the *Chicago Tribune* (March 18, 1990). "I make no excuses and have no regrets for my past work in films. I'm very proud of the work I did in *Trading Places*. And if my breasts have become the topic of dinner conversation at frat houses, God bless 'em." Following *Love Letters*, in which she also appeared nude, and *Trading Places*, Curtis began getting a lot of offers to play prostitutes, strippers, and other roles that called for nudity. But after being pigeonholed as a horror heroine, she knew she did not want to be limited to roles in which her body was featured as much as her acting was. Curtis initially thought she was avoiding the sexpot stereotype when she agreed to appear in *Grandview, U.S.A.* (1984) as a woman who fights back against her town's politicians when they attempt to close the demolition derby racetrack that she runs. "In *Grandview*, I purposely looked terrible," Curtis told Julie Salamon for the *Wall Street Journal* (October 23, 1984). "I wore jeans and flannel shirts and I was strong. Then they made me take off my shirt. It was so unnecessary in that movie it was scary." From that point on, Curtis agreed to appear unclothed in films only when she felt a scene truly required nudity.

By 1985, Curtis was on the cusp of becoming a superstar. "Having potential is the biggest pressure in the world," she told Salamon. "Before, I had nothing to lose. There were no opinions yet except negatives: my parents, my connections, the horror films. Now I'm told I have the potential to succeed.

That's also the potential to fail." That year, Curtis appeared opposite John Travolta in *Perfect*, her first leading role in a film billed as a potential blockbuster. It may also be the last film she made that banked heavily on her looks. Curtis played an ex-Olympic swimmer turned aerobics instructor at an exclusive Los Angeles gym that doubles as a hangout for singles, and in long aerobics sequences that resembled rock videos, she was clad in a leotard.

Perfect did not live up to expectations, and several years passed before Curtis appeared in a hit movie. In the quirky screwball comedy *A Fish Called Wanda* (1988), which also starred John Cleese and Michael Palin, of the British comedy troupe Monty Python, and the American actor Kevin Kline, Curtis came across as both sexy and funny. As in *Trading Places*, this proved to be a winning combination for Curtis, and the film and her performance were very well received. Curtis and other members of the cast of *A Fish Called Wanda* later reunited to make the comedy *Fierce Creatures* (1997).

Meanwhile, in 1984, Curtis had married the writer-actor-director Christopher Guest, whom she had met after seeing a photo of him in *Rolling Stone*; he was starring in the then-new film *This Is Spinal Tap*, a mock documentary about a British rock band. In the photo spread, "he was wearing a plaid shirt, he had a smirk on his face, and I thought he was just the most beautiful man," Curtis told Tom Seligson for *Parade*. Curtis is herself given to smirking, and she has said that simply by looking at the photo, she saw in Guest a kindred spirit. "I called up his agent and sort of fumbled for words, trying to find out if he was single and would he want to go out with me. I had never ever done this before. Anyway, he never called. But about two months later, I was having dinner in a restaurant, and he was there. We looked at each other, and he sort of signaled that he'd gotten my message by waving at me. He called me the next day. That was June 28. We went out on July 2 and were married December 18." Two years later, Curtis and Guest adopted their first child, Annie. They found her birth mother through an adoption lawyer, and met Annie about 12 hours after her birth. Being a mother has been extremely fulfilling for Curtis. "You know those markers, the ones you use to highlight sentences?" Curtis told Janet Cawley for *Biography* (August 1998). "Well, Annie's my highlighter. She emphasizes the best in me. It just stands out when I'm with her." In 1996, Curtis and Guest adopted their second child, Tom, shortly after his birth.

In 1989, spurred by the desire to maintain a more regular schedule that would allow her to both work and spend time with her family, Curtis took a lead role in a new television sitcom entitled *Anything But Love*, in which she co-starred with the comedian Richard Lewis. Curtis and Lewis played magazine writers who start out as friends and eventually become romantically involved. The series received good reviews, but in 1992, after having gone on and off the air several times during its three-season existence, it was canceled. During the run of *Anything But Love*, Curtis continued her work in film. After portraying a rookie police officer in the thriller *Blue Steel* (1990), she played a succession of roles in which being a wife and mother was central to her character. These included *My Girl* (1991), *Forever Young* (1992), *Mother's Boys* (1993), and *My Girl 2* (1994).

Curtis again played a wife in *True Lies*, her first starring role in a big-budget film since *Perfect* and her first role in a full-fledged action movie. She portrayed Helen Tasker, a bored housewife whose husband, Harry (Arnold Schwarzenegger), is seemingly a dull computer salesman. Curtis's character does not know her husband is actually a super spy, and when she goes looking for adventure, Harry finds out and devises a plan to give her more intrigue than she bargained for. After being drawn into Harry's world, she proves to be spy material herself. The film gave Curtis the opportunity to perform some of her own stunts, including one in which she dangled from a helicopter hundreds of feet above the ocean. Directed by James Cameron, *True Lies* is a comedy as well as an action film, and it was a huge box-office success. As Curtis has pointed out, *True Lies* was also a romantic film that brought up some serious issues about the nature of marriage, and this, she thinks, was the secret of its wide appeal. "People marry full of romantic ideas," Curtis told the London *Observer* (July 31, 1994), "but marriage is also about having children and getting tired; it's about routine; it's about comfort and security; it's about loving someone even when they're sick or their breath is foul or their hair is dirty. It's important to accept that—but we also have to try to keep the romance. Marriage can breed contempt. *True Lies* is about trying to find the balance."

Curtis has said that eventually, she plans to let her acting career wind down so that she can focus on other pursuits. As yet, though, she still appears regularly on screen. Recent roles include the title character in the cable network TNT's adaptation of Wendy Wasserstein's play *The Heidi Chronicles* (1995) and a part in the upcoming sci-fi thriller *Virus*. Curtis initiated the production of *Halloween H20* (1998), a film that revisited her babysitter character; now 20 years older and the mother of a teenage son, she is still being stalked by her would-be murderer. Curtis's mother also appears in the film, and Curtis has said that she intended it as a kind of salute to fans of the horror genre, as well as good scary entertainment.

Curtis's other interests include hiking, skiing, tennis, photography, and children's literature. She is the author of three highly successful children's books: *When I Was Little: A Four Year Old's Memoir of Her Youth* (1993), *Tell Me Again About the Night I Was Born* (1996), and *Today I Feel Silly and Other Moods That Make My Day* (1998). Curtis told Cawley that her books "say more about me than all the films I've ever done. When I write, I'm being me."

Selected Films: *Halloween*, 1978; *The Fog*, 1980; *Prom Night*, 1980; *Terror Train*, 1980; *Halloween 2*, 1981; *Love Letters*, 1983; *Trading Places*, 1983; *Grandview, U.S.A.*, 1984; *Perfect*, 1985; *A Man in Love*, 1987; *A Fish Called Wanda*, 1988; *Dominick and Eugene*, 1988; *Blue Steel*, 1990; *Queens Logic*, 1991; *My Girl*, 1991; *Forever Young*, 1992; *Mother's Boys*, 1993; *My Girl 2*, 1994; *True Lies*, 1994; *House Arrest*, 1996; *Fierce Creatures*, 1997; *Halloween H2O*, 1998; *Homegrown*, 1998

Selected Television Shows: *Operation Petticoat*, 1977–78; *Death of a Centerfold: The Dorothy Stratten Story*, 1981; *Annie Oakley*, 1985; *Anything But Love*, 1989–92; *The Heidi Chronicles*, 1995; *Nicholas' Gift*, 1997

Selected Books: *When I Was Little: A Four Year Old's Memoir of Her Youth*, 1993; *Tell Me Again About the Night I Was Born*, 1996; *Today I Feel Silly and Other Moods That Make My Day*, 1998

Suggested Reading: *Biography* p97+ Aug. 1998, with photos; *Esquire* p66+ July 1985, with photos; (London) *Observer* p30 July 31, 1994; *Mr. Showbiz* (on-line); *New York Times* II p26 Dec. 27, 1992, with photos, II p13 July 17, 1994, with photos; *Newsday* II p7 Nov. 1, 1981, with photos; *Parade* p4+ Oct. 29, 1989, with photos, p22 Oct. 10, 1993, with photo; *Redbook* p82+ Apr. 1998, with photos; *Rolling Stone* p35+ July 18, 1985, with photo; *Wall Street Journal* p26 Oct. 23, 1984

George Dabrowsky/Archive Photos

Cusack, Joan

(KYOO-sack)

Oct. 11, 1962– Actress. Address: c/o PMK Inc., 1775 Broadway, Suite 701, New York, NY 10019

A versatile actress with a flair for comedy, Joan Cusack spent more than a decade doing "highly acclaimed, scene-stealing work as a supporting actress," as one writer put it. She was nominated for an Academy Award for her portrayal of the gum-snapping best friend of Melanie Griffith's character in *Working Girl* (1988), and won praise for her hilarious turn as a nefarious nanny in *Addams Family Values* (1993). Cusack's biggest lead role to date was in *In & Out* (1997), in which she played the befuddled fiancée of a teacher (Kevin Kline) who is "outed" as a homosexual on national television. Her laugh-out-loud performance in that movie earned her another Academy Award nomination for best supporting actress.

Of Irish Catholic descent, Joan Cusack was born on October 11, 1962, in New York, the second of the five children of Richard Cusack, a writer, director, and producer of documentary films, and Nancy Cusack, an educator. When Joan was a young girl, the family moved to the Chicago suburb of Evanston, Illinois. The Cusacks were liberal activists, and they often took their children to march in peace rallies and to help out at soup kitchens. The family also spent time watching movies together, often opting for the funny fare of Mel Brooks and Monty Python. The Cusack children put on plays together in the family's front yard, and eventually, they all went on to study improvisation at Evanston's Piven Theater Workshop. Joan's younger brother, John, whose movies include *The Grifters* (1990), became the first well-known actor of the family. Her three other siblings, Ann, Susie, and Bill, have all appeared on stage and in films.

Cusack made her screen debut when she was 18, in a bit part in the adolescent film *My Bodyguard* (1980). Over the next several years, she had small roles in movies geared to teen audiences, among them *Class* (1983), *Sixteen Candles* (1984), and *Grandview, U.S.A.* (1984). Meanwhile, she enrolled at the University of Wisconsin at Madison, where she earned a B.A. degree in English in 1985. While in college, she honed her comedic skills as a member of Ark, an improvisational humor troupe, and after her graduation, she was hired as a cast member of the TV comedy show *Saturday Night Live*. Cusack has said that her stint on the program, which lasted only a year, was not very successful. "I was kind of overwhelmed in some ways," she recalled to Patricia Leigh Brown for the *New York Times* (February 5, 1989). "I had never really done hard comedy—you know, joke stuff. . . . The pressure was very intense, and I'd grown up in such a non-competitive kind of environment. But it was great to try."

Cusack got a big break when she was cast in *Broadcast News* (1987), as an ambitious production assistant who at one point tells her boss (Holly Hunter), "Except for socially, you're my role model." Cusack had a memorable scene in which she made a mad, acrobatic dash down a hallway to deliver a film clip for on-air viewing. Next came her much-touted performance in *Working Girl*, in which she played a big-haired secretary with a thick New York accent who tries to keep her best friend (Melanie Griffith) from going overboard with her dreams of grandeur. Starting to become a well-known "second banana," Cusack also took supporting roles in *Married to the Mob* (1988), with Michelle Pfeiffer, *Men Don't Leave* (1990), with Jessica Lange, and *Hero* (1992), with Geena Davis. During the late 1980s, she also tried her hand at stage acting, appearing Off-Broadway in the plays *Road* and *Brilliant Traces* and at the New York Public Theater in *Cymbeline*.

Cusack finally appeared in her first lead role in a film in 1990, in *My Blue Heaven*, in which she played a straight-arrow district attorney who is the comic foil for a former mobster (Steve Martin). Most critics praised her performance but panned the movie. Shooting *My Blue Heaven* was a "bad experience," she told Pam Belluck for the *New York Times* (September 14, 1997). "That director, Herbert Ross, and I didn't seem to get along that well. After that, I was so miserable. I didn't feel like I'd ever be a leading lady."

Cusack's frustration with the state of her career led her to move back to Chicago. "I decided I needed a stable place that was normal," she told Belluck. "That's what I love about Chicago. It's seeing myself as a woman who's working on career and family and marriage. It's thinking about reality and things that have consequences. I kind of risked feeling like, 'If I'm not out [in Los Angeles] all the time, I'm going to miss the next part.' But I decided to figure out how I could be a leading lady in real life." She devised a plan to find a husband who was not in show business. "For one summer, a girlfriend and I went to every party and social event in Chicago," she told Louis B. Hobson for the *Calgary Sun* (September 16, 1997). "It was well worth it. It worked. We both found great guys." In 1993, she began dating Richard Burke, an attorney; the couple married in 1995.

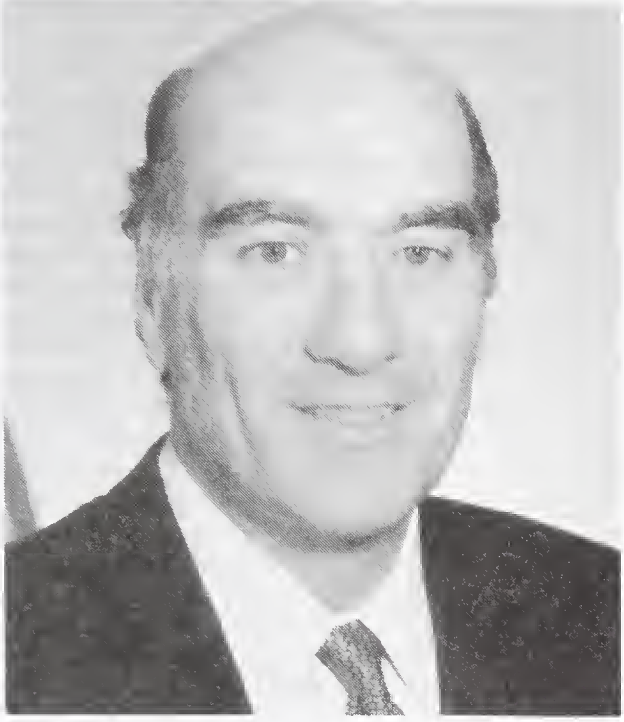
As part of her effort to break out of her "supportive-friend persona," as one writer put it, Cusack appeared in the tepidly received movie *Toys* (1992), in the role of a daffy, childish woman who, along with her brother (Robin Williams), fights to wrest control of their father's toy factory from their military-obsessed uncle. In the much more successful *Addams Family Values* (1993), she was cast as a voluptuous, gold-digging nanny; according to an assessment in *People* (December 20, 1993), she stole "much of the movie with her perfect comic timing." She also had supporting roles in *Corrina, Corrina* (1994), *Nine Months* (1995), *Mr. Wrong* (1996), and *A Smile Like Yours* (1997).

Winning the part of the high-school teacher Emily Montgomery in *In & Out*, her biggest role to date, was a coup for Cusack. Kevin Kline appeared as Howard Brackett, a drama teacher, who finally agrees to marry Emily after a three-year courtship. Just before the wedding, a former student of Howard's (Matt Dillon) wins an Oscar, and during his grateful acceptance speech, identifies Howard as a gay man. In the wake of his statement, the couple's lives are turned upside-down. *In & Out*, which spoofed homosexual and heterosexual stereotypes and mores, was a big hit with audiences and critics. Among the many reviewers who admired Cusack's performance was Kevin Maynard of the online magazine *Mr. Showbiz*, who called the actress "a slapstick genius. [She] works her poofy taffeta-from-hell wedding dress to great effect. It's a hoot watching her driving around in what was to be her wedding car, with half her gown hanging out the car door." Also in 1997, Cusack appeared in *Grosse Point Blank*, a well-received black comedy that her brother John co-wrote, produced, and starred in. He appeared as a professional hit man who goes to his high school reunion; she played his wisecracking, yet supportive secretary. Ann and Bill Cusack also appeared in the film.

Joan Cusack and her husband live in a renovated house on Chicago's North Side with their son, Dylan, who was born in 1997. Currently, Cusack is working with CBS to create a sitcom that would be filmed in Chicago. "If this sitcom comes to fruition, I could work full-time in Chicago, which would give me a fulfilling artistic and personal life," she remarked to Louis Hobson.

Selected Films: *Broadcast News*, 1987; *Working Girl*, 1988; *My Blue Heaven*, 1990; *Men Don't Leave*, 1990; *Hero*, 1992; *Toys*, 1992; *Addams Family Values*, 1993; *Nine Months*, 1993; *Corinna, Corinna*, 1994; *Mr. Wrong*, 1996; *In & Out*, 1997; *Grosse Pointe Blank*, 1997; *A Smile Like Yours*, 1997; for television: *The Mother*, 1994

Suggested Reading: *Calgary Sun* (on-line) Sept. 16, 1997, with photo; *Chicago Tribune Magazine* p17+ Apr. 12, 1992, with photos; *New York Times* H p5+ Feb. 5, 1989, with photos, II p13+ Sept. 14, 1997, with photos; *People* p53+ Dec. 20, 1993, with photos



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Although he has never run for political office, William M. Daley has spent most of his life immersed in politics, and he has brought his influence to bear on everything from Chicago politics to the North American Free Trade Agreement (NAFTA). He began his political education early in life: When he was just a boy, he absorbed lessons in political machination at the supper table, from his father, the legendary Richard J. Daley, who served as mayor of Chicago for more than two decades. Beginning in 1989, he served as a political adviser to another mayor of Chicago—his brother Richard M. Daley. After helping Bill Clinton get elected to the presidency for a second term, he was rewarded with his most visible position yet: that of U.S. secretary of commerce. In this role, Daley presides over a variety of different programs, including minority business development, national weather forecasting, national census-statistics compilation, and, perhaps most important, international trade negotiation. "Commerce secretary is uniquely suited to Bill's skills," David Axelrod, a Chicago political consultant who has worked for the Daley family, told the *Washington Post* (December 14, 1996). "A fundamental mission of the commerce secretary is to open markets and lower [trade] barriers. Essentially, a commerce secretary is a deal maker. I can't think of anyone better to sit across the table from international negotiators than Bill Daley. He knows how to get the deal done."

The youngest of the seven children of Richard J. Daley and Eleanor (Guilfoyle) Daley, William M. Daley was born on August 9, 1948, in Chicago, Illinois. In 1955, when Daley was seven years old, his father became mayor of Chicago, an office he held until 1976, when he died of a heart attack. Richard J. Daley became famous for his direction of one of the most tightly organized political machines in the United States. After ordering the Chicago police to "shoot to kill" rioters during the race riots that raged in the city in 1968, following the assassination of Martin Luther King Jr., he also developed a reputation as a tough, no-nonsense leader. That reputation was reinforced later in 1968, by his actions during that year's disastrous Democratic National Convention, when police and antiwar demonstrators clashed violently while the convention was going on, in the International Amphitheatre, in Chicago. Young William's perception of his father was apparently not colored by what his father did in his official capacity. "My dad was tolerant," Daley told James Atlas for the *New York Times Magazine* (August 25, 1996). "The truth is, he was very understanding, whether it was people leaving the church or getting in trouble. He could be pretty tough, but in a personal sense he wasn't—not to us."

Along with his three sisters and three brothers, Bill Daley grew up in Chicago's Bridgeport neighborhood, a white working-class community where his father had grown up as well. The elder Daley made a point of coming home to have dinner with the entire family every night, and, as might be expected, politics was the main subject of conversation at the dinner table. Yet while politics was clearly his passion, Richard J. did not push any of his children to follow in his footsteps in choosing a career. "He was such a force in our lives, in a positive way," Bill Daley admitted to Atlas. "If you called him, you never got told by a secretary that he was in a meeting. He had a positive attitude toward politics—I wish I had one."

Two of Bill Daley's brothers eventually entered politics. His eldest brother, Richard M., who was nicknamed "the mayor" in high school, was elected mayor of Chicago in 1989; his brother John is a former Illinois state senator and is currently a Cook County commissioner. For his part, Bill quietly gained experience in law and business. He graduated with a bachelor's degree in political science from Loyola University, in Chicago, in 1970, and received a law degree from John Marshall Law School, also in Chicago, in 1975. He passed the Illinois state bar in 1975, and joined the Chicago law firm of Daley and George. (Around this time, Daley became involved in a controversy over a state insurance exam he had taken, after a state employee reported that he had changed some of Daley's answers to help him pass the test. The employee's story was never verified.) From 1977 to 1980, Daley served on the city's Advisory Council on Economic Development. In 1985, he left Daley and George and became a partner at Mayer, Brown & Platt. He remained there until 1990, when he became president and chief operating officer of Amalgamated Bank of Chicago, after serving as vice chairman for a year. In 1993, he returned to Mayer, Brown & Platt, as a partner, and he held those positions until 1997.

Meanwhile, beginning in the 1980s, Daley had also become involved in politics, though his role was, for the most part, a behind-the-scenes one. He participated in several of his brother Richard's campaigns and served as his unofficial adviser. He also contributed his talents to the presidential campaigns of Walter F. Mondale (in 1984), Joseph R. Biden Jr. (in 1987), and Michael S. Dukakis (in 1988). As the Illinois chairman of Bill Clinton's presidential campaign in 1992, Daley came into national prominence. He helped Clinton win the state and its 22 electoral votes, and many expected that, as a reward for his contribution, Clinton would make him secretary of transportation. As it turned out, Clinton nominated Federico F. Peña, a former mayor of Denver, Colorado, for that post. Daley, who was known to have wanted the job of secretary of commerce, has claimed that he didn't feel disappointed at being passed over for a Cabinet position. "If that was the first campaign you were ever involved in, the first time dealing with government or politicians, then I guess you'd be awfully depressed and shocked and hurt," he explained to Robin Toner for the *New York Times* (September 7, 1993). "But there are worse things that happen in life."

Perhaps as a consolation to Daley, in the summer of 1993, Clinton named him special counsel to the president on NAFTA. The trade pact, which promised to bring down tariffs between the U.S., Canada, and Mexico, divided more moderate "New Democrats," who supported it, from traditional Democrats, whose constituency—for example, organized labor and environmentalists—opposed it. At the time, Daley estimated that 50 to 70 more votes would be required to get the agreement passed in the House. Apparently, his politicking was successful, and in November 1993, the House of Representatives and then the Senate approved the agreement. Clinton subsequently appointed Daley to the board of the Federal National Mortgage Association, commonly known as Fannie Mae.

In the 1996 presidential campaign, Daley again worked for Clinton. For the first time since 1968, Chicago was chosen as the site of the Democratic National Convention. With Richard Notebaert, the CEO of Ameritech Corp., Daley was named (by his brother Richard, who was co-chair of the convention) co-chair of the host committee, in which position he helped raise the millions of dollars needed to run the event. The convention was considered a success, and after Clinton's reelection, people again speculated that Clinton would invite Daley to join his Cabinet. This came to pass, and on January 30, 1997, Daley was sworn in as the nation's 32nd secretary of commerce.

As secretary of commerce, Daley is responsible for administering a wide variety of programs dealing with international trade, economic growth, and technological advancement. The many bureaus and agencies under the authority of the Department of Commerce include the International Trade Administration, the Bureau of the Census, the National Weather Service, the Minority Business Development Agency, and the Patent and Trademark Office. For some years, though, the function that has defined the office is "commercial diplomacy," as practiced most memorably by Ron Brown, Daley's flamboyant predecessor, who in 1996 was killed in a plane crash. During his three years as commerce secretary, Brown made headlines with his high-profile trips to foreign countries, accompanied by a retinue of leading American businesspeople.

At the same time, though, the Department of Commerce under Brown came under fire for political favoritism. Republicans accused Brown of rewarding Democratic supporters by taking them along on his trade missions or by appointing them to positions within the department. Brown denied the allegations, but following the revelation of Democratic fund-raising operations of questionable legality before the 1996 elections—activities that were in part orchestrated by John Huang, a former Commerce Department appointee—Republican calls for reining in the department, and even doing away with it, seemed to some people to be more justifiable.

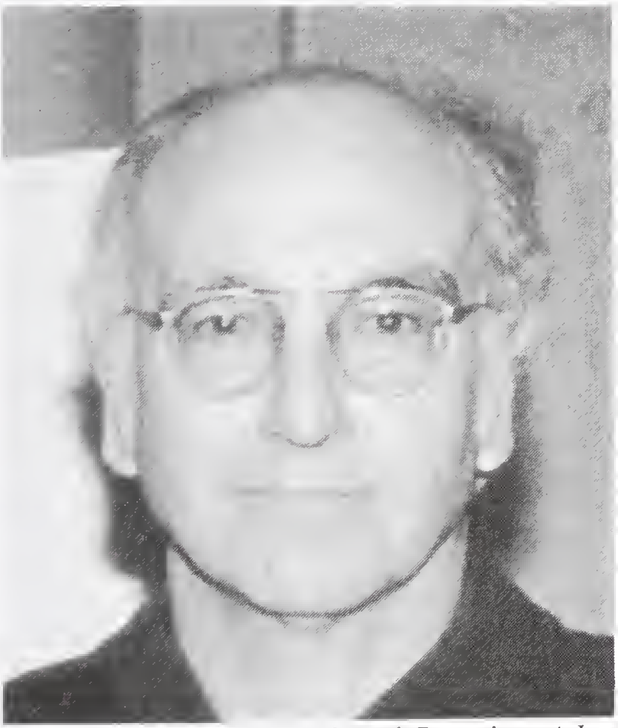
Upon assuming control of the Department of Commerce, Daley immediately set out to defuse calls for the abolition of the department, by distinguishing himself from Brown. In addition to repeating the mantra "There is no room for politics in the Commerce Department," he issued an order to suspend trade missions for 30 days while he reformulated the rules stipulating which businesspeople could travel with the commerce secretary on so-called commercial-diplomacy trips. Also, unlike Brown, who had always kept his decision-making process secret, Daley established clear criteria governing the participation of people from the private sector in Commerce Department trips, turned over substantial decision-making authority to career Commerce Department employees, and declared that all decisions related to a trip would become open to the public after the trip was completed. In a further effort to depoliticize the department's functions, Daley eliminated 100 politically appointed positions within the department.

Since assuming control of the Commerce Department, over a year ago, Daley has undertaken several trade missions—to South America, South Africa, India, and China, among other places. In general, his missions have been less attention-grabbing than Brown's. He has used commercial airlines rather than U.S. Air Force jets, has taken less well-known business executives with him, and has struck smaller deals, on average, than did Brown. In commenting on the view, held by some commentators, that trade missions have been declining in importance, Daley told David Sanger for the *New York Times* (July 9, 1997), "Commercial diplomacy is not dead, because we can't just walk off the field. . . . But times are also different. The American economy is booming. Some of the big projects around the world that we were so eager to get are slowing down a bit now. I'm not sure that American companies need as much government help to get a foot in the door as they did a few years ago." There have also been reports that Daley has redefined, to some extent, Commerce Department priorities. Whereas Brown created a "war room" in the department to track projects around the world and make sure that U.S. companies got a share of these projects' business, Daley enlarged the department's "compliance center" to keep tabs on agreements already made.

As for his other duties at the Commerce Department, Daley advocates using statistical sampling in conducting the next census—a controversial approach that some people fear might result in a drastic reapportionment of congressional seats among the states. He is also working on the continuing modernization of the U.S. Weather Service and developing policies to protect intellectual property rights abroad.

Unlike his father and his brother Richard, some of whose embarrassing malapropisms are often quoted, William M. Daley is considered to be a graceful speaker. (Richard M. Daley once said, "The more killing and homicides you have, the more havoc it prevents." Richard J. Daley once declared, "The policeman isn't there to create disorder. The policeman is there to preserve disorder.") William Daley and his wife, Loretta Aukstik Daley, have two daughters and a son.

Suggested Reading: *Chicago Tribune* Democratic Convention Sect. p6 Aug. 25, 1996, with photo, p1 Jan. 22, 1997; *Nation* p17+ Feb. 3, 1997; *New York Times* A p16 Sept. 7, 1993, with photo, I p11 Dec. 14, 1996, with photo, D p1+ July 9, 1997, with photo; *New York Times Magazine* p37+ Aug. 25, 1996; *Washington Post* A p10 Dec. 14, 1996; *Wall Street Journal* A p24 Apr. 8, 1997; *Who's Who in America, 1998*



Courtesy of Castle Rock Entertainment, Inc.

David, Larry

1947(?) Co-creator of Seinfeld; *filmmaker.*
Address: c/o Castle Rock Entertainment, Inc.,
335 N. Maple Dr., Beverly Hills, CA 90210

How many people have mined their own neurotic sensibilities and struck gold? Larry David is one who has. In helping Jerry Seinfeld develop the NBC megahit *Seinfeld* (1989–98), a sitcom about the daily life of a stand-up comedian and the relationships he has with a small group of friends, David based the character of George Costanza, Jerry's insecure and obsessive best friend, on himself. George (played by Jason Alexander) "was a vehicle to act out my baser, sicker thoughts," David told an interviewer in 1997. "And there were a lot of those." David served as the head writer and coproducer of *Seinfeld* for seven years, and during that time, he won two Emmy Awards. An obsessive perfectionist, he concerned himself with every detail of the sitcom. "I set the bar very high for myself," he has said. "I couldn't live with bad shows." David wrote the final episode of *Seinfeld*, which aired on May 14, 1998.

Seinfeld was one of the most popular sitcoms in television history. Audiences and critics alike were delighted by its depiction of the trials and tribulations of four unmarried New Yorkers—Jerry, George, Elaine Benes (Jerry's ex-girlfriend, played by Julia Louis-Dreyfus), and Cosmo Kramer (Jerry's oddball neighbor, who was patterned after Kenny Kramer, David's real-life across-the-hall neighbor, and who was played by Michael Richards). While the show's success stemmed from the efforts of many people, no one (including Seinfeld himself) was more responsible than David. "The whole show was filtered through his sensibility," Peter Mehlman, who replaced David as co-executive producer in 1996, once remarked. According to some critics, *Seinfeld* lost some of its comedic flair after David, himself a former stand-up comic, left the show. But it continued to be extremely popular with viewers, and its cancellation came only after Seinfeld and the rest of the cast decided to call it quits. David's first film, *Sour Grapes* (1998), which he both wrote and directed, opened a few weeks before *Seinfeld* ended its run.

Born in about 1947, Larry David grew up in Brooklyn, in New York City. When he graduated from Sheepshead Bay High School, his expectations for his future were low. "I never thought I would be involved in anything successful," he told Joshua Hammer for *Newsweek* (January 12, 1998). "My plan was to try and get by. Maybe at some point I'd get involved in a bank robbery or something."

As a child, David has recalled, he appreciated humor, but he didn't realize that he had the talent to make people laugh until his college years, which he spent at the University of Maryland, where he majored in history. ("You never know when you might run into a discussion of the Franco-Prussian War," he once said.) In the mid-1970s, a few years after earning a bachelor's degree, he put together a stand-up act, consisting of offbeat stories about his life that highlighted the absurd and unpredictable, and he started performing in comedy clubs in New York City. To support himself, he took a series of odd jobs, including cab driver, chauffeur, and bra salesman (a job that his alter-ego George held during the 1993–94 season of *Seinfeld*).

Before and after his performances, David often ran into Jerry Seinfeld, a young comic who, like himself, was honing a stand-up act in clubs in and around New York. "I was a huge fan [of David's]," Seinfeld told David Noonan for the *New York Times* (April 12, 1998). "Most of the comedians were. Larry was the greatest. But he really didn't have the temperament for stand-up comedy. . . . It wasn't easy for anybody in those days. It was just a matter of how much [heckling and rejection] you could take, and he could take less than most." (If David didn't like the way an audience was reacting to his material, he would throw the microphone down and storm off the stage.) David and Seinfeld struck up a friendship, often meeting in a Manhattan coffee shop to chat (just as the characters do in many *Seinfeld* scenes). "No subject was too small—the smaller the better," David told Joshua Hammer and Rick Marin for *Newsweek* (April 20, 1998). "There was nobody else you could bring these idiotic subjects up with. He'd come up to me and start talking to me about my shirt. 'You got so many colors going on there with the shirt,' and we'd start talking about that."

In 1981, Seinfeld made the first of his many appearances on the *Tonight Show*, and his stand-up career took off. No such big break came David's way. "Was I a commercial success? No, not by any stretch of the imagination," David said to Noonan. "My material wasn't suited for the *Tonight Show* or anything like that." He did appear, briefly during the 1980s, on the ABC late-night comedy show *Fridays*, but nothing much came of that opportunity. Then, in 1988, Seinfeld got an offer from NBC to develop a sitcom, and he asked David to work with him. "I'll tell you what it was," Seinfeld said to Noonan. "Whenever Larry and I would chat, it sounded like great dialogue. And when I thought of what I wanted the show to sound like, I thought I wanted it to sound like Larry and me talking. That was the idea, and that is exactly what we did."

David wrote *The Seinfeld Chronicles*, as the pilot of the show was called, in collaboration with Seinfeld at Seinfeld's house in California. Certain, when he returned to New York, that NBC would never pick up the show, he became filled with anxiety when he learned that the network had ordered four more episodes. His fear that he could never write four shows proved unfounded. Nevertheless, he grew even more apprehensive when NBC asked for another 13. To David, it was "a great opportunity to fail . . . , " as he recalled to Noonan. "I used seemingly all my life experiences for the four. Now what am I going to do? I ran out of life. But I didn't really run out of life. I turned into a writer."

From 1990 to 1992, *Seinfeld*, as the show had been renamed, survived several shifts on NBC's prime-time schedule. Then, in 1993, it replaced the hit show *Cheers* on Thursday nights, and for the rest of its run, it was a top-rated show. Unlike other sitcoms, *Seinfeld* contained no typical setups and accompanying jokes, and as a result, it was often said to be "about nothing." Actually, however, each of the episodes had a strong story line; the difference was that their plots often went on tangents, to explore the way people talked and the minutiae of life among urban singles. In 1993, *Seinfeld* won an Emmy Award for best outstanding comedy series, and David, as executive producer of the show, went home with the prize.

Over the course of seven seasons, David wrote about 60 scripts and had a hand (along with Seinfeld) in revising virtually all the others. David specialized in concocting quirky situations and characters. He wrote the Emmy Award–winning script for "The Contest"—perhaps the most famous *Seinfeld* episode—in which the four main characters place bets on who can refrain the longest from masturbating and thus remain "the master of his [or her] domain." He was also responsible for creating a hilarious fictional version of George Steinbrenner, the owner of the New York Yankees, for whom George Costanza worked for several years. David provided the off-camera voice of the ersatz Steinbrenner, while another actor played his body, which was always seen from behind.

As *Seinfeld*'s popularity grew, so did the pressure David felt to continually reach his idea of perfection. During the fall of 1995, he decided he had had enough of the sitcom's grueling schedule, and he announced plans to leave. (At first, Seinfeld and the other members of the cast indicated that they would quit, too, but they later changed their minds.) By then, David had married, fathered two children, and gained enormous wealth—things his alter-ego George never managed to do. But like the pessimistic George, David has been quick to see drawbacks in success. "I'm not allowed to complain about anything anymore," he remarked to Noonan, "and I feel very restricted by that. I mean, I'm a guy who's complained his whole life, and all of a sudden I can't say a word. Complaining is part of my makeup, and I can't do it. It's like cutting my arm off. . . . My whole identity was a guy who had nothing. I didn't have money, I didn't have a girlfriend. I was just kind of envious. You can imagine what kind of transition I've had to make."

In 1997, having decided that the ninth season of his show would be the last, Jerry Seinfeld asked David to write the final episode. David agreed, and he spent months mulling over the ultimate fate of Jerry, Elaine, George, and Kramer. While he was thinking it over, so were many *Seinfeld* fans, who had their own ideas about how the show ought to end. Many scenarios were discussed in the media and circulated on the Internet. David's version became a closely guarded secret, which, surprisingly enough (given the intense interest), remained a secret until the 75-minute finale aired, on May 14, 1998. On that evening, about 70 million viewers saw Jerry, Elaine, George, and Kramer witness a carjacking in Massachusetts and get arrested for breaking a Good Samaritan law, which requires passersby to assist victims. The "New York four" were put on trial, and to establish a pattern of callousness toward others, the prosecutor called a host of disgruntled people from their past (characters from previous episodes). The four were convicted, and the show ended with Jerry resuming his stand-up career in prison, and the four friends sitting in a single cell talking aimlessly, as they had for nine years in a Manhattan coffee shop. Reviews of the finale were mixed: Most critics thought the parade of characters at the trial was hilarious but were unimpressed by the denouement.

Meanwhile, a month before the final episode of *Seinfeld* aired, David's film, *Sour Grapes*, was released. *Sour Grapes* is about two cousins who become enemies after one wins a slot-machine jackpot with the coin of the other and then refuses to split the money. The quirky situations, petty jealousies, and scenes depicting the intrusion of overbearing relatives reminded many critics of *Seinfeld*. But while some of them enjoyed the Seinfeldian touches and found the film amusing, others dismissed *Sour Grapes* as a crude imitation of David's television work.

Larry David lives with his wife and two children in California. He considered moving back to New York, as Jerry Seinfeld has, but decided against it. "I'm not really a happy person, . . . so really, what's the difference where I live?" he has said. "I could be unhappy anywhere. I could go to Venice for a year, and it wouldn't make a dent in me." He is currently working on a new screenplay and is thinking about going back to stand-up. "It's been nearly 10 years, after all," Noonan pointed out, "and there's a whole new generation of clubgoers to walk out on."

Selected Television Shows: as actor: *Fridays*, 1980; as executive producer and writer: *Seinfeld*, 1989–96

Selected Films: as writer and director: *Sour Grapes*, 1998

Suggested Reading: *Entertainment Weekly* p39 May 30, 1997, with photo; *New York Times Magazine* p26+ Apr. 12, 1998; *Newsweek* p57 Jan. 12, 1998, with photo, p54+ Apr. 20, 1998, with photo; *TV Guide* p30+ May 9, 1998, with photo

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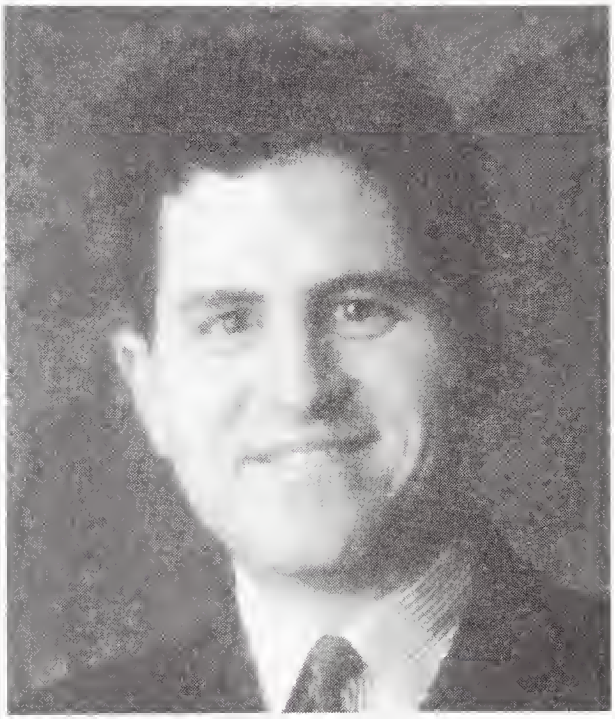


Courtesy of Dell Computer Corp.

Dell, Michael

Feb. 23, 1965– Founder, chairman, and CEO of Dell Computer Corp. Address: c/o Dell Computer Corp., 1 Dell Way, Round Rock, TX 78682-7000

When aspiring entrepreneurs in the computer industry are asked whose careers they would most like to emulate, a name that frequently pops up is that of Michael Dell, the founder of the Dell Computer Corp. At the age of only 19, he began assembling and selling personal computers out of his college dorm room. Like Microsoft's founder, William H. Gates, Dell dropped out of college to focus on his business full-time. In his first year, he sold $6 million worth of computers. Now, 14 years later, his company's revenues have expanded to $12 billion, placing Dell in a dead heat with Hewlett-Packard as the third-largest computer maker in the world. In at least one category, Dell personally has no equals: He has had the longest tenure as CEO of any computer maker in the industry.

Dell, who turned 33 in 1998, has succeeded primarily because he pioneered the simple concept of "direct selling" in the computer industry. Back in the mid-1980s, when he started his business, manufacturers sold an overwhelming majority of their personal computers (PCs) through dealers, such as CompUSA. Dell thought that relying on middlemen was unwise, not only because dealers' profits necessarily increase the cost of the computers to consumers, but also because dealers' stocks, even if vast, are necesarily limited and thus limit the choices available to buyers. Moreover, the computers would sit on dealers' shelves for days, or even weeks, before they were bought. Choosing direct selling as a better approach, Dell advertised heavily in computer trade magazines and established toll-free phone numbers that customers could call to order computers. Each computer was made to a customer's exact specifications; it was assembled only after the order had been placed, and it was shipped within days. The advantages to both buyers and sellers seemed obvious to Dell: The price of the computers was lower, because dealers' markups were eliminated and because the least expensive available technology could immediately be incorporated in Dell's machines. In addition, the company's very method of conducting business amounted to instant market research (since customized orders signal consumer preferences).

When Dell was starting out, many businesspeople believed that buyers of expensive items like computers would not be willing to make a purchase before a hands-on inspection. As it turned out, corporations and government organizations—which comprise 90 percent of Dell's customers—have been quite willing to buy computers sight unseen. Today, 30 percent of all PCs are sold via phone orders.

Though some of Dell's major rivals, including such giants as Compaq, IBM, and Hewlett-Packard, have established direct-order services, Dell is the leader in direct sales of computers, and its annual revenues have continued to grow at a tremendous pace. Its stock in the past three years has outperformed that of such successes as Coca-Cola, Intel, Microsoft, Gillette, Cisco Systems, and Compaq.

For Dell, the remarkable success of his company is the fulfillment of a childhood dream. As a kid—he was born on February 23, 1965, in Houston, Texas—he used to look at gleaming corporate buildings that lined the Interstate 610 loop in Houston and imagine that he would someday have a business in one of them. "I always knew I wanted to run a business someday," he told *Fortune* (September 8, 1997). The young Dell proved to have keen business instincts. When he was 12 years old, he worked as a water boy and dishwasher at a Chinese restaurant and saved enough money to start a stamp collection. He subsequently made $2,000 by selling the stamps via mail order. By the time he was 16, he had saved enough to buy an Apple IIE computer. The computer helped him succeed in another business: selling subscriptions to the *Houston Post.* Reasoning that many new subscribers would most likely be people setting up new households—in particular, newlyweds—he obtained lists of marriage-license applicants from the local courthouse and other such lists. Then, using the computer, he sent out personalized letters with subscription offers. The approximately $17,000 he earned enabled him to buy his first BMW.

Dell's father, Alexander, an orthodontist, and his mother, Lorraine, a stockbroker for Paine Webber, wanted Michael (who is the second of their three sons) to become a doctor. When he entered the University of Texas, in Austin, in 1983, he obliged his parents by enrolling in premedical courses. But on the sly, he began a new business—selling computers. He had become something of an expert on computers, by taking his computer apart and examining its insides, and during visits to local computer dealers, he often felt that his knowledge of computers outstripped that of the salespeople. Operating out of his dorm room, he bought remaindered IBM and IBM-clone computers from local dealers, upgraded them, and sold them both door-to-door and through mail order. When his parents found out what he was doing, they were angry and asked him to quit. A compromise was reached. Dell would put his business on hold until he finished the school year; if sales during his summer break were not good, he would return to college. Dell never returned: In the month that ended just before the fall term began, he sold $180,000 worth of PCs. He set up a shop called PCs Ltd. in Austin, and, by the end of 1984, his sales had reached $6 million.

Dell soon realized that if he bought parts from suppliers directly and assembled the computers himself, he could sell the computers more cheaply. His first PC was the Turbo, a computer that used the Intel 8088 processor. By the end of his second year in business, Dell's sales had reached $34 million. In 1987, the company was renamed Dell Computer Corp., and in 1988, it went public and raised $30 million. By that time, *Business Week* (February 2, 1987) and other prominent magazines had taken notice of the upstart computer maker and christened him "the hottest little computer maker in Texas." By the end of 1990, revenues and earnings had reached $546 million and $27 million, respectively, and a Dell plant was opened in Limerick, Ireland.

The success of Dell's "direct business" model confounded critics who thought that fear of mail fraud and the inability to examine the computers in a showroom would make consumers reluctant to order computers via telephone and mail. To allay the fears some people still harbored regarding mail order, Dell beefed up his technical-support and service units. Beginning in 1987, Dell promised next-day, on-site service for problems that could not be handled over the phone, and the company gained a reputation for offering superlative technical support. At the end of 1992, Dell's sales had reached $2 billion, and Michael Dell became the youngest CEO to make the Fortune 500.

In 1993, after 14 consecutive quarters of rising profits, Dell Computer ran into some trouble. In May of that year, the company surprised the financial community with an announcement of a loss in the first quarter—the first quarterly loss it had ever incurred. Another loss followed in the second quarter. The losses occurred because Dell had grown too large too fast, causing serious strains in inventory management, accounting, and product forecasting. As Dell explained to *Fortune* (September 18, 1995), "One of the things that is confusing and almost intoxicating when you are growing a business is that you really have little way of determining what the problems are. You had different parts of the company believing they were making their plan, but when you rolled up the results of the company, you had a big problem. It was symptomatic of not understanding the relationship between costs and revenues and profits within the different lines of the business."

One of the serious blunders Dell's company committed was underestimating the rapidly developing laptop-computer market. Caught with an outdated design that used the 386 Intel chip rather than the more advanced 486 chip, Dell eventually withdrew its line of laptops—a costly measure, since at the time, the laptop market was one of the fastest-growing segments of the computer market. Moreover, beginning in the early 1990s, Dell had deviated from its core "direct business" strategy by selling through stores like Wal-Mart and CompUSA.

During the rest of 1993, the company entered a period of retooling and cost cutting. Experienced managers much older than Dell himself were brought into the company. Dell named Mort Topfer, a former Motorola executive, vice chairman, and placed John Medica, who had designed Apple's Powerbook line of laptop computers, in charge of Dell's laptop division. The company began to focus less on growth and more on liquidity and profitability. The changes had a salutary effect on the company's bottom line. In the final two quarters of 1993, Dell returned to the black, thus holding its yearly loss to $36 million. In 1994, the company introduced the Latitude Series, an improved laptop-computer line, and abandoned retail sales altogether. Though the company lost some market share, it announced a healthy profit—$149 million—that year.

In the past three years, Dell's growth has resumed its sizzling pace: Revenues have grown around 50 percent per year, and earnings, between 80 and 90 percent a year. Dell has captured 5 percent of the worldwide market—virtually the same percentage as Hewlett-Packard—and trails only Compaq (which has about 12 percent of the global share) and IBM (about 9 percent). (Midway through 1998, Lawrence M. Fisher reported in the *New York Times* [August 19, 1998], "Dell cited market research showing that it had moved into the number-one position in the United States in desktop computer sales, and the number-two place overall, behind Compaq Computer but ahead of IBM and Hewlett-Packard.") In recognition of the strengths of Dell's business model, IBM, Compaq, and Hewlett- Packard have each established their own mail-order businesses. Dell has predicted that, because relations between retailers and manufacturers become strained when they compete for sales, his rivals will face the same problems that he did when he tried to sell computers through both direct selling and retailers. Moreover, simply setting up toll-free phone numbers is not enough to establish a direct-order business. For example, one reason why Dell can quickly churn out customized orders is that the bulk of the company's suppliers have warehouses within 15 minutes of Dell's assembly lines.

Despite the increased competition in the direct-selling business, Dell has continued to fare well. By the end of 1997 (after 16 consecutive quarters of growth in revenues and earnings), Dell posted annual revenues of $12.33 billion, up 59 percent from those of the previous year, with earnings at $944 million, up 82 percent. One area in which the company has done particularly well is in sales conducted over the Internet, an approach heavily pushed by Dell himself. The Internet, which removes the need for a human intermediary, is "the ultimate direct model," as Dell noted to *Business Week* (April 7, 1997). Dell has also entered the lucrative market for workstations and servers. "The first reason was that our corporate customers wanted one vendor for all products," he told Helen Thorpe for *Texas Monthly* (September 1997). "So if you had just desktops and notebooks, you were going to get in trouble with those accounts. The second problem was that our competitors had enormous profits in servers, and they were overcharging customers for servers and using those excess profits to compete with us in desktops and notebooks. So we said, 'We've got to put an end to this. We're going to go into the server market and take away the profit havens of our competitors.'" Dell is also expanding internationally. In 1996, the company set up a third assembly plant, in Penang, Malaysia.

Michael Dell owns about 16 percent of his company's stock. He is thus a multibillionaire and the richest man in Texas. Dell could conceivably cash out and live comfortably for the rest of his life, but he hasn't seriously considered retiring any time soon. "I don't imagine many jobs that would be more fun than this," he told Helen Thorpe. "I mean, I don't really think of it as working. I think if you left the computer industry after having been in it for a long time, you'd be incredibly bored, and your brain would atrophy."

The six-foot, 180-pound Dell and Susan Lieberman, a former commercial leasing agent, have been married since 1989. They have one daughter, and they are building a multimillion-dollar home in the hills of Austin, Texas.

Suggested Reading: *Business Week* p71+ Feb. 2, 1987, with photo, p62+ Mar. 22, 1993, with photos, p132+ Apr. 7, 1997, with photo; *Forbes* p82+ Oct. 12, 1992, with photo; *Forbes 400* p318+ Oct. 21, 1991, with photos; *Fortune* p117+ Sept. 18, 1995, with photos, p138 June 9, 1997, p76+ Sept. 8, 1997, with photo; *New York Times* III p12 July 5, 1992, with photo, D p1+ May 28, 1993, with photo; *Texas Monthly* p117+ Sept. 1997, with photo; *Wall Street Journal* A p1 July 2, 1993, B p1 Jan. 31, 1995

Courtesy of News Corp.

Disney, Anthea

Oct. 13, 1946– Chair and CEO of the News America Publishing Group. Address: c/o News America Publishing Corporation, 211 Ave. of the Americas, New York, NY 10036

A personal search for "verve and passion and fun": That is how Anthea Disney has described her long and eclectic career in the media industry. "I would never have done half the things I've done if I was concerned about what people thought," she told Hal Lancaster for the *Wall Street Journal* (March 12, 1996). Disney has done many things indeed, and has done so while holding a series of impressive titles, among them New York bureau chief of the *London Daily Mail*, deputy managing editor of the *New York Daily News*, editor-in-chief of *Self* magazine, and chair and chief executive officer of HarperCollins Publishers. Her first job, as a reporter for the British tabloid the *Daily Sketch*, appealed to her because, as she explained to Douglas Martin for the *New York Times* (August 6, 1995), "it meant I could ask anybody anything and not be considered rude." While her current post, as the chair and chief executive of Rupert Murdoch's News America Publishing Group, requires a bit more diplomacy and entails a great deal more responsibility, Disney has maintained that she is still having fun. "For me, it's like the first day of school. I'm always looking for that."

Not related to the family of Walt Disney, Anthea Disney was born on October 13, 1946, in Dunstable, a small city north of London, England. She is the daughter of Alfred Leslie Disney and Elsie (Wale) Disney. Her father was an engineer at the Morphy-Richards company, which manufactured some of the first television sets available to consumers in Great Britain, and the Disneys were among the first families to have a television set in their home. In those early years of television in Great Britain, 10-minute "interludes" aired between programs, and the young Anthea greatly enjoyed the one in which swans glided across the screen to the accompaniment of an excerpt from a Mozart symphony.

When Disney reached the age of 10, she began attending a boarding school that she described to Martin as "one of those ridiculous schools that teaches you to be a young lady and not much else." Having been something of a tomboy as a youngster, Disney felt that she "failed the young lady part."

After attending Queen's College, in Oxford, England, Disney headed for London—specifically, Fleet Street, the address of many of Great Britain's most scabrous tabloids. She recalled to Lancaster that immediately after she was hired, at age 22, as a reporter at the *Daily Sketch*, her supervisor sent her to "fetch tea." She told herself, "You can make a fuss or go get the tea until they let you go out on a big story." So she fetched tea for several months. Then one night, news of a murder was phoned in, and in extreme frustration, Disney slammed the teapot down in front of her boss's face. She got the assignment. Although the story about the murder was supposed to be only 800 words, Disney wrote 5,000, for fear of failing.

After her lengthy debut article, Disney wrote a series of articles about racial attitudes in England. To better understand her subject, she disguised herself as an immigrant from the Indian subcontinent, moved into an unheated apartment, and worked in a dank factory. Her series, along with other daring projects, eventually earned Disney a job as a New York City correspondent for the *London Daily Mail*. When she was 29, the *Mail* promoted her to features editor, and she returned to London, where she often worked 16-hour days. Shortly thereafter, she was promoted a second time, to the coveted position of New York City bureau chief.

In 1980, Disney left the *Mail*, because, as she told Lancaster, she felt the need to pause for a while to reflect on her success. "It was too much, too soon," she explained. "I'd been too busy to assimilate all the things that had gone on." She stayed in New York, and, determined to maintain a less hectic pace, spent the next four years writing a self-styled, weekly column for the *London Daily Express.* She has said that while remaining "off the professional track," she developed the self-confidence that served her well later on when she took on management-level positions. "I [was] no longer an approval junkie," she told Lancaster.

While working on a story about Mexican immigrants in U.S. prisons, Disney met Peter Howe, a freelance photographer, and in 1984, they were married. That same year, she got the job of deputy managing editor and Sunday edition editor at the *New York Daily News.* She worked under James Hoge, the then-publisher, who she has said greatly influenced her management style. "He was someone who was very human but not dictatorial. He was smart, but he listened," she told Lancaster.

During her three-year stint at the *Daily News*, Disney became interested in magazine editing. In 1987, Jann Wenner, the owner of the weekly personality magazine *Us*, hired her as *Us*'s editor. In just one year, Disney increased the circulation of *Us* by 16 percent. That feat attracted the attention of S. I. Newhouse Jr., the chairman of the publishing company Condé Nast, and he recruited her for the position of editor-in-chief of the magazine *Self.* After she resigned from *Us*, Wenner felt her loss so keenly that he attempted to sue her.

Although *Self*, a women's monthly that focused on health, fitness, and, to a lesser extent, fashion and beauty, was Condé Nast's second-best-selling magazine in 1988, when Disney took over, it struck many people in publishing as desperately needing a makeover. The average age of its readers had risen from 24 to 29, and magazine-industry insiders considered its look and format outdated. "The women reading the magazine weren't reflected in it," Disney explained to Randall Rothenberg for the *New York Times* (November 15, 1988). "I wanted to make the magazine a celebration of women who work and enjoy work. We're hitting a generation that feels good about themselves. . . . It's not a crisis magazine."

Disney initiated a dramatic redesign of *Self.* She brightened the appearance of the magazine by using pastel colors for the cover logo and some inside copy. By placing the cover logo at the top left and choosing bolder lettering for it, the cover gained a much stronger look, reminiscent of the German news magazine *Stern.* And instead of the hyper-smiley, white-backdropped studio shots that typically appeared on *Self*'s cover, Disney used softer and more natural-looking photos of better-known models and actresses at colorful outdoor locations. Disney also added fiction to the magazine and began soliciting articles from male writers; previously, *Self* had been the exclusive domain of female writers. According to Rothenberg, when staffers at Condé Nast's Madison Avenue offices joked that the new *Self* came across as a women's version of *GQ* (formerly *Gentlemen's Quarterly*), Disney responded, "Good writing is crucial to me. I want this magazine to stand against *Esquire* and *GQ* in terms of writing."

Although her redesign was widely regarded as a great success by magazine professionals, Disney was forced out of her job after just one year at *Self*, which, by the time she left, had become the best-selling women's magazine in the U.S. Her departure was attributed primarily to a personality conflict with Alexander Liberman, the editorial director of Condé Nast, who reportedly had wanted to be more involved with the redesign of *Self.* In the *New York Times* (September 24, 1991), Tim Golden wrote that, to avoid making a tense situation at Condé Nast worse, S. I. Newhouse Jr. "stopped by [Disney's] Connecticut home while she was on vacation to tell her she was being removed as the editor." "It was humiliating," Disney told Lancaster. "I wasn't fired because the magazine wasn't successful, but because I couldn't get along with the editorial director. I should have learned to manage it, deflect it." Newhouse, as quoted by Eleanor Blau in the *New York Times* (August 22, 1989), expressed "appreciation and gratitude" for Disney's contributions to *Self*, among them publishing works by such respected writers as Alice Adams, Ann Hood, Elizabeth Benedict, Howard Mohr, and Susan Allen Toth.

After leaving *Self*, Disney teamed up with the publishing mogul Rupert Murdoch, the chair and chief executive of the News Corp., to develop a prototype for a news magazine that would emphasize photographs. The magazine never got off the ground. But by then, Disney had developed a strong interest in television, and at her request, Murdoch agreed to give her a job as a television producer for his Fox network. Since she had never worked in television before, she accepted an enormous pay cut. "The deal was that I'd learn television," she told Douglas Martin. Disney joined the production team of *A Current Affair*, where she demonstrated her aptitude for innovation by significantly broadening the show's scope. She soon became *A Current Affair*'s executive producer.

In 1991, Murdoch approached Disney for ideas for halting the decline of *TV Guide*, which seemed to be on its way to losing its status as the largest-selling weekly magazine in the U.S. According to Martin, Disney told Murdoch that *TV Guide* "lacked substance." While she recognized, Tim Golden reported, that it was "important not to tear apart something that 40 million people liked to read," she felt that U.S. readers were ready for some "controversy" and "strong opinions." Murdoch named his protégée editor-in-chief of *TV Guide*, and he instructed her to "just do it—make it journalism."

To carry this out, Disney added longer and more serious editorial pieces about television programming, and several of them influenced networks to alter some of their broadcasts. In one of the first issues that Disney worked on, she mounted a campaign to save "five great shows" that were in danger of being canceled, and over 100,000 viewers called or wrote to the networks to urge them to maintain quality programs. Disney also revealed to readers of *TV Guide* that much of the footage they saw on network newscasts was produced by public relations firms rather than by the networks themselves. In explaining what she took to be her mission as editor, Disney told Scott Donaton for *Advertising Age* (March 1, 1993), "When we feel that a show isn't good, we have to say so. If we feel there's an uneasy trend in television, we have to report it. . . . We should be cheerleading television, pressing for better television, while at the same time encouraging people to do good work." Donaton noted Disney's ability "to give readers what they want," and he dubbed her "the Tina Brown of mass magazines." (Tina Brown, the editor of the *New Yorker*, was then the editor of the popular magazine *Vanity Fair*.)

Having overcome the difficult task of keeping up with the rapid proliferation of cable television stations and cable programming, *TV Guide* under Disney succeeded in holding its position as the magazine with the largest weekly circulation in the nation. In addition, its advertising revenues increased significantly. In January 1992, *Advertising Age* named Disney "editor of the year."

In 1995, Disney left *TV Guide* to head Murdoch's Internet provider, Delphi Internet Services, which was lagging far behind America Online, CompuServe, Prodigy, and other Internet heavies. After moving the company's headquarters from Cambridge, Massachusetts, to the Flatiron district of New York City, Disney hired a staff of 20 feature writers and editors. She then increased the number of on-line conversational forums and write-in review features. She told *Business Week* (October 16, 1995) that one of her many goals for Delphi was "to make the service intimate for consumers."

Murdoch again turned to Disney for help in 1996, this time because of increasingly serious problems with HarperCollins Publishers (the product of the merger of the American company Harper & Row and the British company Collins Publishers). Despite book deals with the radio personality Howard Stern, the television comedian Fran Drescher, the popular writer John Gray (the author of *Men Are from Mars, Women Are from Venus*), and other well-known figures, HarperCollins's profits had plummeted, and that decline accounted in part for the 24 percent drop in the total earnings of Murdoch's News Corp. (A major reason was the abysmal sales in the U.S. of books by several British authors to whom HarperCollins had paid substantial advances.)

Murdoch's announcement that Disney had been made CEO of HarperCollins triggered fears that HarperCollins products might get tainted with the sensationalism associated with much of the News Corp.'s products. "People worry that I'm going to Fox-ify [HarperCollins]," Disney said to Glenn Collins for the *New York Times* (March 4, 1996). "But I am not going to try to transform it into something it isn't. Of course, when it's appropriate to be young, brash, and sensationalistic, we will do it, and when it's not, we won't. We want to have distinguished fiction and biography, as well as in-your-face Howard Stern. Here is my opportunity to be distinguished, and I am not going to pass on it, I assure you."

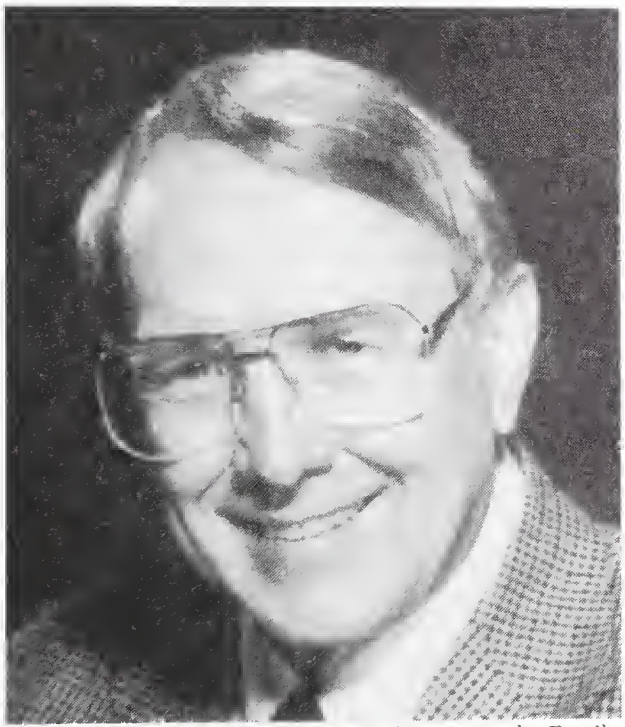
As it turned out, financial rather than editorial matters preoccupied Disney at first. Shortly after her arrival at HarperCollins, she undertook a rigorous 12-month restructuring program that included streamlining the company's existing publishing programs, reducing worldwide overhead by $25 million annually, and clearing up excess inventories. By far the most controversial move was her cancellation of 106 titles that had been contracted for publication. The inclusion in that number of 36 books that had been completed on schedule, and several that had already been listed in HarperCollins's fall 1997 catalog, alarmed many writers and literary agents. "We are trying to do three things here," Disney explained to Jim Milliot for *Publishers Weekly* (July 7, 1997). "Only publish books we can support; market the books we do publish in an innovative way; and create a young authors program where we can develop new authors." Disney also said that the company would be concentrating on books in the categories of literary and commercial fiction, self-help, science fiction, business, commercial nonfiction, and juvenile literature. Six months into the following year, according to the News Corp., HarperCollins had already benefited significantly from Disney's approach.

In September 1997, the News Corp. announced that HarperCollins and *TV Guide* would be joined, to form the News America Publishing Group. According to a News Corp. press release, News America was to oversee all of the News Corp.'s U.S.–based publishing operations, including the *TV Guide Entertainment Network* (on-line) and the *Weekly Standard*, a politically conservative periodical. In naming Disney the chair and CEO of the News America Publishing Group, Murdoch described her as "uniquely qualified to take this on. . . . She has been instrumental in helping to bring more books this summer to all the bestseller lists than any other publisher. I cannot emphasize enough her creative side along with her breadth of management experience, coupled with her in-the-trenches understanding of the company's publishing business." In the same press release, Disney was quoted as saying, "I've been fortunate enough to work in many aspects of the publishing business, from newspapers and magazines to electronic media and most recently book publishing. My goal is to apply this collective experience to setting a dynamic and innovative direction for our publishing units."

Commenting on her working relationship with Rupert Murdoch and her success at News Corp., Disney told Lancaster, "When you've got a weirdo career like I've had, it takes one person to trust you and believe in you. In the past five years, that person has been Mr. Murdoch. . . . The thing I've come to understand is that other people have greater faith in me than I have [in myself] initially. So I've learned to take a leap of faith. If there isn't the possibility of falling on your face, you're probably not scared enough to do a good job." She also said, "For a career thrill-seeker, it's hard to turn down the adrenaline rush of risking everything on something new." According to Glenn Collins, Disney's co-workers at HarperCollins have described her as an "aggressive" and "effective" manager who "leavens her considerable ambition with no small modicum of charm."

Anthea Disney and her husband, Peter Howe, both became American citizens in 1992. They maintain a residence in New York City and own a 178-year-old farmhouse in Litchfield, Connecticut.

Suggested Reading: *New York Times* D p22 Nov. 15, 1988, with photos, C p1 Aug. 6, 1992, with photo, D p5 Mar. 4, 1996, with photo, A p1 June 27, 1997; *Wall Street Journal* B p1 Mar. 12, 1996



Courtesy of Focus on the Family

Dobson, James C.

1936– Founder and president of Focus on the Family; psychologist. Address: c/o Focus on the Family, Colorado Springs, CO 80995

When the psychologist James C. Dobson talks, the leaders of the Republican Party listen. In the spring of 1998, Dobson, the radio host and leader of Focus on the Family, a conservative Christian organization, threatened to withdraw his support from the GOP—and to advise his approximately 28 million listeners to do the same—unless the party made social issues, including curbs on abortion, a higher legislative priority. In response, Speaker of the House Newt Gingrich has hosted several meetings with Republican leaders to discuss Dobson's agenda. But Dobson wants more than meetings. "We've got to see the proof," he told an interviewer recently. "If they will not change, I will try to beat them [in the national election] this fall." And, as he has often pointed out, without the help of the Christian right, the Republicans could lose their narrow, 11-seat majority in the U.S. House of Representatives.

Dobson is a powerful—and unusual—figure in American politics. Like Jerry Falwell and Pat Robertson, he is an inspiring and uplifting figure to his many followers, who pay careful attention to what he says. Yet unlike Falwell and Robertson, he is not an ordained minister but a clinically trained psychologist, and he does not solicit money directly on the air. (His organization collects about $100 million annually from listeners who buy Focus on the Family–produced books, magazines, and videos, among other items.) Dobson has made a strong, personal connection to his audience by offering advice on how to maintain traditional family values in contemporary society.

Dobson's first book, *Dare to Discipline* (1970), in which he urged parents to set strict boundaries for their children, has sold more than 3 million copies. Its success established Dobson as the evangelical Christian alternative to Benjamin Spock. (A revised edition, *The New Dare to Discipline*, was issued in 1994.) He has written 13 other books, most of which deal with parenting issues, and his "Focus on the Family" video series has been seen by an estimated 70 million people.

Dobson has increased pressure on the Republican Party recently, he has said, because of his concern for the moral state of the nation. "If you look at the cultural war that's going on, most of what those who disagree with us represent leads to death—abortion, euthansia, promiscuity in heterosexuality, promiscuity in homosexuality, legalization of drugs," he told Michael J. Gerson for *U.S. News & World Report* (May 4, 1998). "There are only two choices. It really is that clear. It's either God's way, or it is the way of social disintegration." Dobson has been warned by some fellow conservatives that his threats to abandon the GOP could very well help the Democrats regain a majority in the House, which would be a death knell for the legislative advancement of conservative social issues. In addition, others have warned, his political advocacy could tarnish the reputation of Focus on the Family, which is a nonpartisan, nonprofit organization. But Dobson is not swayed by such arguments. "It's never wrong to do what's right," he told Gerson. "And you stand for what's right whether it is strategic or not."

The son, grandson, and great-grandson of Nazarene evangelists, James C. Dobson Jr. was born in 1936 in Louisiana and grew up in Texas and Oklahoma. An only child, he was doted on by his parents, who maintained the strict moral code of the Nazarene faith. He often spent weeks alone with his mother, whom he has described as a disciplinarian, while his father worked as a traveling preacher conducting revival meetings in small towns. Despite the long absences of his father, who was an artist as well as a minister, Dobson developed a close relationship with him. "He was a gentle man, a kind man, an easy touch, but outraged toward sin," Dobson told Gerson. "He had an abhorrence of that which offended God, and a lot of what I feel today reflects that."

After graduating from high school in San Bonita, Texas, Dobson attended Pasadena College, a Nazarene religious institution in California. Although he had accepted the Nazarene faith as a child and never rebelled against it, Dobson has said that he did not feel the calling to follow his forebears' path into the ministry. He studied psychology at the University of Southern California (USC), in Los Angeles, and received a Ph.D. in child development, in 1967. He spent 14 years as an associate clinical professor of pediatrics at the USC School of Medicine, and he served for 17 years on the attending staff of Children's Hospital in Los Angeles, in the division of child development and medical genetics.

During the 1960s, Dobson worked as a family counselor. He was often "appalled," as he once put it, by the reluctance of many parents to establish rules and guidelines for their children. As a result, their children tended to be unruly and undisciplined. Convinced that parents were being negatively influenced by the liberal sexual and cultural mores that prevailed at that time, he began accepting speaking engagements to discuss the importance of discipline and traditional family values in the home. In 1970, his book *Dare to Discipline* was published, and Dobson became a sought-after celebrity on the lecture circuit as well as on radio and television talk shows.

Unlike Benjamin Spock, Dobson, in *Dare to Discipline*, advocated spanking as an effective and necessary form of discipline for children between the ages of one-and-a-half and eight. Corporal punishment is of "vital importance to Christian parents who wish to transmit their love of Jesus Christ to their sons and daughters," Dobson has said. In *Dare to Discipline*, he provided detailed instructions on how spankings ought to be administered—with a paddle on the buttocks and upper part of the legs only. "If it doesn't hurt, it isn't worth avoiding next time," he wrote. Dobson has cautioned, however, that parents with a history of abuse or who have violent tempers should never administer corporal punishment. He has also emphasized that parents must be "emotionally accessible" to their children and develop solid relationships with them; otherwise, the imposition of a strict moral code, including spankings, can lead to resentment and rebellion.

Dobson has said that the women's liberation movement of the mid-1970s, which he considered a threat to the nuclear family, prompted him to give up his career as a clinical psychologist and academic and devote himself full-time to promoting family values. In 1977, he started his own weekly radio program, broadcast locally, in which he talked about his views on parenting. Dobson found a receptive audience right away. People who were trying to raise their children with traditional values in the 1970s, when the "do your own thing" ethic was in vogue, "never heard their perspective in the national media," Dobson was quoted as saying in *U.S. News & World Report* (April 24, 1995). "They couldn't find it in the sitcoms; they found it contradicted in almost every movie that came out of Hollywood."

In addition to doing his radio show, in the 1970s Dobson began to travel throughout the country, giving seminars on family issues. One of the tenets he stressed was the need for fathers to be fully engaged in the lives of their family members, and not fall into the role of the emotionally and physically distant breadwinner of the past. Ironically, Dobson's popularity as a speaker meant he was spending less and less time at home with his wife, Shirley, and their two children, Danae and Ryan. To rectify that, he decided to put his seminars on tape. The seven-part "Focus on the Family" video series came out in 1979; it was an instant hit.

As the years passed, Dobson's work grew into a media empire. His radio show is now broadcast daily on more than 2,900 radio stations in North America and in seven languages on about 1,300 stations in over 70 countries elsewhere. Focus on the Family has become an international organization that does ministry work in 74 countries. The organization, which is headquartered in Colorado Springs, Colorado, and employs about 1,300 people, sells books, magazines, and videos, all with spiritual themes. It is all part of what William Kristol, the conservative commentator, has called a "parallel culture" that is not reflected on the *New York Times* bestseller list. "We think we know what America is reading or listening to," Kristol has said, "but that's just not the case." In addition to Dobson's radio show, Focus on the Family produces other radio and television programs, including the popular *Adventures in Odyssey*, a children's radio drama with moral story lines.

The core of the Focus on the Family operation, however, is answering the approximately 12,000 letters, calls, and E-mail messages Dobson receives every day. Many of the missives are quite personal. For example, a mother wants to know how to deal with her teenage daughter's pregnancy; a father asks how he ought to respond to the news that his son is homosexual. Most of the letter writers receive answers drawn from Dobson's stockpile of 1,000 prototypical replies. More personal responses, and occasionally a small check, are sent to especially needy people. Specially trained counselors telephone people who have threatened suicide. The correspondence has not only produced a reservoir of good will for Dobson, but, in addition, has provided a valuable mailing list (which he has said he will never sell), which he has used to promote his philosophical and political views as well as Focus on the Family products.

For all his seeming inflexibility regarding politics, Dobson's advice on child care is generally quite pragmatic. On his radio show, he often urges parents to stand firm on big issues but be more tolerant when it comes to smaller things. For example, when a mother described the bitter fight she was having with her 12-year-old daughter about the girl's desire to shave her legs, Dobson said, "Lady, buy your daughter a razor!" And on the more controversial issue of how a parent ought to deal with a child's habit of masturbating, Dobson has said, as quoted by Gerson, "Attempting to suppress this act is one campaign that is destined to fail—so why wage it?"

Dobson's first foray into the political world came during the administration of President Jimmy Carter (1977–81). When he heard that the White House was organizing a conference on the family, he asked his listeners to write to the White House and suggest his name as a delegate. Some 80,000 letters later, he was invited to participate. In 1982, he created the Family Research Council, a political advocacy group, to promote his and his followers' views in Washington. By establishing the group, which is now headed by Gary L. Bauer, Dobson had hoped to avoid getting directly involved in politics so that he could stay focused on family issues. But Dobson has had a hard time staying aloof. He has mobilized his audience to take action in support of several conservative causes, including the cut-off of funds to the National Endowment of the Arts. During the administrations of President Ronald Reagan (1981–89), Dobson was appointed to the advisory committee of the attorney general's Commission on Pornography, which "suggested a link between sexually violent pornography and actual sexual violence," as one writer put it.

Dobson made national headlines in 1989, when he interviewed the serial killer Ted Bundy on Florida's death row hours before Bundy was sent to the electric chair. In the interview, Bundy said that pornography had played a role in his development as a criminal. After Bundy's death, a number of psychologists disputed the notion that there was a link between pornography and violent crime, calling the correlation unproven. Dobson came under some criticism for selling his video of the Bundy interview for a $25 "donation." In a letter to his constituents, he defended himself, railing against a "secular press" that was hostile to his ideas.

Not long after the Bundy episode, Dobson launched a new effort to establish regional Family Councils. These were to be grassroots organizations that would fight abortion, homosexuality, and pornography and support such things as prayer in public schools. Today, there are 35 state Family Councils, which, along with the Washington-based Family Research Council, are independent for legal and financial reasons. (Focus on the Family is a tax-exempt organization.) In practice, however, their political agendas are closely aligned with Dobson's.

During the 1996 presidential campaign, Dobson had public rows with the Republican National Committee chairman, Haley Barbour, former United States secretary of education William J. Bennett, and the Christian Coalition executive director, Ralph Reed, over their purported willingness to compromise on language about abortion and other issues in the GOP platform as a means of advertising that their party had a "big tent" that includes people of differing views. In Dobson's view, there can be no compromise on "issues of good versus evil," as he has put it.

Dobson's frustration with the GOP boiled over earlier this year. "Forty-three percent of the total vote [the Republicans] got in '94 came from people who identified themselves on exit polls as evangelical Christians and pro-lifers," he said on the May 9, 1998 edition of the CNN program *Evans & Novak*. "But then the party took them for granted, and their issues kind of went away. Oh, [Republican legislators] passed some things. It would be unfair to say there weren't some success[es]. But for the most part, they ignored them and insulted them in many ways. And it's now time to say, enough is enough."

Dobson's message was heard loud and clear on Capitol Hill, and the spring 1998 congressional agenda was full of "pro-family" legislation. Included in various bills were provisions to lift the "penalty tax" for married couples; to ban federal support of clean-needle exchange programs for drug addicts; to begin a pilot program that would give parents of children attending public schools vouchers so that they could attend private schools; to ban federal funding of overseas organizations that condone abortions; and to outlaw "partial birth" abortions (such legislation has already received the approval of Congress twice and both times has been vetoed by President Bill Clinton). The ultimate success of these measures is far from certain, but many GOP leaders appear anxious to show that they are trying to meet the concerns of Dobson and his conservative, Christian allies. Privately, some Republican leaders have complained that "no matter what you do, they are never satisfied," as James Carney reported in *Time* (May 11, 1998). On *Evans & Novak*, Dobson said he was still "uneasy" about the ability of the GOP to follow through on its promises, but was more "hopeful" that the party was back on track.

Selected Books: *Dare to Discipline*, 1970; *The Strong-Willed Child: Birth Through Adolescence*, 1985; *What Wives Wish Their Husbands Knew About Women*, 1988; *Raising Teenagers Right*, 1988; *The New Dare to Discipline*, 1994; *Parenting Isn't for Cowards*, 1994; *When God Doesn't Makes Sense*, 1995; *Love Must Be Tough: Proven Hope for Families in Crisis*, 1996; *Home with a Heart*, 1997

Suggested Reading: *Christianity Today* p16+ Apr. 22, 1988, with photos; *New York Times* A p22 June 5, 1990, with photo; *Saturday Evening Post* p34+ Apr. 1982, with photo; *U.S. News & World Report* (on-line) Apr. 24, 1995, May 4, 1998, June 1, 1998; *Washington Post* C p1+ Aug. 8, 1990, with photo, D p1+ July 2, 1996, with photos

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Jean Cummings/Retna Ltd.

Downey, Robert Jr.

1965– Film actor. Address: c/o Alan Neirob, Rogers & Cowan, 1888 Century Park E., Los Angeles, CA 90067

Two themes dominate discussions about the actor Robert Downey Jr.: his troubles with substance abuse and run-ins with the law, and the abundant talent and potential that his 14-year body of work reveals. Downey first earned notice in the 1980s, when he played excitable teenagers in such less-than-spectacular films as *Weird Science* (1985), *Back to School* (1986), and *The Pick-Up Artist* (1987). The most noteworthy aspect of his early career seems to be the great number of films in which he appeared. Slowly expanding his range as an actor, he won critical praise for his portrayal of a strung-out drug addict in *Less Than Zero* (1987) and then caught the eye of critics for his depiction of an idealistic lawyer in *True Believer* (1989). His characterization of the silent-film genius Charlie Chaplin in Richard Attenborough's *Chaplin* (1992), in which he captured with uncanny accuracy the nuances of Chaplin's gestures, movements, speech, and personality, earned him an Academy Award nomination for best actor.

Robert John Downey Jr. was born in 1965 in New York City, the son of the actress Elsie Ford Downey and Robert Downey Sr., a maverick independent film director. In the late 1960s and early 1970s, Downey Sr. caused a stir with such absurdist comedies as *Putney Swope* (1969), in which a Madison Avenue ad agency is taken over by militant African-Americans, and *Pound* (1970), in which humans play dogs facing death at a dog pound. Downey Jr. grew up with his older sister, Allison, in an unconventional, chaotic household. His family moved often; among the places they lived were the Greenwich Village section of New York City and the town of Woodstock, New York.

Downey made his film debut at age five, when he played a puppy in *Pound*. Recalling the boy's first forays into film, his father told Jamie Diamond for the *New York Times* (December 20, 1992), "He did it because it was better than having a babysitter. But it might have led him to believe that to be creative was much better than trying to get a regular job." When Downey was 13, his parents divorced. After living with his mother in New York for a few years, he went to California and moved in with his father. In the 11th grade, with his father's blessing, he dropped out of Santa Monica High School, and then returned to New York City to pursue an acting career. (The elder Downey had also left high school before graduating.)

Success came quickly for the young Downey. He won roles in *Baby, It's You* (1983), directed by John Sayles, and *Firstborn* (1984), a film by the British director Michael Apted. During the 1985–86 television season, he was a regular cast member of NBC's hit comedy show *Saturday Night Live*. Next, he landed a number of roles in teenage comedies, among them *Weird Science* (1985) and *Back to School* (1986). Around this time, he gained a reputation as a reveler, and he came to be associated with "the Brat Pack," a group of young actors who partied hard. "My friends and I were out of our minds, absolutely out of control, partying," Downey told Johanna Schneller for *GQ* (January 1993). "In New York, 18 years old, thought we had it together 'cause we were making $1,250 a week. Completely on the road to destruction."

Then came one of Downey's earliest starring vehicles, *The Pick-Up Artist* (1987), in which he was cast as a skirt-chaser, opposite Molly Ringwald. Although the film did not fare well at the box office and earned tepid reviews, Downey attracted notice for his boyish charm. His work in *Less Than Zero* (1987), which was his 12th film, showed that he was capable of playing roles other than adolescent pretty boys, as did his appearance in both *True Believer* (1989), in which he played a young lawyer who helps the character played by James Woods defend a man wrongly accused of murder, and in *Air America* (1990), an action-adventure film in which he played a pilot who flies questionable characters to remote regions of Laos and southeast Asia during the Vietnam War for the CIA.

Throughout this period, some questioned Downey's choice of film roles. Most of the films he had appeared in had failed to garner critical acclaim, and many, including *Chances Are* (1989) and *Johnny Be Good* (1988), were panned outright for their lack of substance. For his part, Downey, too, was ambivalent about some of his assignments. As he told Alan Mirabella for the *New York Daily News* (August 9, 1990), "This business is flat, dead. I'm not saying I could do any better if I were running a studio, but I know I couldn't in good conscience make some of the films they are making." Comparing his career to that of his father, Downey told Kathy Bishop for *Harper's Bazaar* (December 1992), "My father always said that money isn't important. I'm in a very precarious position now of having made a lot of money and not knowing its value. It's going to be very uncomfortable for me to stick to what I believe."

Downey got his chance to dispel concerns about his seriousness as an actor when he won a chance to play the silent-film star Charlie Chaplin in Richard Attenborough's *Chaplin*. The film chronicled Chaplin's life from early childhood, through his years of Hollywood success, exile from America, and triumphant return to Hollywood in 1972, when Chaplin accepted a special Academy Award for lifetime achievement. The role seemed a fine fit for Downey, who, coincidentally, lived in a Spanish-deco house in the Hollywood Hills that reportedly had been built for Chaplin.

To prepare for the role, Downey, who played Chaplin from age 19 to 83, learned pantomime, two British dialects, and even how to play tennis left-handed as Chaplin had done. Vincent Canby described Downey in the film for the *New York Times* (December 25, 1992) as "good and persuasive as the adult Charlie when the material allows, and close to brilliant when he does some of Charlie's early vaudeville and film sketches." Downey relished the role and credited it with infusing him with a sense of purpose. "I will never do another *Chances Are* or *Air America* again," he told Bishop. "I'd sell my house before I made a movie that didn't feel right. . . . Part of me feels that acting is my job—a damn good living, and I don't want to give up the lifestyle—but another part is just starting to recognize the tertiary, healing, element to art. I have to believe that there's something, some greater purpose, for my doing it, because, really, nobody has any business playing Charlie Chaplin." For his effort, Downey was nominated for an Academy Award for best actor and won the British Academy Award for best actor.

In 1993, Downey worked with his friends Josh Richman and Donovan Leitch on *The Last Party*, a documentary about the 1992 national political conventions. Downey narrated the film, which portrayed his introduction to the political process. He also appeared in Robert Altman's *Short Cuts* (1993), which was based on short stories by Raymond Carver. In the film, he played a make-up artist whose friend kills a teenage girl. He also won raves for his performance in Oliver Stone's controversial *Natural Born Killers* (1994), in which he played a twisted television journalist, and the period drama *Restoration* (1995), in which he played a 17th-century physician in the court of England's King Charles II. In a review of the latter film for the *Chicago Tribune* (January 26, 1996), Michael Wilmington described Downey as "a marvelous comedian who can summon up nerves and pathos."

Despite these successes, Downey continued to wrestle with substance abuse—something that he had been battling throughout much of his career. In 1987, his dependence on drugs had prompted him to seek therapy at a substance rehabilitation center. Recalling that period, Downey told *Cosmopolitan* (September 1990), "I don't blame L.A. or having money or access to drugs. Some part of that addicted behavior was serving me, but fire can cook for you or burn you, and I was getting burned. I was lucky to have people who cared enough to bring it to my attention." For some time afterward, he seemed to have overcome the hold that alcohol and drugs had had over him. Then, in June 1996, after being pulled over for speeding near his Malibu home, he was arrested on charges of possession of cocaine and heroin, possession of an unlicensed firearm, and driving while intoxicated. About a month later, he was arrested again, this time for wandering into the home of a neighbor and passing out in a bedroom. After being placed in a rehabilitation center by the court, he escaped, only to be readmitted four hours later. At the end of the ordeal, Downey pleaded no contest to charges of cocaine and heroin possession, driving under the influence, and possession of a concealed weapon. In November 1996, California municipal judge Lawrence Mira fined him $250, ordered him to spend six months at a supervised live-in rehabilitation center, and placed him on three years' probation with mandatory periodic drug testing. Later that month, the court gave Downey a furlough, so that he could host *Saturday Night Live* in New York City, on the grounds that the work would help Downey's self-esteem.

Although there were concerns that his acting career would suffer because of his drug problem, Downey managed to get work after he left the rehabilitation center. He appeared in *One Night Stand* (1997), in which he starred opposite Wesley Snipes and Nastassja Kinski; *Hugo Pool* (1997), which was directed by his father; and *U.S. Marshals* (1998). Also in 1998, he starred in *Two Girls and a Guy* and reunited with Robert Altman to star in *The Gingerbread Man*, opposite Kenneth Branagh.

However, Downey's drug problem did not go away. He failed to appear for mandatory drug tests in September 1997 following a four-day relapse during a break in the filming of *U.S. Marshals*. Subsequently, in October 1997, his probation was revoked, after his drug counselor revealed to authorities that Downey had used drugs and alcohol in violation of the court order. At the time, he was filming *One Night Stand*, in which he played a man dying of AIDS. Downey was eventually sentenced to six months in jail by Judge Mira for violating probation and testing positive for drug use. Mira told Downey at the court hearing, as quoted in *People Weekly* (December 22, 1997), "I am running out of ways to rehabilitate you. I don't care who you are. What I care about is that there is a life to be saved from drugs." For his part, Downey told the court, as quoted in *USA Today* (December 9, 1997), "I have been addicted to drugs in one form or another since I was eight years old, and when I was 15, I started to try to get help, without so much as a parking ticket to motivate me." He then added, "The fault lay with me." In interviews, Downey has revealed that he had been introduced to marijuana as a youth by his father. Furthermore, in a 1988 interview for *The New Breed*, a book on young actors edited by Karen Hardy, Downey acknowledged that he had used drugs with his father and said, "When my dad and I would do drugs together, it was like him trying to express his love for me in the only way he knew how."

Downey spent the next six months as inmate No. 5478610 inside Los Angeles County Men's Central Jail. He was allowed several furloughs, to work on *U.S. Marshals*, as well as to have a plastic surgeon treat a wound after another inmate punched him and to re-record dialogue for *In Dreams*, a film by Neil Jordan scheduled to be released in 1999. Some decried the furloughs as favoritism and preferential treatment afforded to celebrities but denied ordinary inmates. Eventually, the clamor subsided, and on April 1, 1998, Downey was released from jail. His release coincided with the theatrical release of *Two Girls and a Guy*, in which he played a duplicitous womanizer confronted by the two women he had been dating simultaneously.

Assessing Downey's talent and weaknesses, James Toback, who directed *The Pick-Up Artist*, told Jeffrey Ressner for *Time* (April 27, 1998), "[Downey] has a ravenous appetite for money, fame, and to do great work. Paradoxically, he's oblivious to making a constructive path to reach that goal. People with one-10th his talent are more practical in achieving the success they want. Right now, he's in a state of ignorance about himself and his future." Echoing a similar sentiment, Loree Rodkin, who had been Downey's manager for seven years, told David Hochman for *Entertainment Weekly* (March 27, 1998), "I don't know what the demon is that really drives Robert. If any of us knew, we could save him. . . . I really thought that the first time he got [in trouble], it would have been a wake-up call. But he's never been this self-destructive. The drugs have gotten the best of him. Every day I keep my fingers crossed that I'm not going to read that he's dead."

Downey, who is reported to possess a sharp wit, is an avid musician. He recorded a version of the theme song for *Chaplin*, "Smile," for the accompanying sound-track album. He also composed the closing theme song for *Two Girls and a Guy*. Soon after the filming of *Air America*, Downey's seven-year relationship with the actress Sarah Jessica Parker (the two had met as 18-year-olds while filming *Firstborn*) came to an end. In May 1992, he married the actress Deborah Falconer. The couple had a son, Indio, in 1993.

Selected Films: *Pound*, 1970; *Weird Science*, 1985; *The Pick-Up Artist*, 1987; *Less Than Zero*, 1987; *True Believer*, 1989; *Chaplin*, 1992; *The Last Party*, 1993; *Short Cuts*, 1993; *Natural Born Killers*, 1994; *Restoration*, 1995; *Hugo Pool*, 1997; *U.S. Marshals*, 1998; *Gingerbread Man*, 1998; *Two Girls and a Guy*, 1998

Selected Television Shows: *Saturday Night Live*, 1985–86

Suggested Reading: *Entertainment Weekly* p36+ Mar. 27, 1998, with photos; *Harper's Bazaar* p136+ Dec. 1992, with photos; *New York Times* II p9 Dec. 20, 1992, with photos; *Washington Post* G p1+ Aug. 19, 1990, with photos

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Armando Gallo/Retna Ltd.

Drescher, Fran

(DREH-sher)

Sept. 30, 1957– Television and film actress.
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During the 1960s, the most famous cry in television sitcomland was "Oh, Rob!," which Mary Tyler Moore, as Laura Petrie in *The Dick Van Dyke Show*, wailed plaintively when she was upset with her sitcom husband. In the 1990s, the wail par excellence may very well be "Oh, Mr. Sheffield!," a cry issuing from the nasal-voiced nanny Fran Fine and aimed at her boss in the CBS comedy *The Nanny*. Fine is played by Fran Drescher, a New York native whose voice, even when she is off camera, reminds some people of the honking of a goose and others of "a taxi in rush-hour traffic." But Drescher, whose glamorous looks make her voice all the more surprising, has been laughing (or honking) all the way to the bank. Now in its fifth season, *The Nanny* is a solid hit.

The comic elements of *The Nanny* derive from the interaction between the blue-collar Fran Fine, who wears tight-fitting clothes and has "big hair," and the cultured, blue-blooded Maxwell Sheffield (Charles Shaughnessy), a British-born widower who hired Fran to look after his three children and has become the object of her shameless flirting. Drescher and her husband, Peter Marc Jacobson, developed the show themselves and serve as its executive producers. Prior to starring in *The Nanny*, Drescher had a 15-year career as a supporting player in films; one magazine writer dubbed her "the actress you can't forget in movies you can't remember." In her best-selling autobiography, *Enter Whining* (1996), Drescher described how she, a nice Jewish girl from New York City who always wanted to be an actress, finally rose to stardom by creating her own sitcom.

Francine Drescher was born on September 30, 1957, in Queens, New York City, to Morty Drescher, a civilian systems analyst with the U.S. Navy, and Sylvia Drescher, a saleswoman. The first names of her parents are familiar to fans of *The Nanny*: They are the same as those of Fran Fine's parents. (Morty Drescher has occasionally appeared on the show as a bit player.) Drescher grew up with her older sister, Nadine, in Flushing, a working-class neighborhood in Queens. A frequent visitor to their apartment was their grandmother Yetta, who also has an alter ego on *The Nanny*. Drescher remembers a lot of family laughter at home, and she has described her childhood as happy. "My parents made me feel I was the most wonderful child on earth," she told Suzanne Gerber for *Redbook* (January 1996). "I've been able to get over everything because of that foundation."

When she was 15 years old, Drescher met her husband-to-be, Peter Jacobson. "I was walking up and he was walking down the stairwell in Hillcrest High, Jamaica, Queens," she wrote in her memoir. "Me with my Farrah Fawcett wings and eight-inch Goody Two-shoes, him with his dry-cleaned blue jeans and David Cassidy layer cut. Peter later admitted he thought I was the most beautiful girl he had ever seen, and then I spoke . . . Who knew the combo would intrigue him even more, but it did."

The two became inseparable, and they shared the same dream of making it big in Hollywood. To get her career off to an early start, Drescher entered the Miss New York Teenager pageant and was named first runner-up. Assured by her mother that a second-place finish was important ("It's the 300 other girls *without* trophies who are losers!" her mother told her), she went ahead with her plan to call talent agencies every day after school. She identified herself as a beauty-contest winner, and her chutzpah got her an agent.

After graduating from high school, in 1975, Drescher and Jacobson attended Queens College. After a year, they dropped out, to pursue acting careers. An endless string of auditions netted them a few small jobs. To give themselves a profession to fall back on, they attended cosmetology school. "I always wanted to make money, and I figured we could be the Vidal and Beverly Sassoon of our neighborhood, wherever we ended up," Drescher told Gerber.

Drescher got her first speaking role in *Saturday Night Fever*, the 1977 hit film starring John Travolta. On the day her scene was scheduled to be shot, at a disco in Brooklyn, New York City, Travolta, exhausted and emotionally drained, tried to beg off work. Afraid that her movie debut was in jeopardy, Drescher brazenly marched up to the actor (whom she had never met) and urged him to act like a professional and do the scene. Chastened by her words, Travolta got up, grabbed Drescher, and twirled her masterfully around the disco. She then uttered her first screen words: "Are you as good in bed as you are on the dance floor?"

Drescher next appeared in *American Hot Wax* (1978), a film about the disc jockey Alan Freed, who championed rock-'n'-roll music in the 1950s. Drescher played a "delightfully dense secretary," as one reviewer put it, in a performance most notable for her on-screen kiss with another up-and-coming comedic actor, Jay Leno. She and Jacobson put down roots in Los Angeles, and in 1978, they got married. (Jacobson eventually gave up acting and became a writer and a producer.) Drescher appeared in a series of films, among them *The Hollywood Knights* (1980), *Gorp* (1980), *Ragtime* (1981), and *Doctor Detroit* (1983), none of which was particularly successful. A breakthrough came with the role of Bobbi Flekman, a record promoter, in *This Is Spinal Tap* (1984), the low-budget film with which Rob Reiner made his directorial debut. *Spinal Tap* got excellent reviews, and Drescher got noticed; *Esquire*, for example, gave her a "five-minute Oscar" for her memorable, albeit small, role.

Just as Drescher's career seemed to be taking off, she and Jacobson became the victims of a horrific crime in their own apartment. On January 5, 1985, two armed men burst through the front door. After they tied up and gagged Jacobson, one of the men raped Drescher and a visiting female friend at gunpoint, while the other man robbed the apartment. Drescher had the presence of mind to memorize what her attacker looked like, and her detailed description to police was instrumental in his eventual capture. Two busloads of victims later testified against him in court, and he was sentenced to 120 years in prison with no chance of parole. (His partner got 15 years.) Drescher and Jacobson sought the help of a therapist to deal with the trauma of what had happened. It took a long time to get over, but the couple eventually managed to get on with their lives. "No one leaves this planet unscathed," Drescher was quoted as saying in *People* (November 27, 1989). "Everyone has some pain. But we had each other. When push comes to shove in a marriage, you must run toward each other. And also, I'm a very centered person. I think it's because I had a very happy childhood."

Drescher resumed her film career with small roles in four films that were all released in 1989: *UHF, It Had to Be You, The Big Picture,* and *Love and Betrayal.* In *Cadillac Man* (1990), in which she portrayed a woman with an obnoxious little dog (played by her own high-strung Pomeranian, Chester), she had a love scene with Robin Williams. In 1991, she landed a co-starring role, along with Julie Haggerty and Twiggy Lawson, in the CBS sitcom *Princesses,* about three single, man-hunting women in New York City. Despite some good reviews, the show was canceled after two months. That disappointment increased Drescher's determination to create, with Jacobson, a show that would showcase her talents. "I can't stand being infantile and not having control," she told Stacy Title for *New Woman* (November 1994). "Your whole future is tied up in other people's decision-making. We've been in this business for many years, we've done many pilots as 'talent,' and we're able to analyze the mistakes. Ah, the mistakes! We wanted the mistakes to be our own."

In the summer of 1992, while flying to London to visit Lawson, Drescher was seated near Jeff Sagansky, who was then the president of CBS Entertainment, in the first-class cabin. "I said, 'Thank you, God,' and ran into the bathroom and put on my makeup," she recalled to Andy Meisler for the *New York Times* (December 18, 1994). "I was so nervous, but I didn't want to leave the plane and think, 'I should have said something.' So I sat next to him and we talked for nine and a half hours." Sagansky told Meisler the conversation didn't last nearly that long, but that it was substantial. "What she said to me was: 'You know, people don't understand. Because of the voice, they think I'm the seasoning in the show. That's wrong. I'm a main course. One day somebody is going to see that. One network is going to get lucky.' Then she told me that she and her husband were students of the form. That they sat home and watched sitcoms, and they know what works and what doesn't. I've heard that from a lot of people, but damned if it wasn't true." Sagansky told Drescher that he would listen to a pitch about a show starring her after they both returned to the U.S.

Inspiration for *The Nanny* came during Drescher's stay in London with Lawson and her husband and children. She felt like "a gefilte fish out of water," as she has put it, in the tony British milieu, and she saw the comedic possibilities of a television series in which a woman from Flushing interacts with an upper-class family. When she got back to California, she worked on the idea with Jacobson. What they came up with was a story featuring the Flushing-bred Fran Fine, a saleswoman who hawks cosmetics door-to-door. When Fine knocks on the door of a townhouse in a fancy Manhattan neighborhood, Maxwell Sheffield, the owner, mistakes her for an applicant for the nanny position he had advertised. Thinking quickly, Fran uses lipstick to scribble her résumé on a piece of paper. Sheffield scans it, and is somewhat impressed that she once worked for the Queen Mother. She corrects him by saying, "No, silly, that's not the Queen Mother, that's my mother from Queens." Sheffield hires her on the spot.

CBS executives who heard the premise were delighted by it, as was Sagansky, who gave the green light for a pilot to be filmed. Drescher and Jacobson hired a strong supporting cast, including the veteran actresses Renée Taylor and Anne Guilbert as Fran's mother and grandmother, respectively; Daniel Davis as the Sheffield family's snippy butler; and Lauren Lane as Maxwell's sexually frustrated business associate. The pilot was well received, and Sagansky placed the show in CBS's Wednesday night lineup. The series premiered on November 3, 1993.

While the characters in *The Nanny* struck several reviewers as stereotypical (Fran being a "Jewish American princess" and Maxwell being a British version of a WASP), most assessments of the show were positive. "These aren't characters; they're ethnic caricatures," Robert Goldberg wrote in the *Wall Street Journal* (November 22, 1993). "Yet, somehow, *The Nanny* is funnier than it has any right to be. All nail polish, hair spray, and tight clothes, Ms. Drescher breezes through her role with a blue-collar insouciance, and she's always a pleasure to watch, even when the scripts get broad and sloppy. Fran's not fazed by anything the society matrons and the junior debs throw at her; she's learned everything she needs to know at Flushing High."

The Nanny floundered during its first season, when it was often broadcast opposite the popular ABC sitcom *Home Improvement.* Drescher lobbied hard for a new time slot, and in its second season, the show was moved to Monday nights, where it immediately took hold and thrived for three years. (The show was moved back to Wednesday nights for the 1997–98 season.) Thrilled by her success, Drescher is determined to prevent others from taking control of the program. "I develop all the stories, and the whole arc of the series continues to be my vision of where I want the character to be heading," she was quoted as saying in the *Chicago Tribune* (February 14, 1997). "It takes a lot of time, and because that is essentially my Starship Galactica, I'm not going to neglect it. It's my baby, and I hope that it stays on [the air] and stays strong for several more years. So, y'know, it's a full plate."

That full plate also includes appearing in films, among them *Car 54, Where Are You?* (1994), *Jack* (1996), and *The Beautician and the Beast* (1997).

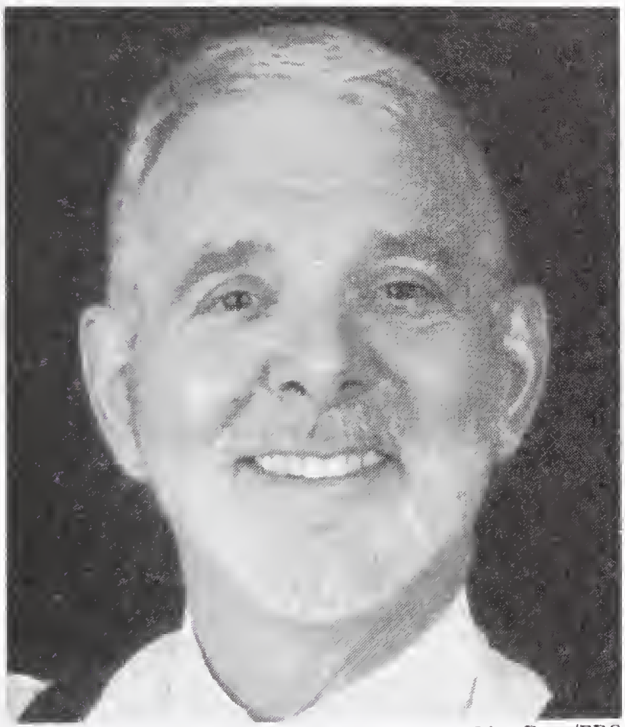
In the last-named film, which she also executive produced, Drescher played a New York hairdresser who is recruited to tutor the children of the dictator-president (Timothy Dalton) of the fictional country of Slovetzia. The premise of film, which got mixed reviews, resembles that of *The Nanny*, in that Drescher's character is another "gefilte fish out of water." "I've got to stay funny and relatable, and my humor works best when I have a culture clash," Drescher told the *Tribune*. "The fact that *The Nanny* has catapulted me into a stardom situation means that I am obligated, at this point, to develop film roles that resemble that character before I move into other kinds of women."

Drescher lives in the Los Angeles area. In addition to her acting career, she is involved in the management of Loaf & Kisses Gourmet Croutons, a food business she started with her husband in 1987. Loaf & Kisses croutons are sold in gourmet grocery stores.

Selected Films: *Saturday Night Fever*, 1977; *American Hot Wax*, 1978; *Ragtime*, 1981; *Doctor Detroit*, 1983; *This Is Spinal Tap*, 1984; *It Had to Be You*, 1989; *Cadillac Man*, 1990; *Car 54, Where Are You?*, 1994; *Jack*, 1996; *The Beautician and the Beast*, 1997

Selected Television Shows: *Princesses*, 1991; *The Nanny*, 1993–

Suggested Reading: *Biography* p60+ Nov. 1997, with photos; *New Woman* p82+ Nov. 1994, with photos; *New York Times* II p45+ Dec. 18, 1994, with photos; *People* p127+ Nov. 27, 1989, with photos, p71+ Nov. 11, 1996, with photos; *Redbook* p60+ Jan. 1996, with photos; Drescher, Fran. *Enter Whining*, 1996



Lisa Borg/PBS

Duggan, Ervin S.

(DUG-in)

Apr. 12, 1939– President and CEO of PBS.
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On December 1, 1993, Ervin S. Duggan was named president of the Public Broadcasting Service (PBS), and with his appointment, public television entered a new era. A private, non-profit corporation based in Alexandria, Virginia, PBS was established in 1969 to help fund and distribute educational programs for radio and television in the U.S. When Duggan assumed his new post, funding cuts by both the federal government and corporate underwriters seriously threatened PBS, and although he had never headed any entity as large as PBS, which had 346 member stations in the U.S. and a working budget of $161 million in 1994, Duggan was thought to possess the qualities PBS needed at that difficult time. Richard Carlson, president of the Corporation for Public Broadcasting, which doles out federal funds for public television projects, told John Carmody for the *Washington Post* (December 1, 1993), "[Duggan] knows broadcasting, he's articulate, he knows the new technology real well. They've had a leadership vacuum at PBS; we're looking forward to working with him." As a former member of the Federal Communications Commission (FCC), Duggan was expected to help PBS adapt to the new technology that was reshaping telecommunications, and as a Washington insider, he was expected to help defend PBS in the face of partisan pressures and challenges with regard to its function, purpose, and funding. Reputed to be an eloquent speaker, he was also expected to serve as a spokesperson for PBS.

One of Duggan's most pressing tasks was to win support among those who questioned the very concept of public television, by persuasively explaining the value of PBS's mission and projects. Traditionally, public television had been devoted to the production and distribution of educational television programming, with those activities proceeding without funding from commercials; the sale of ad time, public-television officials believed, raised the specter of conflicts of interest. Of PBS's 1994 fiscal budget of $161 million, 73 percent came from member stations, 14 percent from the federal government through the Corporation for Public Broadcasting, and around 13 percent from other sources.

Still, many people questioned using *any* taxpayer dollars to fund public television. Critics of public television suggested that PBS's chronic underfinancing simply provided evidence of its increasing irrelevance.

Duggan and PBS also faced charges that the proliferation of quality cable alternatives, such as the Arts & Entertainment network, the Discovery channel, and C-Span, made the need for public television far less compelling. In addition, Duggan had to contend with complaints that PBS's programming had a liberal, elitist slant—complaints that, when emanating from politicians, were often accompanied by threats of budget cuts. Members of the Republican-dominated Congress, especially fiscal conservatives, repeatedly expressed their desire to phase out funding for public television altogether. Many insisted that public television should be privatized, so that it would be subjected to market forces and made to rely on revenues from airing commercials. Echoing similar sentiments was a small group within the public television industry, including presidents of some public television stations who had become desperate for funds; they argued that they ought to be allowed to broadcast commercials, albeit in a circumscribed format, to gain income.

When asked to comment on that view, Duggan told Lawrie Mifflin for the *New York Times* (January 2, 1996), "The overwhelming majority of public-television stations and the overwhelming majority of our audience oppose the idea of commercializing public television." In public appearances and interviews, he emphasized the importance of the characteristic that made public television distinct from commercial television, namely, public television's commitment to offering quality educational programming. "The desire to 'zero out' public television, that will not lead to the death of PBS," he told Elizabeth Kolbert for the *New York Times* (June 26, 1995). "It is more likely to lead to the commercialization of public television and to the creation of just another commercial channel." Asked why public television had become the target of intense pressure from Congress, Duggan said to Kolbert, "Certainly if one wants to have real impact on the federal budget, public television is not the place to begin. So I can only conclude that the effect on public television is primarily done for symbolic value. And one could say generally about symbolism that in the old Judaic ritual of the sacrifice of the lamb, the symbolism may have been very powerful and useful for everybody except the lamb."

As it turned out, Congress did not eliminate federal funding for public television, mainly because there was a groundswell of public support for PBS; instead, members of Congress sought to trim rather than extinguish funding for it. From a high of $292 million in 1995, federal funding for public television dropped to $250 million in 1998, according to *Association Management* (May 1997). "There's been a sea change in the debate because of the vocal expressions of many Americans," Duggan was quoted as saying by Jefferson Graham in *USA Today* (January 10, 1996). "Congress heard a spontaneous expression from parents who knew the difference between our programming and others'. It got the attention of Capitol Hill."

Meanwhile, Duggan aggressively led PBS to seek new avenues of funding. He initiated the formation of alliances between PBS and several large companies—in 1994, with Turner Home Entertainment, for the purpose of selling video versions of PBS programming, and with Disney, to co-produce a science series, *Bill Nye the Science Guy*, for PBS and commercial syndication; in 1995, with MCI, to work on multimedia projects, and with the Reader's Digest Association, to develop, acquire, and distribute new programs for both partners. (The deal with Reader's Digest was reportedly worth an estimated $75 million.) Later, he guided the establishment of a partnership between Sony Corp. of America and Children's Television Workshop (CTW)—the entity responsible for PBS's beloved *Sesame Street* and one of PBS's strongest program suppliers—that would shape distribution and marketing deals around *Sesame Street*, CTW's most lucrative franchise. Duggan also oversaw a two-year licensing pact involving PBS and United Media, a licensing and merchandising specialist, that allowed United Media to develop and market products sporting the PBS logo. Such ventures, Duggan told Thomas Walsh for *Variety* (April 17–23, 1995), were "modest" and designed to "augment our revenues and amplify our nonprofit mission."

Many others did not view those commercial alliances with equanimity. To many critics, such partnerships compromised PBS's traditional commitment to educational content as its highest priority. They contended that while public television stations didn't air commercials outright, their many corporate underwriters and on-air acknowledgments of those underwriters threatened to make the stations increasingly beholden to corporate interests. His critics worried, for example, that corporate underwriters might be influencing programming.

That fear arose in 1994, when Duggan and PBS chose not to finance a sequel to Armistead Maupin's *Tales of the City* series, a controversial and highly popular show that depicted gay life in San Francisco in the 1970s. Many fans of the series charged that the decision to discontinue it had been based on its controversial subject matter and that it demonstrated that Duggan had bowed to corporate pressure (as well as pressure from politically conservative groups). For his part, Duggan maintained that the decision was purely financial; he insisted that a sequel would have swallowed too much of PBS's production budget. He also contended, as Peter Johnson, Matt Roush, and Alan Bash reported in *USA Today* (July 27, 1994), that PBS was caught between "the angry right and the coercive left" or at "ground zero in the nuclear attacks that occur in the culture wars." "We live amidst the terrible crossfire of conservative people and liberal people," he declared.

His supporters, meanwhile, have pointed out that by leading PBS to adopt a more aggressive and active role in raising funds for the programs it helps to produce and distribute, Duggan has begun to prepare PBS for continued reductions in federal funding, and has thus helped to ensure that PBS will remain both fiscally strong and socially relevant.

Ervin Stanley Duggan was born on April 12, 1939, in Atlanta, Georgia, and grew up in Manning, South Carolina. After graduating from Davidson College, in Davidson, North Carolina, in 1961, with a B.A. degree in English, he worked as a reporter for the *Washington Post*. He was then recruited as an aide to Douglas Carter; Carter, a special assistant to President Lyndon B. Johnson, was one of the authors of the original public broadcasting act, which gave birth to PBS. During the 1970s, Duggan held positions at the U.S. State Department and the Department of Health, Education, and Welfare (now the Department of Health and Human Services). He also served as a special assistant to the Democratic senators Lloyd Bentsen of Texas and Adlai Stevenson III of Illinois, and he was a projects director for the Smithsonian Institution. He served as the national editor of *Washingtonian* magazine from 1981 to 1986. In 1990, Duggan, a Democrat, was appointed to the FCC by President George Bush. Married and the father of two sons, he is the co-author, with the political columnist Ben Wattenberg, of a political novel called *Against All Enemies* (1977).

Selected Books: with Ben Wattenberg: *Against All Enemies* 1977

Suggested Reading: *Broadcasting* p35+ Nov. 27, 1989, p41+ Dec. 4, 1989, p119 Apr. 15, 1991; *New York Times* C p18 Dec. 2, 1993, C p11+ June 26, 1995, with photo, A p9 Jan. 2, 1996; *Telephony* p17 Dec. 4, 1989; *Variety* p25+ May 1–7, 1995, with photo; *Wall Street Journal* B p5 Dec. 1, 1993

Robert Matheu/Retna Ltd.

Earle, Steve

Jan. 17, 1955– Singer; songwriter. Address: c/o Warner Bros. Records Inc., 3300 Warner Blvd., Burbank, CA 91505

Like any country singer worth his twang, Steve Earle has laced his albums—there are nine in all—with autobiographical songs. On his first full-length—and breakthrough—album, *Guitar Town* (1986), he sang about being a "Good Ol' Boy." On his second, *Exit 0* (1987), he proclaimed, "I Ain't Ever Satisfied." On *El Corazón*, which many music critics named the best album of 1997, he looked back on a life lived "with a song in my heart / And an attitude from the start." "There's always at least one manifesto on my records," he has admitted.

Artistically, *Guitar Town* and *El Corazón* are among Earle's best albums, but they are significant for another reason: They bookend a career marked by years of personal and professional struggle. On the professional side, Earle spent the late 1980s trying—without success—to win the acceptance of the country-music establishment. His personal life was also in turmoil; in the early 1990s, his fifth marriage fell apart, and his years of drug addiction and dangerous living finally caught up with him. A heroin binge probably would have killed him if it hadn't landed him in prison, in 1994. After undergoing drug rehabilitation, he emerged clean, sober, and ready to write again. On *I Feel Alright* (1996), Earle sang frankly about his attitudes and experiences in such songs as "Hard-Core Troubadour," "The Unrepentant," and "CCKMP (Cocaine Cannot Kill My Pain)." The album's darkly upbeat title song remains the most accurate summation of the new Steve Earle. "Be careful what you wish for, friend," he warns, "'Cause I've been to hell and now I'm back again / I feel alright / Yeah, I feel alright tonight."

Stephen Fain Earle was born on January 17, 1955, in Fort Monroe, Virginia, to Jack Earle, an air-traffic controller, and Barbara Earle, a homemaker, and he grew up in Schertz, Texas, outside of San Antonio. He has said that at age three, he saw Elvis Presley on television, and from then on, he knew he wanted to be a musician. When he was 11, he learned to play guitar; at 14, he quit school and went to live with his 19-year-old uncle in Houston; and by 16, he was playing and singing country-flavored folk music in coffeehouses. "I gravitated to folk music," he told Joe Sasfy for the *Washington Post* (September 10, 1986), "because all I had was an acoustic guitar, and it was easier for me to duplicate a Tim Hardin or Tim Buckley record than a Beatles or Creedence [Clearwater Revival] record."

Earle won acceptance into a circle of respected Texas singer-songwriters that included Guy Clark, Steve Young, and Townes Van Zandt. He was especially attracted to Van Zandt, a hard-drinking drifter who was a hero to a generation of Texas musicians. He later reflected that Van Zandt had been "a good teacher and poor role model." When Van Zandt left Texas for Nashville in 1974, Earle followed him, and supported himself by doing construction work and other odd jobs. He also worked as a backup musician and vocalist, notably as a bassist for Guy Clark. In late 1975, Earle took a job at RCA as a staff songwriter, for which he was paid $75 per week. Within months, Elvis Presley agreed to record one of Earle's compositions, "Mustang Wine," but he never showed up at the recording session.

Earle's first hit came in 1982, when Johnny Lee's recording of "When You Fall in Love" entered the country top 10. By then, Earle had already acquired a reputation in Nashville as "difficult." His 1982 rockabilly EP (extended-play 45 rpm record), *Pink and Black*, was barely noticed, and he recorded an album for Epic Records that Epic did not release. (That material showed up on the 1986 album *Early Tracks*.) In 1985, MCA Records, apparently desperate for new artists, signed Earle along with other country nonconformists, among them Lyle Lovett and Nanci Griffith. Then *Guitar Town* hit, and Earle's often bleak depictions of small-town life ("I was born in the land of plenty, now there ain't enough") brought him sudden fame.

Guitar Town topped the country charts after its release in 1986, and according to Mark Schone in *Spin* (May 1995), it remains "the most lauded country album of the decade." *Guitar Town* contained two top-10 country singles (the title track and "Goodbye's All We Got Left"), and it earned Earle a place alongside Dwight Yoakam and Randy Travis as one of country music's "new traditionalists." Critics praised these artists for bringing back some roughness and honesty to the genre, which had (once again) become sappy and harmless because of the conservative climate in Nashville, the industry's capital city. Earle was fully aware of what he was doing. "I agree with Dwight that we should start calling it 'hillbilly music' again," he told Jack Hurst for the *Chicago Tribune* (June 29, 1986). "The word 'country' now has a stigma of mediocrity, whereas 'hillbilly' has a strength about it. It denotes being proud of twang."

Guitar Town earned Earle comparisons to the roots-rockers Bruce Springsteen and John Cougar Mellencamp, and *Rolling Stone* named it "country album of the year." But while critics at *Rolling Stone*, known as the biweekly bible of rock-'n'-roll, were hailing Earle as the future of country music, country critics debated whether his hard-driving twang was country music at all. During his first year of stardom, the issue dogged him. "There are a lot of rock writers who will sit there and tell me I'm a rock act," Earle told Joe Sasfy. "It's based on the idea that since they don't like country music and they like Steve Earle, then Steve Earle can't be country. But I am a country act. That doesn't mean I'm not into rock-'n'-roll, but I'm certainly not a pop act." Despite the semantic debate, the strength of Earle's music won him a following among rock and country fans alike, and he played dates as the opener for the Replacements, a punk band, as well as for the country legend George Jones. "We play the same loud set for both audiences," he told Sasfy. "I am not falling in the crack between the rock and country audiences. I'm getting away with it."

Earle didn't get away with it for long. His second album, *Exit 0* (1987), was again haunted by genre questions. "I'm a country singer. . . . But what I'm doing is by definition rock-'n'-roll," he told Steve Dougherty for *People* (August 10, 1987). "I don't think they're mutually exclusive terms. . . . Actually, what we're talking about is not names of music, but names of radio formats." With his first two albums, he may have positioned himself just slightly on the rock-'n'-roll side of the fence, but as far as Nashville and country radio were concerned, a little rock was too much. Meanwhile, many rock journalists found *Exit 0*, which was a bit harder-edged than *Guitar Town*, to be a fitting follow-up. "This exhilarating, troubling album, which could help spark a country-rock revival, challenges the intransigent provincialism of country music with a compelling insistency," the music critic Stephen Holden wrote in the *New York Times* (June 28, 1987). However, without the industry's support, *Exit 0* stalled at number 15 on the country-album chart. "*Exit 0* sold half [of what] *Guitar Town* did," Earle told Bill Prince of *Q* (May 1996), "and the honeymoon was over."

When he began work on his third album, Earle didn't yet know that his career as a mainstream country artist was over. "I still felt I was making the next Steve Earle record," he told Prince. The result, *Copperhead Road* (1988), rocked still harder than *Exit 0*, and the Nashville division of Earle's label, MCA, decided they had had enough. Earle was transferred to MCA's Los Angeles–based rock division. The accompanying image change, from outlaw country singer to Guns 'n' Roses–style hard rocker, was not a radical one for Earle, but it further diminished his chances for country acceptance. "A lot of [*Copperhead Road*] is traditional country from a melodic point of view," he told Steve Morse for the *Chicago Tribune* (December 15, 1988). "I really hope that country stations also pick up on it, though to me that whole radio format thing is meaningless." Although the album reached number seven on the country-album charts, the first single (the album's title track) received little airplay on country radio and failed to chart. The same song hit number 10 on the rock charts.

While big-time fame eluded Earle in the U.S., where *Copperhead Road*'s sales failed to earn gold certification, he was huge in Canada. There, the album went quadruple-platinum, and in 1990 Earle found himself playing some of Canada's biggest hockey stadiums. Also in 1990, he released *The Hard Way*, on which he continued his bad-boy redneck biker posturing, and in 1991 he came out with the live album *Shut Up and Die Like an Aviator*, with which he fulfilled his contractual obligations to MCA. Then, with the intention of finding a new label, Earle made arrangements to fly to New York to talk to three record-label executives. "I realized at the airport that I didn't have a record in me," he told Adam Sweeting for the London *Guardian* (November 24, 1995). "I turned around right there at the gate, and went home and just didn't make a record for four and a half years."

Earle's failure to record wasn't merely the result of professional frustrations. For years, his personal life had been wildly out of control. As he told Sassy, "I have a low tolerance for mediocrity in music and life. I'm into pain and joy and the in-between doesn't interest me." He began using drugs in his early teens. "I was a heroin addict when I made *Guitar Town*," he admitted to David Zimmerman for *USA Today* (April 12, 1995). In addition to heroin, which he smoked, snorted, and shot into his veins, Earle had developed a dependency on alcohol, marijuana, dilaudid, and cocaine—including the "speedball" and crack forms of the drug.

Women proved to be another irresistible temptation for Earle. "I would hate to be my wife," he remarked to Geoffrey Himes for *Rolling Stone* (April 18, 1996). "I've been a serial husband, and I've done it badly every time. I believe in marriage, and I believe in family, and I want that, too, but I'm still a sucker for the romance of the outlaw, and I hope I stay that way. Maybe that's unrealistic, but romance by its very nature is unrealistic." He divorced his first wife, Sandy Henerson, in 1976; his second, Cynthia Dunn, in the early 1980s; and his third, Carol Hunter, in September 1985. He married, and then divorced, Lou Anne Gill in 1987.

Earle, who in his songs has equated money with trouble, began getting into trouble soon after *Guitar Town* made him rich and famous. After playing a concert in Dallas on New Year's Eve 1987, a drunken Earle was restrained by an off-duty cop working as a security guard, and was later fined $500 for assaulting a police officer. Worse, the policeman had applied his nightstick to the singer's neck in a choke hold that permanently damaged his vocal cords. In November 1988, Lou Anne Gill filed assault charges against Earle, less than two weeks before he married his fifth wife, Teresa Ensenat. Ensenat left Earle in 1992.

As an extension of his hard-rocker image, Earle flaunted his bad-boy behavior. At one point, his answering-machine message was "This is Steve. I'm probably out shooting heroin, chasing 13-year-old girls, and beatin' up cops. But I'm old and I tire easily, so leave a message and I'll get back to you." In September 1992, police came to Earle's house to arrest him for ducking jury duty; later that day, they came back with a search warrant, and found drug paraphernalia and cocaine. In 1993, Earle was arrested several times for possession of heroin or cocaine, but his lawyers managed to keep him out of jail. Meanwhile, he lost a lot of weight and lost most of his teeth. According to Schone, "Earle sightings became a morbid sport in Nashville. He began to hit up acquaintances for money as rumors began circulating about his guitars turning up in pawnshops." Earle's own memories of that time are equally harrowing. "I knew that it would kill me," he told Schone. "In the last couple of years I didn't care."

His remarriage to Gill, in 1993, didn't stop his free-fall. He pleaded guilty to a 1993 drug-possession charge but missed a 1994 sentencing hearing in court. He considered fleeing to Ireland, but when he heard that the judge had sentenced him to a year in jail and issued a warrant for his arrest, he turned himself in. After a few weeks in prison, he was transferred to a rehabilitation program, and then, after a month, sent back to prison. On November 11, 1994, he was released; he has been clean ever since, and is a member of Narcotics Anonymous. "I'm not about to thank the judge . . . , but he probably saved my life," Earle told John Milward for the *New York Times* (April 14, 1996). Earle has also said that, even during his struggle with his addictions, he remained "real good" at songwriting. "No matter how much dope I took, I could still write songs up until the very end," he told Schone.

Since his release from prison, Earle has pursued his recording career with renewed fervor. "I get up every single day and write," he told *ASCAP Playback* (January/February/March 1998). "I used to spend part of my day preoccupied with finding enough drugs. . . . At the end, I didn't have time to do anything but find drugs. Get rid of a heroin and cocaine habit—it's amazing how much more time and money you have." In 1995, Earle recorded and released *Train a Comin'*, the album "no major label would ever let me make," on the small Winter Harvest label. An all-acoustic, bluegrass-flavored collection of mostly older, previously unrecorded Earle compositions, *Train a Comin'* was welcomed by critics. "Earle remains a rugged, sleeves-up performer, and these drum-free arrangements offer a richness of tone and rhythmic elasticity which beautifully complement songs which dig deep into country's legendary, storytelling roots," Adam Sweeting wrote in the London *Guardian* (June 23, 1995). *Train a Comin'* was nominated for a Grammy as the year's best folk album.

The calm promise of *Train a Comin'* was fulfilled by Earle's second post-rehab album, *I Feel Alright*. In the *Washington Post* (May 15, 1996), Mike Joyce called it "a recording that affirms [Earle's] talent from start to finish" and the singer's most "confident, revealing, and consistent" album since *Guitar Town.* Many critics were most impressed by the ease with which Earle shifted between country, rock, blues, and rockabilly styles, and enjoyed his respectful nods to Van Zandt, Springsteen, Van Morrison, and Otis Redding. "Though much of the album offers a tour of one man's hell—with Earle as a roadhouse Dante—the songwriter's creative resurgence is ultimately his redemption," Don Moleese wrote in *Rolling Stone* (March 7, 1996). "With an album that hits as hard and deep as *I Feel Alright,* the future looks bright for Steve Earle. Again."

With *El Corazón,* Earle expanded his range, from the bluegrass of "I Still Carry You Around," which features the bluegrass veterans the Del McCoury Band, to the grunge rock of "N.Y.C.," for which he drafted the Seattle fuzz merchants the Supersuckers. Many reviewers hailed the album as brilliant. "*El Corazón* is Earle's strongest statement to date about what makes his heart beat and blood boil," Parke Puterbaugh asserted in *Rolling Stone* (December 11, 1997). "Earle is one of the finest songwriters working in any genre. . . . He straddles a bunch of styles with the ease of a homespun visionary who correctly sees that ultimately it's all one." In *Musician* (December 1997), Mark Rowland declared, "Earle's not just the most important figure in country music today, he's the most vital singer-songwriter in popular music, period."

Most often accompanied by his longtime backing band the Dukes, Earle has also recorded with the V-Roys, the Pogues, the Indigo Girls, and the Fairfield Four, and has duetted with Emmylou Harris, Lucinda Williams, and Siobhan Kennedy. To avoid the marketing pitfalls he encountered in the 1980s, Earle founded the E-Squared record label with Jack Emerson to release *I Feel Alright,* and soon afterward, the V-Roys became the label's first signing. Earle wants his label, which is based in Nashville, to be an alternative to what he calls the "meat grinder" of the country-music establishment, and he does not plan to limit its roster to country artists. When asked by Meredith Ochs of *Guitar World Acoustic* (Winter 1998) why, after his long, often bitter relationship with Nashville, he would remain there, Earle replied, "Just to irritate people. I'm not above that at all. My studio and office are right in the middle of Music Row."

Currently, Earle is single, having (again) split with Lou Anne Gill, in late 1997. He has three children—a son and a daughter by Gill and a son by Carol Hunter. He has four younger siblings, two of whom have played in the Dukes. Politically, Earle defines himself as "somewhat to the left of Mao Zedong." "There is no excuse for anyone to go hungry in the richest country in the world. Socialism is not done for," he told David Corn for the *Nation* (August 25–September 1, 1997).

A fan of reggae, the Beatles, Tom Waits, and Fine Young Cannibals, Earle dedicated *El Corazón* to Townes Van Zandt, who died of a heart attack on January 1, 1997; "Fort Worth Blues," which closes the album, is addressed to Van Zandt. "I still have a hard time imagining the rest of my life without Townes," Earle has admitted.

Selected Recordings: *Pink and Black,* 1982; *Guitar Town,* 1986; *Early Tracks,* 1986; *Exit 0,* 1987; *Copperhead Road,* 1988; *The Hard Way,* 1990; *Shut Up and Die Like an Aviator,* 1991; *Train A Comin',* 1995; *I Feel Alright,* 1996; *El Corazón,* 1997

Suggested Reading: *ASCAP Playback* p6 Jan./Feb./Mar. 1998, with photo; *Chicago Tribune* XIII p32 June 29, 1986, with photo, V p10 Dec. 15, 1988; *Guitar World Acoustic* p21+ Winter 1998, with photos; (London) *Guardian* G2T p8 Nov. 24, 1995; *New York Times* II p30 Apr. 14, 1996, with photo; *Newsweek* p64+ Apr. 17, 1995, with photos; *People* p103+ Aug. 10, 1987, with photos; *Rolling Stone* p34+ Apr. 18, 1996, with photo; *Spin* p57+ May 1995, with photos; *USA Today* D p1 Apr. 12, 1995, with photo; *Washington Post* D p7 Sept. 10, 1986, with photo

WorldCom, Inc.

Ebbers, Bernard J.

Aug. 27, 1941– President and CEO of MCI WorldCom Inc. Address: c/o MCI WorldCom Inc., 515 E. Amite St., Jackson, MS 39201

On November 10, 1997, plans for the merger of WorldCom Inc. and MCI Communications Corp. were announced. The proposed $37.4-billion buyout of MCI by WorldCom promised to be the largest merger the United States had ever seen, and the new company, MCI WorldCom, was predicted to be the first serious challenge to AT&T's dominance of the U.S. telecommunications industry. On July 14, 1998, the U.S. Department of Justice approved the merger, and on September 14, after obtaining additional approval from the Federal Communications Commission (FCC), MCI WorldCom Inc. was formed.

MCI WorldCom may prove to be a lot more than a challenger to AT&T. In *Business Week* (October 13, 1997), Peter Elstrom called the new company "the first new-era telecom giant," and many business experts have agreed that MCI WorldCom's combination of Internet service and local and long-distance telephone service will be nothing short of revolutionary. "Eventually," Elstrom wrote, "the company will be able to move all sorts of traffic—voice calls, video, Web pages—across a single digital path." For WorldCom, the merger capped a decade of rapid growth, during which the company, previously known as Long Distance Discount Services (LDDS), absorbed over 50 smaller companies to become a major provider of Internet, long-distance, and local telephone services under the aggressive leadership of its maverick president and CEO, Bernard J. Ebbers. The merger is also the grandest example yet of Ebbers's extraordinary deal-making abilities.

At 56, Ebbers is an unusual, even unlikely, magnate of the much-heralded "information age." He is not a frequent user of E-mail, which already handles a significant amount of all telecommunications traffic. Although he has often been portrayed as "the communications executive who doesn't even have a cellular phone," he told *Current Biography* in January 1998 that he does, in fact, own one. Nevertheless, he does not pretend to be a technophile. "The thing that has helped me personally," he has said, "is that I don't understand a lot of what goes on in this industry." Earlier, in an interview for *Time* (October 13, 1997), however, WorldCom's chief operating officer, John W. Sidgmore, warned the reporter John Greenwald against "fall[ing] for that 'Aw, shucks' stuff." "Bernie's extremely street smart," Sidgmore said. "Most of all, he has a vision for the company. He's extremely aggressive and simply wants to build the biggest company in the industry."

Born on August 27, 1941, in Edmonton, Alberta, Canada, Bernard Ebbers is a late bloomer among ultra-powerful executives. After he finished high school, he worked as a milkman in his hometown. He quit the job after a while because, he told *Time* (October 13, 1997), "delivering milk day to day in 30-below-zero weather isn't a real interesting thing to do with the rest of your life." Ebbers, who stands six feet, four inches tall, then attended Mississippi College, a Southern Baptist school in Clinton, Mississippi, on a basketball scholarship. As an undergraduate, he may have turned in a lackluster performance on the court, but, he believes, he made great strides spiritually. "I came to have a fuller understanding of what my purpose was in life," Ebbers wrote in the Mississippi College *Beacon*, the school's alumni magazine, as quoted in *Time* (October 13, 1997), "what a personal relationship with Jesus Christ really meant, and how I would try to live my life from that point on." He graduated in 1967 with a bachelor's degree in physical education.

After college, according to various sources, Ebbers worked as a junior high school science teacher and coach. Before long, he left the teaching profession to become a manager at a clothing warehouse. In 1974, he began a career in hotel ownership and management, with money he borrowed from co-workers. He eventually became the owner of nine Best Western hotels, many, if not all, in rural Mississippi. A family man by then, he reportedly felt frustrated by what he regarded as the inadequate profits that the hotels produced.

By all accounts, the story of Bernie Ebbers's transformation into a telecom mogul does not really begin until 1983. A month after the ruling, in August of that year, that split up the Bell Operating Companies, Ebbers invested in a business venture put together by three men—Bill Fields, David Singleton, and Murray Waldron. At the suggestion of a waitress in the coffee shop where the men discussed the proposed company, they came up with the name Long Distance Discount Service, or LDDS. By November, LDDS had begun showing signs of life, with a president (Waldron), a chairman of the board (Fields), and an office in a converted residence in Jackson, Mississippi. That month, the Mississippi Public Utilities Commission cleared LDDS to operate as a long-distance carrier.

The company's modus operandi was to buy AT&T WATS long-distance service at a wholesale price and resell it to local businesses at a discounted retail rate. In January 1984, LDDS sold its first minute of long distance service, to the University of Southern Mississippi. At that point, Ebbers was chiefly a passive investor in the company. "The only experience Bernie had operating a long-distance carrier," a fellow original investor in LDDS told *Time* (October 13, 1997), "is that he used the phone." "I didn't know what telecommunications was," Ebbers himself admitted to Gary Samuels of *Forbes* (January 2, 1995). "I just knew the business plan showed good cash flow."

At first, that scenario seemed overly optimistic; indeed, the company's first full year was a disappointment. By April 1985, LDDS was in debt, and Ebbers was named its new president. In September, the company realized its first profits. In 1987, LDDS was re-formed as a consolidated company to combine the operations of several smaller long-distance carriers.

The decade of acquisitions began in August 1988, when LDDS absorbed Telephone Management Corp., which provided service to parts of Mississippi and western Tennessee. In 1989, LDDS acquired ClayDesta Communications (Texas), Galesi Telecommunications (Florida), and Microtel. Three more carriers were absorbed in 1991, solidifying LDDS's presence in the South, the Southwest, the Midwest, and California. By the end of 1992, with the acquisition of Advanced Telecommunications, LDDS had become the fourth-largest long-distance provider in the U.S., but it still lagged far behind AT&T, MCI, and Sprint.

The company was renamed LDDS Communications, Inc., in 1993, as a result of a three-way merger with Resurgens Communications Group and Metromedia Communications Corp. In December 1994, the acquisition of IDB WorldCom gave LDDS worldwide long-distance capabilities, and in January 1995, the acquisition of WilTel, from the natural gas operation the Williams Companies, gave LDDS a national fiber-optic network. In May 1995, LDDS Communications, Inc., was rechristened WorldCom Inc. The following February, WorldCom won permission to offer local telephone service in California, Connecticut, Illinois, and Texas. That same month, the Telecommunications Act of 1996 was enacted, and immediately, WorldCom became the long-distance provider for GTE, Ameritech, and SBC Mobile Systems.

At the end of 1996, WorldCom merged with MFS Communications, which owned many small fiber-optic networks, and with UUNET, a leading Internet service provider. The deal made WorldCom, which still ranked a distant fourth among long-distance providers, a leading candidate to integrate local, long-distance, and Internet services and thus develop what Mark Landler of the *New York Times* (August 27, 1996) called "one-stop shopping" in telecommunications. Landler also described WorldCom as "the nation's first fully integrated local and long-distance phone company since the breakup of the Bell system." The company's Internet capacity was further boosted by an agreement, made in September 1997, to acquire ANS and CNS, the network services companies of America Online and CompuServe, respectively. "What they're trying to do is just incredible," an industry analyst told *Time* (September 22, 1997). "WorldCom is the communications company of the future."

Ebbers is being hailed as a genius for reasons that go beyond the sheer volume of WorldCom's acquisitions. In the words of Allan Sloan, the Wall Street editor of *Newsweek* (October 20, 1997), Ebbers has turned WorldCom stock into "a currency that's better than money." "If you invested a dollar in WorldCom at the start of 1990," he reported, "you had $225 worth of stock on September 30 [1997], according to Bloomberg Financial Markets. Your investment doubled in value every 12 months. Money can't do that." In the late 1980s, Ebbers's aggressive deal-making, and his apparent ability to get results with every deal that he makes, made WorldCom stock unusually attractive to Wall Street investors. In March 1996, WorldCom gained a spot on Standard & Poor's 500 Index, and in a survey of the stock of 1,000 major corporations, the *Wall Street Journal* found WorldCom's to be the best performer over the preceding 10 years.

Investors' faith in WorldCom stock has largely been synonymous with faith in Ebbers's ability to pick the right acquisition targets and then to manage the acquired companies efficiently. He usually makes deals that promise a high level of synergy—that is, he buys companies that add a key ingredient to WorldCom while overlapping with WorldCom's existing assets as little as possible—and then expertly trims the management and other aspects of the newly formed amalgamation, to achieve the maximum savings.

Ebbers executed the deal with MCI just as MCI was looking to seal a similar agreement with British Telecom (BT). BT had been trying to negotiate a buyout of MCI for less than $20 billion in cash and stock when Ebbers made his offer—a trade of $41.50 of WorldCom stock for each share of MCI, which amounted to almost 25 percent more per MCI share than BT's offer. MCI shareholders would not only get a better deal on the WorldCom stock than on shares of BT; they would also get WorldCom stock, the hottest stock the telecommunications industry has ever seen.

Many Wall Street experts have given the merger their stamp of approval because Ebbers seems to have found yet another tight fit. In long distance, the combined market share of second-ranked MCI and fourth-ranked WorldCom is still less than half that of AT&T, but nevertheless represents the most serious challenge yet made to AT&T's dominance. MCI had been spending a lot of its profits on the slow process of developing local networks of its own; MCI WorldCom has WorldCom's extensive fiber-optic network at its disposal, enhanced by the acquisition of Brooks Fiber and its 43 city networks. Additionally, by buying so many small, young, prosperous companies, WorldCom gained newer, more flexible technology—such as high-capacity fiber-optic cable—and thus ought to be able to avoid some of the costly infrastructure problems facing older companies. "This was a masterstroke by Ebbers," William K. Newbury, an analyst at TIAA-CREF, told Elstrom. "That's what makes him so good—he does things out of the box." As many observers have pointed out, neither MCI nor WorldCom provided operations involving wireless communication, making that the one area in which the merged company will be glaringly deficient.

Ebbers has been known to make provocative, even cocky, remarks about his confidence in his company and his vision. For instance, after the ANS and CNS deals, a reporter asked him whether WorldCom would continue absorbing companies so voraciously, and Ebbers curtly responded, "Are we alive?" His boldness seems in keeping with his nonconformist cowboy image. He is known for wearing blue jeans, outdoorsy shirts, leather vests, boots, and beaded belts around the office, which is still located in Jackson. He also smokes cigars, and his bearded face impresses many as more typically country-western (his favorite musician is Willie Nelson) than corporate. Ebbers is a trustee of Mississippi College and a member of the Christian men's organization Promise Keepers. He owns a yacht, called *Countach,* which he keeps in Florida, and enjoys riding his tractor around his soybean and cattle farm on weekends. Little else has been made public about his activities outside the office, or even about his forebears or early years; Ebbers is careful not to share the details of his private life with the media.

For all his shrewd deal-making, Ebbers admits that he depends heavily on others to advise him about "the technical stuff." Chief among them is Sidgmore, who is routinely referred to as WorldCom's "Internet whiz" and "techno-visionary." Ebbers has suggested that Sidgmore and others are the real players at WorldCom, and that he himself is only their coach. "Sales and marketing is by and large teaching and coaching," he told Samuels. The one part of the business for which Ebbers seems willing to take credit is WorldCom's dazzling performance on the stock market. "Our goal is not to capture market share or be global," he declared to Amy Barrett of *Business Week* (July 14, 1997). "Our goal is to be the number-one stock on Wall Street."

The MCI WorldCom merger has proven to be the first of many sweeping changes in the telecommunications industry since deregulation. In May 1998, SBC Communications Inc. announced that it had agreed to buy Ameritech Corp. for $61 billion; if the deal goes through, it would deprive the MCI WorldCom merger of its "largest merger ever" status. Although many observers had speculated that the MCI WorldCom merger might be stopped or severely altered by the U.S. Justice Department or the FCC over antitrust concerns, the final approval of the merger went smoothly. The regulatory agencies of both the U.S. and Europe, concerned that the new entity might monopolize the Internet, did order the sale of MCI's Internet assets to the British telecommunications company Cable & Wireless, for $1.75 billion. However, MCI WorldCom still has a large chunk of the Internet market, because the new company was allowed to retain the Internet holdings built up by WorldCom over the years. The final acquisition price paid by WorldCom for MCI was said to have been $40 billion.

In the *New York Times* (April 27, 1998), Seth Schiesel suggested that one significant consequence of the formation of MCI WorldCom is that Ebbers will essentially have a new job. "Ebbers must now face challenges that his career has seldom presented," Schiesel wrote, "like placating federal regulators, courting multinational corporate customers, serving millions of residential customers, and making 59,000 new employees feel at home." In this latest phase of the game, Ebbers plans to rely on the strengths that have already brought him so far: his confidence in himself and his ability to delegate responsibility. "It's not as complicated as people make it out to be," he told Schiesel.

Suggested Reading: *Business Week* p65+ July 14, 1997, with photo, p26+ Oct. 13, 1997, with photos; *Forbes* p138 Jan. 2, 1995, with photo; *Newsweek* p46 Oct. 20, 1997; *New York Times* D p1 Aug. 27, 1997; *Time* p50 Sept. 22, 1997, with photo, p62+ Oct. 13, 1997, with photo

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Edwards, Teresa

July 19, 1964– Basketball player. Address: c/o Philadelphia Rage, 123 Chestnut St., 4th Floor, Philadelphia, PA 19106

The basketball player Teresa Edwards knows that being wrong isn't always such a bad thing. In 1992, after expressing to the *New York Times* her dismay at the lack of a professional basketball league for women in the United States, she predicted that such a league would not be formed in the near future. "To have that happen here, I'd do anything, but I've resigned myself to the fact that it's not going to happen in my career," she said. For two years in the 1980s, Edwards played with a professional team based in Italy. For four years beginning in 1990, she played with teams in Japan, and later, she played in Spain and France. But her prediction that she would spend her professional career entirely overseas turned out to be incorrect. In 1996, a new women's professional basketball league called the American Basketball League (ABL) came into being, and one of the first players that the league signed up was Edwards. In 1996–97, the league's inaugural season, the five-foot-11 Edwards, a point guard whose nickname is T, led her team, the Atlanta Glory, in several statistical categories, and she was runner-up for most-valuable-player (MVP) honors for the entire league. In the 1997–98 season, she has served as coach of the Glory as well as a player. A four-time Olympian, Edwards has won three Olympic gold medals in women's basketball. She is widely considered to be the most accomplished American player in the history of women's basketball.

Teresa Edwards's mother, Mildred Edwards, was a 16-year-old high school sophomore when she became pregnant with Teresa, her first child. She dropped out of school to work in the fields near her home, in Cairo, Georgia, where Teresa Edwards was born on July 19, 1964. "At the time, I felt like my life was all over," Mildred Edwards told Jill Lieber of *Sports Illustrated* (July 22, 1992). "I knew I wouldn't, and couldn't, go back to school. I had wanted to become a nurse, but I decided to take care of my responsibility." Teresa's father, Leroy Copeland, gave some financial assistance to

Atlanta Glory

Teresa Edwards

Mildred, Teresa, and the four sons whom he later fathered with Mildred, but Mildred raised the five children alone.

As a child, Teresa joined in footraces, softball and tackle football games, and various other sports with neighborhood boys. She especially enjoyed basketball, which she often played in her front yard, using a makeshift hoop—a bicycle-wheel rim nailed to a tree. When Teresa was in the seventh grade, she wanted badly to try out for the Washington Middle School basketball team, but Mildred Edwards told her not to get her hopes up. Mildred recalled to Lieber that, around the time of the team tryouts, Teresa "kept coming home late from school and laying it off on some teacher: 'I'm helping Miss So-and-so.' . . . Then one day she said, 'I need a new pair of sneakers because I made the team.' I said 'Girl, you can't play basketball.' And Teresa said, 'Mama, I made the team.'"

Teresa's brother Reginald Edwards told Julie Deardorff of the *Chicago Tribune* (July 24, 1992) that his sister "was the hustling type" around the playground. "She worked hard at it. She wouldn't ever let you get around the goal." Her coach at the University of Georgia, Andy Landers, who noticed her when she was a high school freshman, has also praised her tenacity in simple pickup games. "She wouldn't argue about the score," Landers told Deardorff. "If she said the score was 8–8 and you said 8–5, she'd take the five and do whatever it took to beat you. She's the greatest competitor in women's basketball." Edwards scored a total of 1,982 points in her high school career, and helped her team to win a Georgia state championship. "My father used to yell at Teresa to quit throwing the ball to everyone else," a high school teammate recalled for Deardorff. "He'd say, 'Shoot! You'll make it and everyone else will miss.'"

Edwards's decision to attend the University of Georgia took her from Cairo to Athens in the fall of 1982. In her freshman season as a Lady Bulldog, in 1982–83, she made an immediate impact: She scored 430 points, for an average of 13.0 per game, dished out 100 assists, and picked up 70 steals. The Lady Bulldogs won the 1983 Southeastern Conference (SEC) title and advanced to the final four of the NCAA tournament. Both the American Women's Sports Foundation and the Women's Basketball News Service named Edwards to their Freshman All-American squads. Also in 1983, she helped the U.S. team win the gold medal at the Junior Pan American Games and played at the National Sports Festival, where she earned MVP honors.

Perhaps the most significant development for Teresa Edwards in the summer of 1983 was that she roomed with Katrina McClain at a basketball camp. McClain, a forward, had just finished high school, and she was set to join Edwards on the Lady Bulldogs the following season. Edwards and McClain did not immediately hit it off. "She wouldn't talk to me," Edwards told Harvey Araton of the *New York Times* (August 5, 1996), who had suggested to her that McClain's timidity was due to her great respect for Edwards as a player. "Then we got to school a few months later," Edwards continued. "I already had my roommate picked out, but when I got there, it was Katrina." Their initial difficulties notwithstanding, they developed a warm friendship. "We are like sisters," McClain told Araton. "Close sisters."

In the 1983–84 season, Edwards brought her scoring average up to 14.1 points per game, increased her number of steals to 81, and nearly doubled her assists total, to 189. She also helped her roommate become more assertive on the court. "I'd go to practice and get knocked down when I was a freshman," McClain recalled to Carolanne Roberts of *Southern Living* (June 1996). "The coach would yell at me; then I'd go back to our room and T would yell at me." Edwards assured Roberts that she did so for McClain's benefit: "I saw a great person who was a great basketball player, and I told her she had to fight back." The 1983–84 Lady Bulldogs won 30 games, as well as another SEC championship, and again made the NCAA tournament. Edwards was named to the All-SEC first team, and McClain was picked as the conference freshman of the year. The following summer, Edwards made the U.S. Olympic team. The youngest player on the team, Edwards averaged 2.5 points per game, and the team won a gold medal at the Los Angeles Games.

In 1984–85, Edwards again improved her scoring average, to 15.5 points per game, and boosted her total number of steals to 100, for an impressive average of 3.3 per game. She was an All-SEC selection, and Kodak, the Women's Basketball News Service, and *Street and Smith's* all named her to their All-America teams. Although the Lady Bulldogs did not win the SEC title in 1985, they turned in their best NCAA tournament performance since Edwards's arrival, and they reached the title game, only to fall to the Lady Monarchs of Old Dominion University, 70–65.

During her senior year, Edwards scored an average of 19.7 points per game and made 56 percent of her field-goal attempts—her best percentage as a collegian. She was named to the All-SEC team for a third time, and was chosen as an All-American by six different organizations. She established University of Georgia records for assists (653) and steals (342) in a college career, and she currently ranks third in career scoring (1,989 points). Her number, five, is one of three that have been retired by the Georgia women's basketball program. Although Edwards is generally identified as a member of the class of 1986, she left the school that year without her diploma. She completed the requirements for a bachelor's degree after the 1988 Olympics, and, in 1989, earned a B.S. degree in recreation.

Edwards's college statistics and honors certainly describe a solid player, but they fall short of foretelling the career that was to follow. For instance, Edwards was never honored as national or SEC player of the year. One reason may be her bifurcated role as shooter and passer: A natural leader on the floor whether she is playing point guard, shooting guard, or small forward, she often guides her team in ways that are not measured numerically. "I'm not a big stat-sheet person," she told Sam Smith for the *Chicago Tribune* (on-line) in 1996. "I go out and push myself to do the best I can. Sometimes it doesn't show on the stat sheet." A remark Edwards made shortly before the 1992 Olympics is even more telling. "If it hadn't been for the [overseas] professional leagues, my best years as a player would have been wasted," she told Lieber. "I got so much better after college. I'm at my prime."

Edwards's life during the decade after she left college was a long adventure in the strange world of international athletics. She lived alternately as a representative of her country, in various tournaments and festivals, and as an expatriate, unable to play professionally in the United States because there was no league for her to play in. In 1986, she helped carry the U.S. team to gold medals at both the World Championship, where she was the second-leading scorer and leading rebounder on the team, and at the Goodwill Games, where she led the team in scoring. The following year, she again played on a gold-medal team, at the Pan American Games, in Indianapolis, where she dished out a team-best average of 5.8 assists per game and scored an average of 16.8 points per game, a figure topped only by McClain's average of 17.8 per game. Edwards was selected as USA Basketball's female athlete of the year for 1987.

Beginning in 1987, Edwards played for two years in an Italian professional league. The experience was not a very positive one, and she has said that she spent a lot of her time in her apartment, feeling homesick. In 1988, Edwards joined the U.S. Olympic team for the Games in Seoul, Korea. In that gold-medal campaign, she was again the team's second-highest scorer (with an average of 16.6 points per game; McClain had an average of 17.6 points), and the team leader in field-goal percentage (61.1), assists (an average of 3.4 per game), and steals (an average of 4.6 per game).

When Edwards arrived back in Cairo, Georgia, after her second Olympic success, she was presented with a car (in University of Georgia colors) that the town's residents had pitched in to buy. Although she returned to Italy to start a third season there, within a month she had come back to Georgia to finish her bachelor's degree. "I have no second thoughts about leaving [Italy]," she told Peter Alfano for the *New York Times* (January 27, 1989). "I wanted to kiss the ground when the plane arrived in New York."

In 1990, Edwards played on gold-medal U.S. teams in both the World Championship and the Goodwill Games. She led both squads in scoring and assists, and was again named USA Basketball's female athlete of the year. In the same year, she also began what would be a four-year career as a professional ballplayer in Japan. She played for the Mitsubishi Electric Corp. in Nagoya, and her averages through 1993 were 27.7 points per game and 12.0 rebounds per game. Although, by her own account, her knowledge of Japanese is as weak as her knowledge of Italian, Japan proved to be more to Edwards's liking than Italy.

At the 1991 Pan American Games, Edwards again led the U.S. team in scoring and assists. The team lost to both Brazil and Cuba, and had to settle for a bronze medal. Their defeat was an indication of the tougher competition in international women's basketball. When Edwards next took the floor as an Olympian, at the 1992 Games in Barcelona, she became the first U.S. basketball player to compete in three Olympiads. She served as one of the team's co-captains, in a campaign that was marred by another disappointing loss to Brazil and ended with another bronze medal.

In 1994, Edwards played in Spain. At the 1994 World Championships, she was an all-tournament team selection, but the U.S. squad again finished in third place. Edwards spent some time in 1995 playing professionally in Tarbes, France, before making the trip to the USA Basketball tryouts in Colorado Springs, Colorado, where she was selected to be one of 12 U.S. women players who would undertake an unprecedented year-long world tour and training period before the 1996 Olympics. At 31, Edwards was the team's senior member, and she proved to be an asset not only as a playmaker, but also as a responsible veteran; she gave guidance to such younger players as the 1995 NCAA player of the year, Rebecca Lobo. "I busted her chops every day," Edwards told Randy Harvey of the *Los Angeles Times* (April 30, 1996). "But she had to get better or give it up. The experience could have shattered her. But it didn't. That's how I know she's going to be a great player some day."

After playing various college squads, the U.S. national team played its way around the world in a series of exhibition matches. They won every game, 52 in all, and by the time they arrived in Atlanta, American sports fans knew who they were. The exhibition games, helped by a recent upsurge in the popularity of women's college basketball, had generated enthusiasm for the team. Some began to call the assembly of recent college stars, among them Lobo and Lisa Leslie, and such veterans as Edwards and McClain (the only other player on the team with prior Olympic experience) "the *real* dream team"—a reference to the name by which the U.S. men's Olympic teams have been known since 1992, when the roster was opened to NBA players.

In a special gesture, Edwards, this time as the only U.S. basketball player to appear in *four* Olympiads, was selected to read the athletes' oath at the Games' opening celebration, which happened to fall on her 32nd birthday. During the competition, Edwards demonstrated that she deserved the respect and praise accorded her over the previous months by her younger teammates. She specialized in assists, leading the U.S. women with an average of eight per game. Her best performance came in the team's closest game, in which the U.S. trailed Australia early on and held a three-point lead at halftime. Edwards stepped up to the challenge in the second half, often finding her familiar target McClain for easy baskets under the net. McClain made 12 of 14 shots, and, with 24 points, led the team in scoring; Edwards's final tally was 15 assists—a U.S. women's Olympic record—20 points, and eight rebounds. "Teresa and Katrina . . . put the team on their backs," the U.S. coach Tara VanDerveer remarked to Sam Smith.

On August 4, 1996, Edwards earned her fourth Olympic medal—and her third Olympic gold medal—when the U.S. women defeated Brazil 111–87. Edwards, who had 10 assists in that game, became the oldest player ever to play for a gold medal–winning team.

On October 22, 1996, the Women's Sports Foundation honored Edwards and the Olympic swimmer Amy Van Dyken as co-sportswomen of the year. Only days earlier, on the 18th, the opening day of the debut season of the American Basketball League, Edwards had led the Atlanta Glory in scoring, with 22 points. (Her team fell to the San Jose Lasers in that contest.) Over the course of that inaugural season, Edwards asserted herself as one of the elite players in the league, which had attracted six of her 1996 Olympic teammates. She led the Glory in nearly every statistical category, with team-best per-game averages of 21.1 points, 6.7 rebounds, 6.3 assists, and 2.3 steals. On December 10, 1996, she became the first player in league history to break the 40-point barrier, by scoring 41 in a rematch with San Jose. She topped that with a 42-point performance against Seattle on January 12, 1997.

Atlanta finished the 1996–97season with an 18–22 record, and in April 1997, Edwards accepted the challenge of serving as player/coach of the Glory for 1997–98. Midway through the season, Edwards said she was coping well with the tremendous pressure of being both the star and coach of the Atlanta Glory. "I'm sane," she assured Joe Drape of the *New York Times* (January 13, 1998). "I'm still enjoying it, even though it's tough"—and even though her team did not have a winning record.

"Sometimes the girls are going to hate you," Edwards told Drape. "Sometimes they're going to love you. . . . It's rewarding only when you get the players to believe in you and believe in what you're doing." One of Edwards's key coaching strategies was to lead by example. In the 1997–98 season, she continued to score proficiently; early in the season, she became the first ABL player to amass 1,000 career points. Throughout the season, her scoring totals stretched into the 30- and even 40-point range, and on November 20, 1997, she established a new ABL record for points in a game, with 46. Her highest single-game assists total, 14, is also an ABL record, one she shares with Dawn Staley and Debbie Black. Edwards, whose average of 20.4 points per game was third-best in the league, was one of the two players to repeat as members of the All-ABL first team. But her individual brilliance was not enough to help the Glory as a team. They finished the 1997–98 season with a 15–29 record, and did not make the playoffs.

The ABL saw some radical changes during the 1998 off-season. In March, after the ABL finals had been played, the league announced that the Glory would be leaving Atlanta for another city because of unsatisfactory attendance at games. On March 31, Edwards was traded to the Philadelphia Rage, where she would join Dawn Staley to form the league's preeminent back-court duo. "Given Atlanta's situation, Philly is definitely the next-best place for me to play," Edwards said, as quoted by *CNN/SI* (March 31, 1998, on-line). "I'm excited, since I have relatives in Philadelphia." Shortly afterward, the team formerly known as the Atlanta Glory, instead of moving to another city, was dissolved, and some of its players reassigned to two ABL expansion franchises, in Nashville and Chicago. In August, Staley left the ABL for the WNBA, and the ABL decided to shut down its Long Beach Stingrays franchise for financial reasons.

Despite the upheaval in the ABL, Edwards signed a three-year contract extension with the league in October 1998. "I've been committed to the ABL from the beginning," she told reporters, according to the *CBS SportsLine* (October 8, 1998) Web site. "I expect great things to happen in Philadelphia this season." In 1998–99, Edwards will play point guard for the Rage, but she does not plan to tackle the player-coach role as she did in Atlanta.

Throughout her professional career, Edwards has always done her best to take care of her family, especially her mother. "My family is bigger to me than basketball," she told Lieber in 1992. "My attitude changed when I went overseas. I earned money so I could give back to my mom. It's my turn to accept the responsibility of supporting her. What are you living for if you can't provide somebody with a better way of life?" Edwards's gifts to her mother have included cars and a house.

Suggested Reading: *Chicago Tribune* IX p4 July 24, 1992, with photo; *Los Angeles Times* C p4 Apr. 30, 1996; *New York Times* A p25+ Jan. 27, 1989, with photos, C p6 June 1, 1992, with photo, C p4 Aug. 5, 1996, with photo, C p1+ Jan. 13, 1998, with photos; *Southern Living* p28+ June 1996, with photo; *Sports Illustrated* p128+ July 22, 1992, with photos

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Oracle Corp.

Ellison, Lawrence J.

1944– Chairman and CEO of Oracle Corp.
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Lawrence J. Ellison, whose wealth has been estimated at $7 billion, is one of the richest men in the country. He is the chairman and chief executive officer of Oracle Corp., a Silicon Valley firm whose multimillion-dollar database systems keep track of the operations of American Airlines, Ford Motor Co., Sara Lee Corp., and Pacific Bell, among other Fortune-500 businesses. Oracle is the world's second-largest software company, and Ellison has made no bones about the fact that he has now set his sights on overtaking the first largest—the mighty Microsoft Corp. What particularly rankles Ellison about Microsoft is its stranglehold on the personal-computer industry through its Windows-based operating system. In Ellison's view, the personal computer (PC) of today is too expensive and too complicated for most people, who really need it only for such tasks as word processing, sending and receiving E-mail, and surfing the Internet. "PCs should be more like pencils," he was quoted as saying in *Time* (May 12, 1997), by which he means, as the authors of the *Time* article pointed out, "cheap, user-friendly, and above all, ubiquitous."

Ellison's antidote to the shortcomings of the PC is the NC, or network computer. NCs are stripped-down, easy-to-use, and, at about $500, relatively inexpensive models that are attached by telephone or cable TV wires to a network, where most information is stored. No hard drive would be necessary (hence the threat to Microsoft), but database systems on servers connected to the network would be needed (hence the advantage to Oracle). Ellison has already enlisted the aid of his Silicon Valley neighbors Sun Microsystems and Netscape Corp. in his drive to knock Microsoft off the top of the heap. Many industry analysts speculate that at least some of the motivation behind Ellison's campaign is the personal competition and animosity he feels toward Bill Gates, Microsoft's CEO. Gates, for his part, is not one to take a fight lying down—he has already set his company on a course to compete directly with Oracle, by hiring away some of its top engineers to develop database software for Microsoft.

The thrice-divorced Ellison is as well known in California for his penchant for expensive cars, beautiful women, exotic vacations, and the $40 million mansion he is building in the style of a 16th-century imperial Japanese residence as he is for his business acumen. His best friend, Steve Jobs, the co-founder of Apple Computers Inc. (and now, after an absence of 11 years, its interim chief executive officer), has called him the "outrageous CEO poster child." Ellison blames his preoccupation with the good life as one of the major reasons Oracle nearly collapsed in 1990, when the total value of its stock plummeted from $3.8 billion to $700 million. "Oracle is run by adolescents, and that includes me," he said at the time. Since then, Ellison has kept a more careful eye on his business, and the new management team he hired has helped transform the company into a world leader in database systems.

Lawrence J. Ellison was born in 1944 in New York City. His mother, Florence Spellman, was an unmarried teenager, and when he was nine months old, she gave him to her aunt and uncle, Lillian and Louis Ellison, to raise. Louis Ellison, a Russian immigrant whose original, hard-to-pronounce name was changed to reflect his American port of entry, Ellis Island, lost his real-estate business during the Depression and later went to work for a public-housing agency as an auditor. Lawrence Ellison has described his adoptive father as a bitter man who was hard to get along with. The family lived in a small, walk-up apartment on Chicago's South

Side. In high school, young Ellison developed a reputation as a bright but lackadaisical student who often spoke his mind. "He was very intense, very opinionated," Rick Rosenfeld, an old friend, told Byran Burrough for *Vanity Fair* (June 1997). "Whatever he was talking about, he was loud about it. Larry just had an answer to everything. [Today,] he's the same guy I knew in high school."

After graduating from high school, Ellison enrolled at the University of Illinois, where he excelled in science. Near the end of his second year, he learned that his adoptive mother had suddenly died. "I walked out [of school] and never went back," he told Burrough. "There was an incredible sense of loss. She was my sole support system growing up." He tried to resume his studies at the University of Chicago, but after a single semester, he quit and headed for California. His father tried to discourage him, by saying, among other things, "You'll never amount to anything." Ellison has told several interviewers that he has spent most of his adult life trying to prove his father wrong.

In California, Ellison discovered that the one marketable skill he had was his rudimentary knowledge of computer programming, which he had picked up in high school. His first job, in San Francisco, was working on the computer system of a bank. He moved on to several other jobs in Silicon Valley as a computer programmer; by the late 1960s, he was earning enough money to buy his own home, as well as purchase an expensive sports car and a sailboat. Ellison's career took a pivotal turn in the early 1970s, when he began working at Ampex Corp. His job there was to help create large database systems, including one for the Central Intelligence Agency (CIA). That project's secret code name was Oracle, which Ellison later used for his own company.

Ellison started Oracle in 1977 with Bob Miner, who had been his boss at Ampex. The CIA was their first customer; the two men persuaded the agency to give them a $50,000 contract to build a new database program. "We were very naïve," Ellison told Burrough. "There was this incredibly long procurement process, just months and months. We were running out of money. I was living in a house in Woodside [in California] and building another. I couldn't make my mortgage payments." Just before the bank was about to foreclose on both of Ellison's houses, the money from the CIA came through. Soon afterward, Oracle got a database contract from the U.S. Air Force.

Meanwhile, Ellison had learned that IBM was developing a new type of database program that was unusually efficient and useful for businesses. The program, called a relational database, used IBM's newly developed programming language, dubbed SQL, to customize the organization of information. For example, a user would be able to retrieve the sales history of a product by region or customer, without sifting through unnecessary data. Ellison and Miner immediately went to work using SQL to create a relational database for Oracle. They introduced a working prototype in 1979, two years before IBM came out with its own version. Ellison hired an aggressive, young staff to sell it; the company's sales motto was "growth at any cost."

Oracle quickly became one of the biggest success stories in Silicon Valley. Between 1981 and 1990, the firm chalked up hundreds of millions of dollars in sales to a long list of corporate clients, and Ellison "emerged as a swashbuckling CEO," Rich Karlgaard wrote in *Forbes* (June 7, 1993), "capable of whipping his employees into the industry's most powerful sales force." Then, suddenly, in late 1990, Oracle's fortunes plummeted. The company's policy of recording revenues before they had actually been received was questioned by auditors, who forced a reassessment of the firm's books. "In one quarter, Oracle lost $28.7 million, and within weeks the company's market cap fell from $3.7 billion to $700 million," Karlgaard reported. While many Wall Street analysts were surprised by the crash, many of Oracle's customers weren't; they had reportedly become fed up with the firm's poor service and "buggy" new software. Ellison was blamed by many for the near collapse of Oracle, and he did not deny his responsibility. "Anyone who had any experience could have seen what happened coming a mile away," he remarked to Janice Maloney for *Fortune* (October 28, 1996). "I was clearly a completely inexperienced and incompetent CEO." Part of the problem, he told Burrough, was that "I was spending a little too much time in Hollywood, enjoying the newness of my celebrity."

Shaken by the experience, Ellison resolved to turn his company around. He hired a new management team to run Oracle's day-to-day operations, improve service and product quality, and cut costs. Ellison also set about reforming himself. "Two years ago, I thought only about getting to the next quarter," he explained to Karlgaard in 1993. "Now I get to spend time with customers, think about where the industry is today, where it's been, where it's going." Oracle made a strong comeback, winning back both clients and the confidence of Wall Street investors. In 1996, the company earned more than $600 million in profits from revenues exceeding $4 billion.

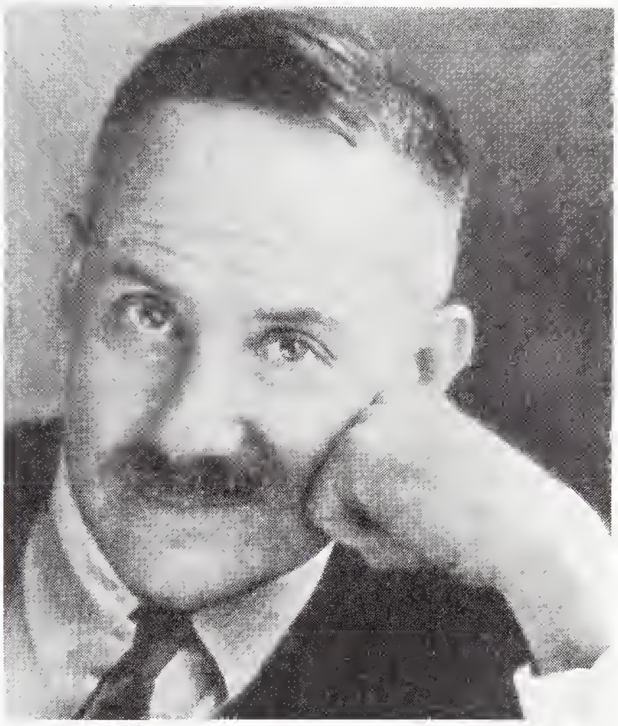
Meanwhile, at about the same time that Oracle's stock plummeted, Ellison was facing several personal crises. He had had two serious accidents: In 1990, he broke his neck while bodysurfing in Hawaii, and in the following year, his left elbow was smashed in a bicycle accident in California. While recuperating, he began to reevaluate his life, especially the one thing that had always haunted him: the identity of his birth mother, and why she had given him up. "I was confronting all sorts of things in my life and trying to order them and understand them," he told Burrough. "I had to understand my role in life. Who am I? Who is my family?" In 1991, he hired a private investigator who located his birth mother, Florence Spellman, in New Haven, Connecticut. It took Ellison two weeks to muster the nerve to call her. That phone call lasted only five minutes, but the two began what would become a lengthy correspondence. Spellman had had no idea that Ellison had become a billionaire. He eventually bought her a home in California and put his half-sister through college; he never learned what happened to his biological father. "It's all given me a better understanding of who I am," he told Burrough. "It's given me an ability to express my feelings I didn't have before. I no longer repress the feelings about my family. . . . The thing that I learned was that [the] family that raised me was my [real] family."

Once his company had resumed its upward trajectory, Ellison launched his campaign to drum up support for network computers. He first got the idea for NCs in 1995, during a technology summit that was attended by President Bill Clinton. Ellison told Clinton that the industry knew how to make a computer that would retail for less than $500, and that there ought to be one on every child's desk in every school across the country. It wasn't until the media blitz associated with the introduction of Microsoft's Windows 95 operating system, however, that Ellison decided that enough was enough, and that he was going to champion the NC publicly as well as take on Bill Gates's company. Although there are many reports to the contrary, Ellison has said that his company's competition with Microsoft is purely a professional one. "I'm more interested in beating Microsoft than Bill Gates," he told *Time*. "I obsess on the personal computer and the industry, and I would love to see the age of proprietary computers end."

Toward that end, Ellison considered mounting a takeover of Apple Computer in 1995, and rumors about his intentions were a hot topic within the industry for over a year. An Apple-made NC "could well be a powerful lure for classrooms and businesses alike," Burrough noted. However, Steve Jobs's return to Apple, first as a member of its board of directors and later as acting president of the company, apparently put a halt to Ellison's takeover plans, at least for the time being. In August 1997, Ellison was named to Apple's board; he said at the time that he was looking forward to being part of the new management team.

Larry Ellison has many interests beyond computers. He is a competitive sailor, and has won several races with *Sayonara*, his 78-foot-sailboat; he flies his own Italian fighter jet (which he bought only after the federal government frustrated his attempts to buy a Soviet MiG-29); he collects antique samurai swords; and he once satisfied his interest in biochemistry and physics by spending a vacation doing lab work at Rockefeller University, in New York City. In addition, "his penchant for skirt-chasing is legend," as Burrough noted, "and has landed him in legal trouble [for sexual harassment], while alienating some of the industry's leading female executives." In 1996, Ellison and the financier Michael Milken co-founded Knowledge Universe, which makes educational software for children and families.

Suggested Reading: *Forbes ASAP* p71+ June 7, 1993, with photos; *Fortune* p119+ Oct. 28, 1996, with photos; *Time* p58+ May 12, 1997, with photos; *Vanity Fair* p146+ June 1997, with photos; *Who's Who in America, 1998*



Marion Ettlinger/Outline

Ellroy, James

Mar. 4, 1948– Crime-fiction writer. Address: c/o Nat Sobel, Sobel Weber Associates, Inc., 146 E. 19th St., New York, NY 10003

June 22, 1958. The school year has ended, and James Ellroy, age 10, is on his way to his mother's house, in the Los Angeles suburb of El Monte, after a weekend with his father. When his cab pulls up to the curb, he sees police officers and photographers outside the house. One officer approaches and takes him aside. "Son," the man says, "your mother is dead." Earlier that morning, Jean Ellroy's body had been found behind some bushes near the local high school. She had been strangled. Her murderer has never been found.

James Ellroy had hated his mother, and he felt no pain when he learned of her death. Indeed, when news photographers asked to take his picture, he clowned for the cameras. But her killing opened his eyes to the malevolence that he had sensed existed beneath the glitzy surface of Los Angeles. "My mother's death corrupted my imagination and reinforced my sense that there were really two L.A.'s . . . ," he wrote in *GQ* (October

1997). "I bebopped around in the cosmetically wholesome Outer L.A. I conjured the Secret L.A. as a hedge against Outer L.A. boredom. . . . The Secret L.A. was all SEX. . . . The Secret L.A. was all CRIME. . . . CRIME merged with SEX on 6/22/58. My Secret L.A. obliterated the Outer L.A."

Ellroy's fascination with the seamy side of Los Angeles led him to devour crime novels and information about real female murder victims. Later, it led him to pursue a life of drugs, petty crime, and voyeurism. Later still, he began to write, and writing became an outlet for his preoccupation with crime and sex. Ellroy has written 11 novels, nine of which are set in Los Angeles. These include *The Black Dahlia* (1987), *The Big Nowhere* (1988), *L.A. Confidential* (1990), and *White Jazz* (1992)—his highly acclaimed "L.A. Quartet." Two of his books inspired feature films: *Cop* (1988), which is based on his book *Blood on the Moon* (1984), and *L.A. Confidential* (1997), which earned several Golden Globe Awards and Oscar nominations.

With his knack for devising intricate plots and his ear for hoodlum vernacular, Ellroy is regarded as a major writer of crime fiction—and as the creator of some of the bleakest crime novels ever published. Like most works in the genre, his books are populated by gangsters and legbreakers; what makes his stories unusual is that his cops and private investigators, too, are immoral and violent. They are also sexist, racist, homophobic, and fascistic. The most common complaint among Ellroy's readers is that none of his characters—whom he has described as "bad white men"—stir compassion or sympathy. "I want to destroy every last bit of niceness and cheap empathy in the American crime novel," Ellroy told Martin Kihn for *New York* (August 24, 1992). "All other crime novels are tepid compared to mine. I want to be known as the greatest crime novelist who ever lived!"

Ellroy has since broadened his ambition: He wants to be known as a great writer, period. With *American Tabloid* (1995), he embarked on an ambitious project to rewrite American history from 1958 to 1973. In his first work of nonfiction, *My Dark Places* (1996), he described his attempt to find his mother's killer more than 30 years after her death. Part memoir and part biography, the book is testimony to his mother's enormous influence on him.

The only son of Lee Ellroy and Geneva "Jean" Hilliker Ellroy, James Ellroy was born Lee Earle Ellroy on March 4, 1948, in Los Angeles. To outsiders, his parents might have seemed like the perfect couple. His father worked as a freelance accountant and, briefly, as a business manager for Rita Hayworth. His mother was a nurse; once, she was named "America's most charming redhead" by Elmo Beauty Products. However, according to Ellroy, his father and mother "worked themselves into the picayune state of the perpetually aggrieved." "She attacked his sloth; he attacked her nightly booze intake," he wrote in *My Dark Places*. They divorced when he was six, and agreed to a shared-custody arrangement in which he would stay with his mother on weekdays and with his father three weekends (later four) each month.

In the ensuing war for his affections, Ellroy's father told him that Jean was a whore, and the boy believed him. Actually, Lee as well as Jean had affairs after the divorce, but since Ellroy lived mostly with his mother, her liaisons were more visible—and more grievous—to him. To strengthen her influence on him, Jean forced her son to study and go to church. Her strategy backfired; its main effect was to make the weekends Ellroy spent with Lee seem blissful.

In 1958, Ellroy moved with his mother to El Monte, in California's San Gabriel Valley. After her murder, later that year, he felt free. "I don't recall sadness," he told *People* (November 25, 1996) "I had my mother's number. She was a drunk and a whore." Not long after moving in with his father, in a Los Angeles neighborhood near Hancock Park, Ellroy became obsessed with crime novels. From Jack Webb's book *The Badge*, a gift from his father for his 11th birthday, he learned about the so-called Black Dahlia murder: On January 15, 1947, the body of Elizabeth Short, an aspiring actress nicknamed the Black Dahlia because of her penchant for wearing black clothing, was found hacked in two and eviscerated. Struck by what he perceived as the similarities between her killing and his mother's, Ellroy became fixated on her. "I seized on Elizabeth Short and hoarded the details of her life," he wrote in *GQ* (August 1994). "Every bit of minutiae was mortar with which to build walls to block out Geneva Hilliker Ellroy."

Around this time, Ellroy began his slide into delinquency. Not satisfied with the two books his father bought him every week, he got more by shoplifting. Desperate for attention, he pretended that he believed in fascism (he wore Nazi armbands and advocated the shipment of black people back to Africa) in high school. "I was the poster boy for the If-You-Can't-Love-Me-Notice-Me chapter in all child psychology textbooks," he admitted in his memoir.

In 1965, Ellroy was expelled from school. Soon after, he joined the U.S. Army. He soon concluded that he had made a big mistake—American involvement in the Vietnam War was increasing then—so he faked a nervous breakdown and got discharged. At about this time, his father, who had suffered strokes and heart attacks, lay dying in a Veterans Administration hospital. Ellroy had already become disillusioned with his father, whose get-rich-quick schemes had always failed. According to Ellroy, Lee's last words to him were "Son, try to pick up every waitress who serves you." When his father died, on June 4, 1965, the 17-year-old Ellroy forced himself to shed tears, just as he had after his mother's death.

For the next 12 years, Ellroy descended ever deeper into thievery and substance abuse. He took odd jobs—passing out handbills for a psychic, clerking at a porn bookstore, and repossessing cars—but he was unable to stay employed for long. For a while, he lived off the generosity of an aunt and the benefits he received from the federal government as the child of a deceased veteran. He often stole food and lived on the streets, occasionally taking refuge in a local library to read his beloved crime novels. He was jailed at least a dozen times for drunkenness, driving while intoxicated, petty larceny, and trespassing. "Jail was my health retreat," he wrote in his memoir. "I abstained from booze and dope and ate three square meals a day."

Ellroy hit bottom in 1975. He then entered a month-long sobriety program, but a month after the program ended, he had a terrifying experience—his mind seemed to go blank. He wound up in a hospital emergency room, where a doctor told him that he was probably suffering from post-alcoholic brain syndrome and, in addition, had a huge abscess in one lung. Ignoring the doctor's advice, he refused to be admitted. Not long afterward, he was again rushed to the hospital, having gone into convulsions after guzzling a pint of gin. "I realized, 'If you keep this up, you're going to die,'" he told Martin Kihn. Thereupon, Ellroy made a deal with God: In exchange for sanity, he would give up alcohol, drugs, and stealing. He joined Alcoholics Anonymous and got a job as a caddy at a fancy country club. After being fired for striking a club member, he got another caddying job, at another posh country club.

In about 1978, Ellroy began taking notes for a novel. The characters included caddies and a private investigator, an alcoholic who listens to classical music and is obsessed with the Black Dahlia case. Writing in longhand in his $25-a-week room at a fleabag hotel, Ellroy finished his first novel, *Brown's Requiem*, and sold it for $3,500. It was published in 1981.

Using some of the money, Ellroy moved to Eastchester, New York. While caddying at a country club in nearby New Rochelle, he continued to churn out crime novels under his self-chosen name, James Ellroy. He has described his second novel, *Clandestine* (1982), as a highly fictionalized account of his mother's murder. "I wanted to contain what I knew and felt about my mother," he wrote in *GQ* (August 1994). "I wanted to acknowledge my blood debt and prove my imperviousness to her power by portraying her with cold-hearted lucidity." In *Clandestine*, a young rookie cop, Freddy Underhill, attempts to link the death of a woman with whom he had had a one-night stand to the death of a red-headed nurse in El Monte. The nurse, portrayed as a tortured drunk, was obviously modeled on Ellroy's mother. For reasons that remain unclear to him, Ellroy gave the killer some of his father's attributes. The novel was nominated for an Edgar Award, crime fiction's best-known honor.

With the help of the literary agent Nat Sobel, Ellroy published *Blood on the Moon* (1984), *Because the Night* (1985), and *Suicide Hill* (1986), each of which traces the exploits of Lloyd Hopkins, a cop virtually indistinguishable from the criminals he pursues. Ellroy's sixth book, published in 1986 with two different titles—*Killer on the Road* and *Silent Terror*—is told in the first person by a serial killer. By 1984, Ellroy's income from writing enabled him to give up caddying for good.

For his next project, Ellroy tackled the subject he had always hoped to write about—the Black Dahlia murder. Published in 1987 and dedicated to his mother, *The Black Dahlia* features two detectives, Bucky Bleichert and Lee Blanchard, whose obsession with the case leads one to his doom and the other to redemption. During the book tour he took to publicize *The Black Dahlia*, Ellroy played up his own obsession with Elizabeth Short's murder. "I understood that it was a very easy story for journalists to comprehend," he told Laura Miller for the on-line publication *Salon* (December 1996). "Boy loses mother. Boy, bereft, seizes on Black Dahlia murder case to express the grief he never felt on the occasion of his mother's death. Many years later, after a tragic youth and subsequent resurrection, boy becomes best-selling novelist and writes book, dedicated to mother. . . . I went out and glibly used that story to promote the book." The sensational story behind it helped the book to become a bestseller.

The Black Dahlia was followed by *The Big Nowhere* (1988), *L.A. Confidential* (1990), and *White Jazz* (1992). Set in Los Angeles in the 1940s, each alludes to such real-life crime figures as Mickey Cohen, Jack Dragna, and Johnny Stompanato. Like the characters in the Lloyd Hopkins books, those in the "L.A. Quartet" novels arouse little if any sympathy in readers. Driven by psychosexual obsessions, the cops are homophobic, racist, and corrupt. "I don't want to entertain readers," Ellroy told Martin Kihn. "I want to shock them. I wanted a hellishly violent story told in a hellishly violent language by a very bad man."

In *L.A. Confidential*, Ellroy pared his sentences to bare fragments. "I had to cut *L.A. Confidential* down from 800 manuscript pages to 682," he told Steve Boisson for *Writer's Digest* (July 1996). "Nat Sobel said, 'Look, it's too long, but it's logically, dramatically, thematically inviolate. You need to go back and just cut words.' That's when I started to develop that telegraphic shorthand style." The technique was fully realized in *White Jazz*, in which the clipped narration is meant to reflect the consciousness of the anti-hero, Dave Klein. "The voice is staccato, it's panicky, it's paranoid, and it's almost a fever dream," Ellroy told Boisson. "I think it worked for that one book, and I'll never use it again." Some people, he acknowledged, had "found that book unreadable."

For the "Underworld USA Trilogy," which he has not yet completed, Ellroy abandoned the conventional crime-thriller genre and the Los Angeles setting. His dual aim in the series, he told *Publishers Weekly* (June 15, 1990), is to examine "politics as crime" and to "completely re-create America in the 20th century through crime fiction." Explaining why he rejected the noir genre, he told Steve Boisson, "Every good writer who comes to fiction brings a certain innate knowledge of craft and style and a certain native intelligence. You can write so many books that way. Then it becomes a question of pure consciousness. Can you alter your worldview?"

The first book of the three, *American Tabloid* (1995), covers the five-year period leading up to the assassination of John F. Kennedy. Inspired partly by *Libra*, Don Delillo's fictional account of the Kennedy assassination, *American Tabloid* follows some underlings who carry out a series of crimes that lead to the president's murder. The action of the other two stories in the "Underworld USA Trilogy" will take place during the periods 1963 to 1968 and 1968 to 1973, respectively.

In 1994, Ellroy set out to find his mother's murderer. With Sergeant Bill Stoner of the Los Angeles County sheriff's Unsolved Crimes Unit, he spent 18 months following leads in the 36-year-old case. Although he didn't solve the crime, writing *My Dark Places* changed his perception of his mother: He realized that he was much more similar to her than he had thought. "I had a profligate side; I was able to live through it, while hers killed her," he told Laura Miller. "I can put some of that off on the culture. I was a man drinking, using drugs, and whoring around in the '70s. She was a woman doing it in the '50s. I had gender bias on my side. She didn't." *My Dark Places* is simultaneously an autobiography, a sketch about Bill Stoner (whom Ellroy greatly admires) and other police officers, a critique of misogyny, and a biography of his mother. "I finally saw that she tried to give me a decent life, and she fought the more self-destructive side of her nature to do it," he told *People* (November 25, 1996). "I love her fiercely now."

In 1992, Ellroy married Helen Knode, a former film critic for *L.A. Weekly*. His first marriage, to Mary Doherty, a marketing executive, lasted two and a half years and ended in divorce in 1991. Many friends of his second wife questioned why she would marry someone whom they suspected harbored the sexist, racist, and fascistic beliefs of the characters in his books. In a conversation with Evan Roth for the *Washington Post* (May 23, 1995), Knode said that their suspicion was wrong, and that contrary to what many people may think, "James is a sucker for women. He's one of the few men who actually respect women. He's not afraid of powerful women. He likes women who have his number." The couple live in Kansas City.

Ellroy, who is a fan of boxing, noir films, and classical music, told Laura Miller that he likes to "lie in the dark and brood about things." He disdains popular culture. "Culture to me is just [expletive] in the brain," he told Miller. "I just hate it when I tour overseas and people want me to talk about Quentin Tarantino."

The six-foot, two-inch, 190-pound Ellroy wears round spectacles and has thinning hair and a somewhat Hitleresque mustache. Nicknamed "Dog"—short for "Demon Dog of Crime Fiction"—he is fond of greeting people by barking like a dog. "I work hard," he told Jim Shelley for the London *Guardian* (January 7, 1995). "I don't drink, don't take drugs, or chase strange women. So cut me some slack. Let me bark. And drink out of the toilet and wear a flea collar. That's all I ask."

Selected Books: *Brown's Requiem*, 1981; *Clandestine*, 1982; *Blood on the Moon*, 1984; *Because the Night*, 1985; *Suicide Hill*, 1986; *Killer on the Road*, 1986 (also known as *Silent Terror*); *The Black Dahlia*, 1987; *The Big Nowhere*, 1988; *L.A. Confidential*, 1990; *White Jazz*, 1992; *Dick Contino's Blues*, 1994; *American Tabloid*, 1995; *My Dark Places*, 1996

Suggested Reading: *GQ* p145+ Aug. 1994, with photo, p259+ Oct. 1997, with photo; *(London) Guardian* p16 Jan. 7, 1996; *New York* p106+ Aug. 24, 1992, with photos; *People* p93+ Nov. 25, 1996, with photos; *Publishers Weekly* p53+ June 15, 1990, with photo; *Salon* (on-line), Dec. 1996, with photo; *Washington Post* D p1+ May 23, 1995, with photos; *Writer's Digest* p26+ July 1996, with photo; Duncan, Paul, ed. *The Third Degree: Crime Writers in Conversation*, 1997; Ellroy, James. *My Dark Places*, 1996

Emanuel, Rahm

1959– Senior presidential adviser. Address: c/o The White House, 1600 Pennsylvania Ave. N.W., Washington, DC 20500

"Brash." "Arrogant." "Smart." "Efficient." "Driven." These are some of the adjectives used to describe Rahm Emanuel, President Bill Clinton's senior adviser on politics and domestic policy. Emanuel's admirers include Erskine Bowles, who, for two years, until November 1, 1998, was Clinton's chief of staff and Emanuel's boss. "He gets things done," Bowles told Roger Simon for the *New Republic* (February 3, 1997). "He gets them done on time, and he gets them done right."

Emanuel now holds what has become known as "the George job"—that is, the post that his predecessor, George Stephanopoulos, filled during Clinton's first term. Ensconced in Stephanopoulos's old office, next to the president's private dining room adjoining the Oval Office, Emanuel plays a key role in helping to form the administration's domestic policy. Emanuel has also been a central player in fashioning the administration's handling of allegations that Clinton had a sexual relationship with Monica Lewinsky, a former White House intern.

Unlike the liberal Stephanopoulos, Emanuel is a centrist and has been influential in Clinton's emergence as a more pragmatic, middle-of-the-

Brian Diggs/AP/Wide World Photos

Rahm Emanuel

road executive. He joined Clinton's presidential campaign in 1991 as national finance director, and astounded the political world by amassing a record-breaking $71 million war chest. Before assuming his present post, he was the White House director of special projects, and in that capacity he worked for passage of the North American Free Trade Agreement (NAFTA) and the welfare- and immigration-reform bills of 1996, among other legislation. Whatever his assignment, the wiry, five-foot-eight Emanuel attacks it with a relentlessness that often gives others pause. "I have never seen that small a mass produce that much energy," the political strategist James Carville once said about him.

Dynamism seems to run in Rahm Emanuel's family. His father, Benjamin Emanuel, a pediatrician, was born in Palestine and passed secret codes for Menachem Begin's underground Irgun movement during the decade before Israel became a state. His mother, Marsha Emanuel, a psychiatric social worker, is an American-born Jew who lived in Israel for a while and later became active in the civil rights movement in the United States. The Emanuels raised three sons in the Chicago area; Rahm, the middle boy, was born in 1959. An adopted daughter, Shoshana, was added to the family years later. In an interview with Elisabeth Bumiller for the *New York Times Magazine* (June 15, 1997), Emanuel said that his parents "left an indelible print that they expected nothing but the best from us, and taught us to expect it from ourselves." The children were required to kept abreast of current events and politics, and they had to come to the dinner table each evening "prepared to do battle," as Emanuel once put it. Every Sunday, the family went on an excursion to a cultural institution in Chicago, and every summer the boys were sent to camp in Israel. Rahm developed an attachment to the Jewish state that has continued to this day. When the 1991 Persian Gulf War broke out, he flew to Israel and spent the duration of the war at an army base, working on tank and jeep brakes.

"The brothers Emanuel" have been the subject of several magazine and newspaper articles. The eldest, Ezekiel, called Zeke, is an oncologist and nationally known medical ethicist. The youngest son, Ariel, called Ari, is a Hollywood talent agent with his own firm. "Of the three brothers, Rahm is the most famous, Ari is the richest, and Zeke, over time, will probably be the most important," Bumiller wrote. "[They] are a triumvirate for the '90s. All are rising stars in three of America's most high-profile and combative professions. All understand and enjoy power, and know how using it behind the scenes can change the way people think, live, and die." (Their sister, who has had serious medical problems, has struggled to make her own way through life.)

While they were growing up, Marsha Emanuel insisted that her sons take ballet lessons, and Rahm showed a special talent for dance. He was offered a scholarship to the Joffrey Ballet School, but turned it down. "I was way too small to be anything major," he was quoted as saying in *People* (January 11, 1993), "and I have too much ego to be a secondary performer." Nevertheless, Emanuel still trains, twice a week, and on one occasion, after a dance class, he ran into Bill and Hillary Clinton. "They were taking Chelsea [their daughter] to her dance class," he told *People*, "and out comes their national finance director in his leotard and tights."

Emanuel attended Sarah Lawrence College, in Bronxville, New York, where he earned a B.A. degree in 1981. He first got involved in politics in 1980, during his senior year in college, when he worked on the congressional campaign of David Robinson of Illinois. The candidate's campaign manager, David Wilhelm, was "stunned by Rahm," as he recalled to Lloyd Grove of the *Washington Post* (July 7, 1992). "He was our finance director, 19 or 20 years old, and when people would give $250, he would call back and say, 'That's not enough.'" Wilhelm also worked with Emanuel on Richard M. Daley's successful 1989 run for mayor of Chicago. "Rahm would literally stand on top of my desk and gesticulate wildly about what we needed to do for him, " Wilhelm told Grove. Emanuel executed one of his most notorious political deeds in the mid-1980s, when he sent a pollster with whom he had had a disagreement a two-and-a-half-foot-long fish in an advanced state of decomposition.

In between those two political campaigns, in 1985, Emanuel earned an M.A. degree in speech and communications from Northwestern University, in Evanston, Illinois. Four years later, after stints as the Midwest field director for the Democratic Congressional Campaign Committee and then as the committee's national campaign director, he set up his own political consulting firm. According to the *People* article, when David Wilhelm became Bill Clinton's campaign manager in 1991, his first order was "Get Rahm."

Immediately after being hired as Clinton's national finance director, in November 1991, Rahm began stepping on "more toes than he ever did dancing *The Nutcracker*," as Grove put it. He called the campaign's Little Rock, Arkansas, headquarters to say that he was arriving from Chicago on a Sunday and that he needed a lift from the airport, after which he wanted to meet his staff. He was told that a ride was no problem, but that none of the staffers worked on Sundays. "You do now," Emanuel replied. Shocked to discover that the campaign had only about $600,000 in the bank, he organized 26 fund-raising events between Thanksgiving and Christmas that netted more than $3 million. "The money was credibility," Emanuel told Roger Simon. "It showed that a governor from the state of Arkansas could play in the major leagues." Having a large nest egg also helped Clinton weather the storm of bad publicity that erupted in February 1992 about his alleged extramarital affairs and draft evasion.

It was Emanuel's decision to solicit money primarily through fund-raising events, rather than the more popular but expensive method of direct mail. He convinced Clinton that if he made the time to show up at arranged events and shake hands, he could raise millions. And indeed, the campaign raised more money than any previous presidential race—and it did so without getting mired in any fund-raising scandals. "Emanuel may have been an aggressive fund-raiser, but he was also a careful one," Simon noted. After the election, Emanuel had "the survival instinct," as Simon put it, to put solicitation for money behind him. He did not participate in the financing of the president's 1996 reelection campaign and has therefore not been involved in the ongoing investigations into the alleged improprieties associated with that campaign. Except for one appearance before a congressional panel on questions about the White House travel office, Emanuel—unlike many other White House staffers—has been spared having to testify on Capitol Hill or before a grand jury or having to pay large legal bills.

Meanwhile, following his 1992 victory, Bill Clinton tapped Emanuel to organize the inaugural celebrations. Emanuel, working with a 300-member staff, successfully arranged five days of events, including a Bill Clinton–Al Gore bus tour, 11 balls, several concerts, and the opening of the White House to the general public. "This is like being the CEO of . . . what? Of 3,500 bar mitzvahs," he marveled to Jill Abramson of the *Wall Street Journal* (January 4, 1993). After Clinton's inauguration, Emanuel tried to settle into his new position as the president's political director, but his tenure was rocky. He clashed repeatedly with Susan Thomases, a close confidante of Hillary Rodham Clinton, who reportedly believed that Emanuel was the source of leaks that reflected badly on the White House. (He vigorously denied the charge.) In less than a year, Emanuel was demoted to director of special projects, and was exiled to an office that he has described as "a White House closet with a Playskool phone." Leon Panetta, the former White House chief of staff, has said that Emanuel's problems stemmed from a clash of cultures between Chicago and Arkansas. "His style is direct," Panetta told William Neikirk of the *Chicago Tribune* (November 23, 1997). "He tells you what he thinks. If it is the wrong thing, he will tell you. A lot of people don't like that. They want to be schmoozed. When they didn't relate to his Chicago style, they got offended. That's what rubbed some people wrong, and they tried to exile him."

Instead of wallowing in a feeling of defeat, Emanuel steeled himself for a comeback. The demotion reminded him of a crisis he had experienced when he was 17 years old, when he sliced off half the index finger on his right hand. The injury led to a severe case of gangrene, which spread up his arm. "Essentially, I could have died," he told Neikirk. "I could have professionally had a major wreck. In both cases, life transformed itself. I think I grew out of the political one. I didn't slow down any, I kind of focused and became more determined, but I did become more measured."

Emanuel's first assignment as special-projects director was to help coordinate the White House's effort to get NAFTA through Congress. When the hotly debated legislation passed, in November 1993, Emanuel's star within the administration began to rise. He turned his attention to other policy issues, and determining the best way to approach them turned out to be one of his greatest strengths. Like some of Clinton's other advisers, he was convinced that the president ought to focus on matters of concern to middle-class Americans. Toward that end, he "plunged into the crime issue in particular, seeking to strengthen Clinton's and the party's ties to the law-enforcement community and stealing an issue away from the Republicans," Neikirk noted. "From the Brady bill to the assault-weapons ban to a law dealing with sexual offenders, Emanuel's hands were all over the issue." He was also a strong proponent of the welfare- and immigration-reform bills, which many members of the liberal wing of the Democratic Party opposed.

In addition to developing domestic policies, an important part of Emanuel's White House service has been to promote the president's agenda in the media. Many reporters say Emanuel is smart, but they complain that he is a shameless spin doctor. "I got along with him, but like everyone else who ever covered [the White House], I also hung up on him . . . ," David Lauter of the *Los Angeles Times* told Elisabeth Bumiller. "He'll call you up and start spinning something about how this is the greatest thing that any president has done in the history of man." Asked by William Neikirk if he was bothered that some people consider him "obnoxious and arrogant," Emanuel replied, "No." "It doesn't tee me off," he said. "Am I obnoxious? I am loud. Am I loyal? Absolutely. Every bit."

Reportedly, Emanuel, who has become known among friends as "Rahm-bo" because of his aggressiveness, had intended to resign after Clinton's first term, but when the president offered him a promotion to senior adviser to the president and executive assistant to the chief of staff for policy—"the George job"—he agreed to stay. He is now one of the five or six most senior people who run the White House and form the president's circle of closest and most trusted advisers. Emanuel described his dealings with Clinton to Neikirk as "very frank and honest. . . . When [the president] gets upset, he expresses himself. We have a very solid friendship, a relationship, rather. When I leave here, I will probably use 'friendship.' When I'm here, 'relationship.'" Emanuel's colleagues admire his ability to put Clinton's policies into action. As one White House staffer told Neikirk, "He'll get us together after a meeting and say, 'OK, what did we decide? Who's going to say this? When and how are we going to do it? What are we going to say?'"

Part of Emanuel's new job is to fashion the White House's response to the Monica Lewinsky sex scandal. And he "counts among his daily headaches," as one writer put it, the previous occupant of his office, George Stephanopoulos. The once-close friendship between the two men has been strained since Stephanopoulos, who is now a commentator for ABC television, publicly criticized Clinton, and even went so far as to suggest the possibility that he would be impeached. "George has got to do what George has got to do," Emanuel told Adam Nagourney of the *New York Times* (February 15, 1998). "We've all got to live with ourselves afterward."

Rahm Emanuel is married to Amy Rule; the couple are the parents of a young son, Zacharia. His closest friends are his brothers, with whom he speaks almost daily. "Our wives say we go right back to when we were 16, 14, and 13," he told Bumiller. "Every spouse not only marries her partner, she gets the other two *schmegegges* [fools] with us."

Suggested Reading: *Chicago Tribune Magazine* p14+ Nov. 23, 1997, with photos; *New Republic* p17+ Feb. 3, 1997; *New York Times Magazine* p23+ June 15, 1997, with photos; *People* p71+ Jan. 11, 1993, with photos

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Eszterhas, Joe

(ESS-ter-hahz)

Nov. 23, 1944– Screenwriter. Address: c/o Rogers & Cowan, 1888 Century Park E., Los Angeles, CA 90067

Joe Eszterhas is far and away the best-known screenwriter working in Hollywood today. This is at least partly attributable to his being "the highest-paid screenwriter in the world," as he once put it. In 1990, he received a record $3 million for the screenplay that became *Basic Instinct*, and since then, he has earned $3.7 million for his script for *Showgirls*, $2.5 million for *Jade*, and $4 million for *One Night Stand*. He has also signed deals for four screenplays that, if made into films, could earn him about $11 million more. While those sums are not much compared to what A-list actors make, they are enormous for a screenwriter—and are justified by the huge box-office success of some of the films he has written. According to Eszterhas, his movies, collectively, have grossed nearly $1 billion.

A second—and equally important—factor contributing to Eszterhas's celebrity (some would say notoriety) is the highly controversial nature of some of his work. Indeed, *Basic Instinct* and *Sliver*, which are both erotic thrillers, as well as *Showgirls* and *Jade*, are among the most widely derided films of recent years. All contain sexually explicit material, and they portray women and bisexuals in ways that many people found highly objectionable.

Marissa Roth/Retna Ltd.

Yet another key to his prominence is that, like some of his recent films, Eszterhas himself has on occasion stirred controversy. In 1989, he made news when he left the Creative Artists Agency (CAA) for International Creative Management (ICM). After a heated meeting with Michael Ovitz, who was then the head of CAA, Eszterhas claimed that Ovitz had threatened to ruin his name in the business and even to have him harmed bodily, allegations that gained considerable media attention. And in 1993, he became involved in a much-talked-about "marital pentagon," as one journalist described it, that began on the set of *Sliver.* When Sharon Stone, who starred in the film, became romantically involved with its director, Bill MacDonald, Eszterhas consoled MacDonald's wife, Naomi, and ultimately left his own wife of 24 years, Geri, for her.

As a result of the onslaught of negative press he had received, both for the developments in his personal life and for the aforementioned films, Eszterhas decided to do something to try to restore his tarnished reputation. The result was *Telling Lies in America*, which was released in the fall of 1997. The semi-autobiographical film tells the story of Karchy Jonas, a Hungarian-born teenager living in Cleveland, Ohio, in the early 1960s. In hopes of escaping the alienation he feels as a poor immigrant, Karchy Jonas forges the signatures of his classmates on entries for a radio contest in which local high school students nominate a "teen of the week" by mail. The local celebrity deejay and coordinator of the contest sees behind Jonas's scheme and offers him a high-paying job as his assistant—with responsibility for accepting payola from hopeful record producers. Eventually, Jonas's activities and the racket come under investigation by a grand jury, and his and his father's eligibility to become naturalized citizens is threatened.

"The movie is a mix of imagination and experience," Eszterhas explained to Stephen Farber for the *New York Times* (October 12, 1997). "The characterization of the boy is certainly taken from a kind of insecurity and gawkiness and feelings of inferiority that I had growing up as an immigrant. The boy's experience at school is exactly as I felt it. I went to Cathedral Latin High School, which was an upper-middle-class Catholic school that took in a few poor boys like me on scholarships. There was a terrific snobbery at the school. . . . The real bridges to me in terms of this country were baseball and rock-'n'-roll."

As Eszterhas had hoped, the film, which was made on a budget of $4 million (one-tenth the cost of *Showgirls*), garnered more positive responses than its recent predecessors. Stephen Holden, for example, wrote in the *New York Times* (October 9, 1997), that the movie "proves that Mr. Eszterhas still possesses sharp dramatic instincts despite such creative debacles as *Jade* and *Showgirls*. . . . [It] is loaded with heart and the feel for local color and period detail that can only come out of a personal reminiscence."

Like his fictional hero, Eszterhas was born in Hungary (specifically, in Csakanydoroslo, on November 23, 1944). In an interview with Paul Chutkow for the *New York Times* (December 24, 1989), he said that he spent his early years in British and American refugee camps, where he often heard stories about crimes against civilians committed during World War II by Hungarians who were collaborating with the Nazis. When he was six, he immigrated with his father, Steven George Eszterhas, and his mother, the former Maria Anna Biro, to the United States and settled in Cleveland, Ohio. For years afterward, Chutkow reported, he was "tormented by feelings of shame and guilt, by fears that his very own flesh and blood might have committed war crimes." Eszterhas's mother suffered from severe mental illness for some 10 years before her death, when her son was 23.

Before landing his first screenwriting job, in 1974, Eszterhas had a successful career as a journalist. He first became interested in journalism during his college years. While attending Ohio University, in Athens, he edited the campus newspaper. He was named the "best college journalist in America" by the William Randolph Hearst Memorial Foundation, a distinction for which he was given a medal at the White House. He received poor grades, however, and at least one of his professors felt he lacked solid journalistic instincts. "We thought in the journalism department that he had a problem of knowing facts from fiction," Russell Baird, one of Eszterhas's professors, told Maureen Orth for *Vanity Fair* (April 1996). "He would let words go for their sounds and feelings and not be concerned whether what he'd just said was true."

After leaving college, in about 1966, Eszterhas got a job as a reporter for the *Cleveland Plain Dealer*, for which he covered the 1970 shooting of anti–Vietnam War demonstrators by National Guard officers at Kent State University. With Michael D. Roberts, another young journalist, he expanded his Kent State accounts in a book, *Thirteen Seconds: Confrontation at Kent State* (1970), which critics described as "an excellent job of reporting" and "immediate and disturbing."

Another series by Eszterhas focused on the collapse of a bridge over the Ohio River. *Vanity Fair* reported that one of his articles led many readers to believe that Eszterhas had interviewed a widow of one of the victims, when actually he had not. The widow filed suit against the *Plain Dealer* and Eszterhas. A lower court sided with the plaintiff, and after six years of appeals, the case went before the United States Supreme Court, which upheld the lower court's decision, that Eszterhas had written "calculated falsehoods." Meanwhile, long before the Supreme Court considered the case, the *Plain Dealer* had fired Eszterhas, for publishing in the journal *Evergreen Review* a story that presented the *Plain Dealer* in a negative light.

Soon after his dismissal, Eszterhas was hired by *Rolling Stone*, for whom he often interviewed such controversial figures as drug dealers and murderers. John A. Walsh, a former *Rolling Stone* editor, told Orth, "He always understood the seamy side—that there was commerce there. Joe had an instinctive feel for what would appeal to a mass audience." Jann Wenner, the editor of *Rolling Stone*, agreed; he told Jeffrey Ressner for *Time* (May 31, 1993) that Eszterhas had a "gift for narrative and story." For one *Rolling Stone* article, Eszterhas interviewed a young man who had killed several people in a small Missouri town in 1972. His book about the tragedy, *Charlie Simpson's Apocalypse* (1974), was nominated for a National Book Award.

Impressed by Eszterhas's journalistic work, an executive at United Artists hired him, in 1974, to write *F.I.S.T.* The film, which was released in 1978, is about the rise of an idealistic leader of a truckers' union and his eventual corruption. It did not receive good reviews—critics used terms like "J.U.N.K." to describe it. However, it did garner Eszterhas some attention. Its star, Sylvester Stallone, rewrote a portion of the script and demanded a co-screenwriting credit; this infuriated Eszterhas, who publicly called Stallone an "egomaniac" before they made amends. As Lynn Hirschberg wrote in *Vanity Fair* (August 1991), "*F.I.S.T.* may have been a flop, but Eszterhas earned a reputation for being brilliant and volatile." Eszterhas's next film, which he co-wrote with Tom Hedley, was *Flashdance* (1983). It received mixed notices; according to one reviewer, it was little more than "an anthology of extraordinarily flashy dance numbers." Other films scripted by Eszterhas that were released over the next decade include *Hearts of Fire* (1987), a drama about the world of rock-'n'-roll; *Big Shots* (1987), a comedy aimed at youngsters; and two films that Stephen Farber described as "socially conscious": *Music Box* (1990), which examines anti-Semitism through the story of a Chicago lawyer whose father is charged with having committed war crimes in Hungary during World War II, and *Betrayed* (1988), which centers around a crime committed by white supremacists.

Eszterhas's thrillers proved to be more popular and lucrative than his work in other genres. *Jagged Edge* (1985), for example, which focuses on the relationship between a lawyer and her client—a man who is the husband of a brutally murdered San Francisco woman and the prime suspect in the case—made *Variety*'s list of the top 100 films of 1985.

Eszterhas's most popular thriller was *Basic Instinct* (1992), which concerns a police detective (Michael Douglas) who winds up being seduced by his prime suspect, a writer (Sharon Stone) whose murder mysteries feature a killer whose weapon of choice, an ice pick, is the same weapon as that used in the murder under investigation. The film received a great deal of press prior to its release, primarily because it contains several lengthy sexually explicit scenes—so explicit that it was initially given an NC–17 rating. (The rating was later changed to R.) In addition, in the view of gay activists, the film portrayed several bisexual characters as negative stereotypes, and before the film was released, several gay protests made the news. Eszterhas rewrote a portion of the script to make it less objectionable to the gay community, but the director, Paul Verhoeven, refused to make the changes. Eszterhas later defended the film, telling the *Washington Post* (April 2, 1992) that he believed the controversy surrounding it would bring about a healthy discussion of "homophobia and Hollywood."

Despite the negative press it received, *Basic Instinct* was a huge box-office success—in its first year, it grossed over $350 million—and as a result, Eszterhas was able to command record prices for his subsequent screenplays. Yet, while his value to Hollywood producers continued to soar, his public image began to suffer. Indeed, with his next three films, *Sliver* (1993), *Showgirls* (1995), and *Jade* (1995), he began to be perceived, at best, as a creator of "commercial" fare of little lasting value, and, at worst, as a purveyor of smut. *Sliver* concerns a newly divorced woman who, after moving into an apartment building in which a number of tenants have mysteriously died, begins a steamy sexual relationship with the owner of the building, a creepy peeping tom who has wired each apartment with surveillance cameras and microphones. *Showgirls*, which spotlights a young Las Vegas lap-dancer as she struggles to become a higher-class exotic dancer, was the first mass-market film to be given an NC–17 rating. And *Jade* concerns a woman who works by day as a psychologist and at night as a high-priced call girl and who is suspected of murdering a wealthy businessman.

Commenting on the drubbing to which he was subjected with regard to *Showgirls* and the other three aforementioned films, Eszterhas told Farber, "We all have failures, but *Showgirls* was the kind of failure that cleared the water completely out of the pool. The only part of it that I felt was unfair was that I was pigeonholed into a certain category. I'd done some 15 movies before *Basic Instinct* and *Showgirls* and *Jade*."

Aside from *Telling Lies in America*, Eszterhas's most recent project is the satire *An Alan Smithee Film—Burn Hollywood Burn*; released in March 1998, it chronicles a director's battles with the studio, and was inspired by, as Eszterhas told Farber, "23 years of seeing all the madness of Hollywood and living with it on a day-to-day level." Speaking of that film and of *Telling Lies in America*, he told Farber that he likes "the more outrageous comedic aspects" of the former and "the gentle comedic aspects" of the latter. "Maybe the older I get, the more I like the notion of making people smile and laugh," he said. "Or maybe it all began with *Showgirls*, when I saw all the inadvertent laughter that movie provoked."

The title of *Alan Smithee* is a play on the pseudonym that directors use when, for one reason or another, they don't want their names identified with films they have worked on. Ironically, *Alan Smithee* itself bears the credit "directed by Alan Smithee," because of a dispute between Eszterhas and the film's director, Arthur Hiller. Eszterhas's name does not appear in the credits for *One Night Stand* (1997), either, because the director of the film, Mike Figgis, changed the screenplay so heavily that Eszterhas no longer considered it his creation.

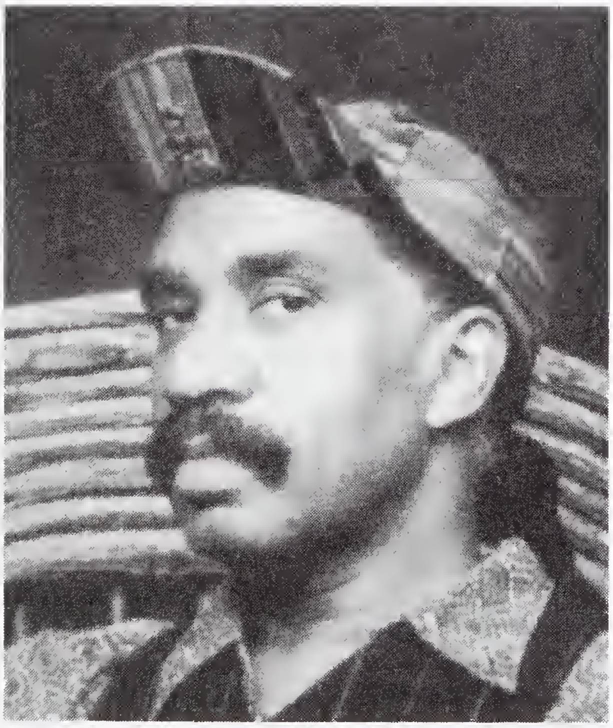
Joe Eszterhas, who does all his writing on a manual typewriter, has been described as bear-like in physique; he has shoulder-length hair and a grizzly beard. He lives in Malibu, California, with his second wife, Naomi, and their three sons—Joseph Jeremiah, Nicholas Pompeo, and John Law. From his first marriage, to the former Geri Javor, he has one son, Steven George, and one daughter, Suzanne Maria.

In *Time* (May 31, 1993), Jeffrey Ressner wrote, "Where Eszterhas is concerned, it has always been hard to tell which is stranger, truth or fiction—or even which is which. But anyone who has questioned his version, or his scripts, has soon learned that Eszterhas is a scrappy, macho type who stands by his words."

Selected Films: as writer: *F.I.S.T.*, 1978; *Flashdance*, 1983; *Jagged Edge*, 1985; *Hearts of Fire*, 1987; *Big Shots*, 1987; *Checking Out*, 1989; *Basic Instinct*, 1992; *Nowhere to Run*, 1993; *Showgirls*, 1995; *Telling Lies in America*, 1997; as writer and executive producer: *Betrayed*, 1988; *Music Box*, 1990; *Sliver*, 1993; *Jade*, 1995

Selected Books: *Charlie Simpson's Apocalypse*, 1974; *Nark!*, 1974; with Michael D. Roberts: *Thirteen Seconds: Confrontation at Kent State*, 1970

Suggested Reading: (London) *Guardian* p25 Sept. 27, 1990, with photo; *New York Times* I p11 May 4, 1991, with photo, A p23 Sept. 21, 1995, II p24 Oct. 12, 1997, with photos; *People* p107+ June 20, 1994, with photos; *Premiere* p81+ Aug. 1991, with photos; *Vanity Fair* p76+ Aug. 1991, with photos, p88+ Apr. 1996, with photos; *Washington Post* B p1 Oct. 25, 1997, with photo; *Contemporary Authors* vol. 130, 1990; *Who's Who in America, 1998*



Len Price/Garth Fagan Dance

Fagan, Garth

1940(?)– Artistic director of Garth Fagan Dance; Tony Award-winning choreographer of The Lion King. *Address: c/o Garth Fagan Dance, 50 Chestnut Plaza, Rochester, NY 14604*

In 1970, in Rochester, New York, Garth Fagan quietly began working toward what seemed to many an improbable goal. He had recently started teaching dance to a group of economically disadvantaged students, most of whom had little or no previous dance experience, and he decided to build a company from among their ranks, with the hope that this unlikely group would eventually blossom into a troupe of accomplished professional dancers. "People asked me why I wanted to start with the bottom of the bucket," Fagan told Eric Taub for the *New York Times* (July 1, 1984). "I said, 'It's the bottom of the bucket now, but wait.'"

By the mid-1980s, Fagan had more than proved his point. The company, which was initially called the Bottom of the Bucket, BUT . . . Dance Theatre, was touring in the United States and overseas and performing at the Joyce Theater in New York City each year to overwhelmingly positive reviews. Fagan and his troupe received an abundance of prestigious awards and grants, including a National Endowment for the Arts Choreography Fellowship in 1983 and the New York State Governor's Arts Award in 1986. In time, they became one of the very few dance companies based outside New York City to achieve a national reputation, and accordingly, Fagan felt compelled to change the company's name. For a while he retained the word "Bucket," presumably as a reminder of how far they had come, but by 1990, the troupe had clearly emerged as one of the top dance companies in the United States, and Fagan dropped the word "Bucket." The company is currently known as Garth Fagan Dance.

Today, Fagan's company is still going strong, and running it, as well as creating new dances for its members to perform, continues to be the center of Fagan's life. However, in June 1998, Fagan made headlines for a project that marked a departure from his works for the dance concert stage: He was awarded that year's Tony Award for best choreography for his work on the hit Broadway musical *The Lion King*, which is based on Disney's same-named animated film. The stage version, directed by the avant-garde theatrical director Julie Taymor, received tremendous praise from audiences and critics alike, and received the Tony Award for best musical, confirming its status as the standout of the 1997–98 Broadway season.

Garth Fagan was born in about 1940 and grew up in Kingston, Jamaica. In an interview with Joan Ross Acocella for *Dance* (March 1986), Fagan described his mother as "very spiritual" and his father, who was educated at Oxford University in England, and who served for a time as Jamaica's chief education officer, as a "hard-core intellectual." Fagan grew up watching pantomimes, and became interested in dancing through gymnastics. His father strongly discouraged him from pursuing this interest. "He was very demanding and believed dance was a waste of time," he recalled to William Harris for the *New York Times* (September 20, 1992). "I hated him as a teenager. Education was everything for him." Nevertheless, in his teens, Fagan began dancing with Ivy Baxter and the Jamaican National Dance Company, and toured throughout Latin America. With that troupe, Fagan performed at Fidel Castro's inauguration as premier of Cuba, in 1959. Elements of Afro-Caribbean dance have remained part of Fagan's dance vocabulary. Besides Baxter, two other dance teachers from the Caribbean, Pearl Primus and Lavinia Williams, have been a strong influence on his movement style.

In 1960, at the urging of his father, Fagan entered Wayne State University, in Detroit, Michigan. He majored in psychology, but also continued to take dance classes, both in Detroit and in New York City, where he studied under such luminaries as Martha Graham, José Limon, Mary Hinkson, and Alvin Ailey. After graduating, Fagan remained in Detroit, where he served as director of Detroit's All-City Dance Company, and was a principal soloist and choreographer for the Detroit Contemporary Dance Company and Dance Theatre of Detroit.

In 1970, Fagan accepted what he thought would be a year-long position teaching at the State University of New York (SUNY) at Brockport, near Rochester. Fagan was also to teach at the SUNY-affiliated Educational Opportunities Center (EOC) in downtown Rochester. The goal of the center was to help prepare inner-city students for college. Although most of his students had no training in dance, there was no shortage of interest or talent. "I'd always been accustomed to choreographing," Fagan told Taub, "so I asked my students at the EOC which of them wanted to stay after class and work on some dances. I was surprised when almost every hand in the room went up. Then, lo and behold, we got a chance to perform in Buffalo. I wanted them to experience the stage. That first performance, I saw them watching me from the wings as I danced. There was so much feedback between us, I knew they had the magic. All it needed was strengthening and nurturing."

From the outset, Fagan encouraged his pupils to dance "from the inside out," as he put it. "I'm not interested in having robot dancers learning to repeat a dance step by step," Fagan told Taub. "I want to teach them a way of moving that's not just physical, but intellectual. I want them to understand why they're doing a step, and what it should feel like, inside." At the same time, he demanded that they grow into strong, confident dancers who could perform complex choreography. "I like a kind of freshness and rawness about these dancers," Fagan told Taub. "But freshness is not to be confused with lack of discipline, form, or structure. It's like the beauty of a wildflower versus a calla lily. I adore both, but I want my dancers to keep that wildflower feeling without having their dancing turn into an expressionistic, undefined free-for-all. The discipline inherent in my technique makes kids realize that they have to come to rehearsals, that being a dancer doesn't happen overnight. To get dancers to move in the Bucket style, I do a lot of things some would find questionable. To force them to dance from the inside out, we use no barres or mirrors. Of course, at first we couldn't afford mirrors." Indeed, in the beginning, funds were scarce, and Fagan subsidized the company's activities with his assistant professor's salary.

As part of their training, all the dancers attended two classes a day, each of them two hours long, a practice they still follow. In keeping with his emphasis on discipline, Fagan permitted no speaking during classes. And as it turned out, the atmosphere of calm that permeated his classes also became an important element of his dances. Describing for *Dance* (November 1990) a rehearsal for a 1990 outdoor performance in Rochester, David Vaughan wrote, "In spite of all the possible distractions, the five dancers . . . seemed to be engaged in a profound communion with the movement, with the music, and with each other, so that the piece became, as Fagan has described it, 'a prayer and a lamentation,' exemplifying [Merce] Cunningham's definition of dance as 'a spiritual exercise in physical form.'"

Together with this underlying stillness or meditative quality, Fagan's choreography blends disparate elements of Afro-Caribbean and modern dance, as well as ballet. "My technique has an Afro-Caribbean base with a strong modern-dance focus on weighted movement, and a post-modern sensibility," Fagan explained to Taub. "But just because I'm a proponent of modern dance, that doesn't mean I don't like ballet. I like its lightness and speed, but, in my work, I contrast it with weightedness. It's not 'up' all the time." Fagan's movement thus presented an array of challenges to his dancers. First, they had to master African and Afro-Caribbean dance movements—something Westerners find notoriously difficult. They had to feel comfortably centered even when in off-kilter positions—a Fagan trademark. And they had to learn to jump with the litheness of ballet dancers, a feat many critics reviewing Fagan's work later on felt the troupe accomplished in spades. "[Fagan's] dancers must be able to move in any direction, including up into the air, at any speed, without visible preparation," Vaughan wrote, in summing up what was demanded of them.

As Fagan himself pointed out, a dancer is not made overnight, and it took about a decade before his troupe grew into a company of seasoned dancers. It was not until the early 1980s, therefore, that they began performing in bigger theaters. By 1983, they were touring and performing 14 weeks a year; that number grew to 21 weeks in 1984 and to 27 weeks in 1992. Meanwhile, in 1985, Fagan, who had continued to teach at Brockport, was named a SUNY distinguished professor. He is one of few professors—and the only dance professor—to be honored with this distinction.

Despite the company's success, many of Fagan's dancers had to take other jobs—like substitute teaching or driving a snowplow—to make ends meet. Still, Fagan's dancers fared better than many of their peers. By 1990, his company members were paid 52 weeks a year, which is highly unusual in the dance world, where many companies can afford to pay their dancers only during the weeks they are performing. This kind of support, along with the close-knit, family-like atmosphere he has created in his company, has made his performers extremely loyal to him. Steve Humphrey, one of the troupe's original members, is still among their ranks. Other members, such as Valentina Alexander, Norwood Pennewell, and Natalie Rogers, have been with the company for close to 20 years. Many have spoken to interviewers about the personal growth they have experienced as a result of working with Fagan. Of his first years with the company, Pennewell said to Vaughan, "Fagan centered me and humbled me and enabled me to develop into an artist."

Prelude (1981) serves as a good introduction to the company and to Fagan's style. The piece, which Fagan uses to begin most concerts, is set to music by the South African jazz pianist Abdullah Ibrahim and the drummer Max Roach; it is subtitled "Discipline Is Freedom" and is meant to evoke a dance class. A reviewer for *Dance* (April 1990) described it as "as much class/warm-up as dance—with its breath-stopping climax of spins, leaps, and falls streaking across the stage." In its several solos, the performers seem to be engaged in the act of warming up, displaying their impressive physical abilities in the process. But the work is not merely a chance for the dancers to show off; their deportment points to Fagan's belief in the necessary connection between the physical and the spiritual in dance. In Frances Hare's solo, for example, she performs a stretch on the floor, easily sliding one outstretched leg in a full half circle around her body. As Acocella described it, "In the four-square, blocklike plantedness of Hare's body on the floor, in the calm, almost throwaway virtuosity with which she does that 180-degree rotation, and in the monumentality with which her powerful arms descend to take the place made for them by the circling leg, I think we see a quiet harmony, a fittedness and a complete adequacy, that is perhaps Fagan's vision of heaven on earth—and ours too, for that moment."

While all of Fagan's dances incorporate elements of his distinctive movement palette, their contents vary widely. For *Moth Dreams* (1992), for example, which is divided into sections, one representing a father's dream, another a mother's, and the third, their joint dream, embodied by a son, Fagan drew on his memories of his parents and of growing up in Jamaica. *Draft of Shadows* (1993) was inspired by a line from Maya Angelou's poem "On the Pulse of Morning," which Fagan first heard when Angelou read it at President Bill Clinton's 1993 inauguration. And the seed for *Oatka Trail* (1979), the oldest of Fagan's dances still part of the current repertory, grew out of an encounter he had with a deer while walking along an American Indian trail near Rochester. The movement of the deer is evoked by three male dancers, who, as Acocella put it, "alternate between serene, stately moves—long unsupported arabesques, prayerful ports de bras—that join in perfect harmony with Dvořák's sunrisey music, and manic, hippety-hop runs in which they scoot around the stage in figure-eights, almost running away from the music." Fagan's two most recent dances similarly reflect the diversity of his thematic interests. *Mix 25* (1996), created for the company's 25th anniversary, seems to be inspired by the juxtaposition of the disparate music Fagan chose to accompany the four sections of the dance, namely, works by Wynton Marsalis, John Cage, Foday Musa Suso, and Johannes Brahms. And *Nkanyit: There, Here, Family and Tomorrow* (1997), whose title derives from an African word for an ideal of family and respect for elders, depicts an African community gathering, a group of isolated individuals who seem oblivious to one another, and a loving American nuclear family.

While many of Fagan's works have been extremely popular with audiences and critics, one, *Griot New York*, is widely regarded as his masterpiece—Anna Kisselgoff of the *New York Times* (December 6, 1991) called it "the best choreography that Mr. Fagan has created." The dance, Fagan's first evening-length work, was created for the company's 20th anniversary, in 1990. A collaboration between Fagan; the jazz trumpeter and composer Wynton Marsalis, who composed the score and, with his ensemble, performed it live at the work's debut at the Brooklyn Academy of Music; and the sculptor Martin Puryear, who designed large prop-like set pieces and costumes for the dance, *Griot New York* was inspired by New York City and the vibrant mix of its residents' cultural backgrounds. "I love the quick shift from one century to the next, one region to the next—suddenly shifting attitudes between cultures, rhythms, dynamics, and textures," Fagan told Peter M. Nichols for the *New York Times* (December 1, 1991). "I wanted that in my griot." (A griot is an African storyteller who passes down to the younger generations, through poetry, singing, and dance, the history of his or her community.) Fagan added, "I thought, why don't we look at where we are in Manhattan today and give an oral history of it from our own perspective."

Nichols described the structure of *Griot New York* as "four informally connected parts—the ethnic nature of New York, the past and present, the bleaker aspects of the city and, finally, a statement of hope that blends classical European and traditional African movement." The movement, as in almost all Fagan's dances, is abstract, although each section is clearly inspired by a central dramatic image. For example, for the section "Down Under," Puryear created a set of steep, narrow, freestanding white steps that seem to recede without end. As a reviewer for the *Village Voice* (December 24, 1991) observed, "The dancers lie alongside one another in a crawling heap, a mass of writhing arms and legs that rolls toward and away from the steps, without anyone getting a foot up. . . . You see the homeless, AIDS, the beckoning insult of the white staircase—too precarious for anyone to climb." Other sections of the work, such as "City Court Dance," are more ebullient.

In 1996, Disney contacted Fagan to see if he might be interested in doing the choreography for *The Lion King*. At the time, he knew nothing about the musical version and had not seen the film. "I told my office to send the video [of my work], and I left it at that," he recalled to Robert Sandla for *In Theater* (November 21, 1997). "But once I knew it was Julie Taymor, I thought, 'If they want Julie Taymor as a director, then of course they want me as a choreographer.' I don't mean that as an ego boost, but in the sense that they weren't looking for the same-old, same-old." Fagan next borrowed his grandson's video of the Disney film, and as he told Marshall Fine for the *Rochester Democrat and Chronicle* (November 13, 1997), "I adored it. I ran it again immediately. I loved the music, the characters, and the whole idea of it."

Although Fagan had created dances for troupes other than his own, including Dance Theatre of Harlem and the Alvin Ailey American Dance Theatre, working on *The Lion King* was an altogether different experience for him. Among the many challenges he faced was the difficulty of working within the structure of a musical, where the dancing is not always the focus. He thus had to create dances that fit into "breaks," usually instrumental passages in the middle of songs. "I realized, one had to tell a story and keep the drama moving in dances lasting less than three minutes," he told the *New York Times* (October 19, 1997). "Still, you can make a snack as delicious as a three-course meal."

Another formidable task Fagan faced was that of creating interesting movement for dancers and non-dancers alike, all of whom were encumbered by elaborate costumes, masks, and large headpieces that transformed them into an African menagerie. In the show's opening number, "Circle of Life," many animals saunter down the aisles of the theater in a procession to honor the birth of Simba, the lion cub who is the central character. "Getting that whole scene to work was very interesting," Fagan told Sandla, "because of the diversity of the animals and the characters and Pride Rock [a huge set piece] rising from the floor. But I am like a six-year old every time I see it. I'll ignore the hours of work that it took. . . . The real concern was getting the cast to have animal-like movement, without that old-fashioned 'I'm a teddy-bear' thing. Julie's designs and costumes suggest the human and the animal, so I wanted to keep the zebras and gazelles dancing. We even figured out how to get a life-size elephant traipsing down the aisles."

Fagan brought his usual mix of styles to his choreography for *The Lion King*. As Sandla pointed out, the hyenas' dance is reminiscent of hip-hop, while the love duet for Simba and his future mate is more balletic. The lionesses have a stately bearing, then turn sleek and fierce as they move in to strike their prey. The movement in "One by One," the number that opens the second act, is a direct descendant of traditional African dance. Summing up the show in the *New York Times* (February 1, 1998), Anna Kisselgoff wrote, "Thanks to Garth Fagan, the entire show dances in *The Lion King*. . . . Each creature, great and small, puppet and person, weaves into Mr. Fagan's counterpoint of distinct rhythms and gaits."

Perhaps the most difficult part of all for Fagan during the two years he spent working on *The Lion King* was having to be away from his own company. "Concert dance is my first love," Fagan told Fine. "But I've enjoyed this experience and am proud of it. And I've learned a lot from it about the use of sets and costumes and the necessity of brevity. Hopefully, that's something I can use in my own work."

Fagan continues to live in downtown Rochester, in a house filled with art from all over the world. While most dance companies that have reached the level of Fagan's are based in New York City, Fagan prefers the comparatively calm and relaxed atmosphere of Rochester as his creative environment. As he told David Vaughan, " I need to work from a place of solitude."

Selected Dances: as choreographer: *Oatka Trail*, 1979; *Prelude*, 1981 (revised 1983); *Touring Jubilee 1924 (Professional)*, 1982; *Postscript Posthumous: Ellington*, 1983; *Never Top 40 (Jukebox)*, 1985; *Mask Mix Masque*, 1986; *Passion Distanced*, 1987; *Traipsing Through the May*, 1987; *Time After Before Place*, 1988; *Griot New York*, 1991; *Moth Dreams*, 1992; *Draft of Shadows*, 1993; *Postcards: Pressures and Possibilities*, 1994; *Earth Eagle First Circle*, 1995; *Mix 25*, 1996; *Nkanyit*, 1997

Selected Plays: as choreographer: *The Lion King*, 1997

Suggested Reading: *Christian Science Monitor* p17 Dec. 10, 1993, with photos; *Dance* p56+ Mar. 1986, with photos, p40+ Nov. 1990, with photos; *In Theater* p28+ Nov. 21, 1997, with photos; *New York Times* II p16 July 1, 1984, with photo, II p22 Dec. 1, 1991, with photos, C p3 Dec. 6, 1991, with photo, II p2 Sept. 20, 1992, with photos, II p29 Oct. 19, 1997, with photos, II p40 Feb. 1, 1998, with photos; *Rochester Democrat and Chronicle* C p6+ Nov. 13, 1997, with photos

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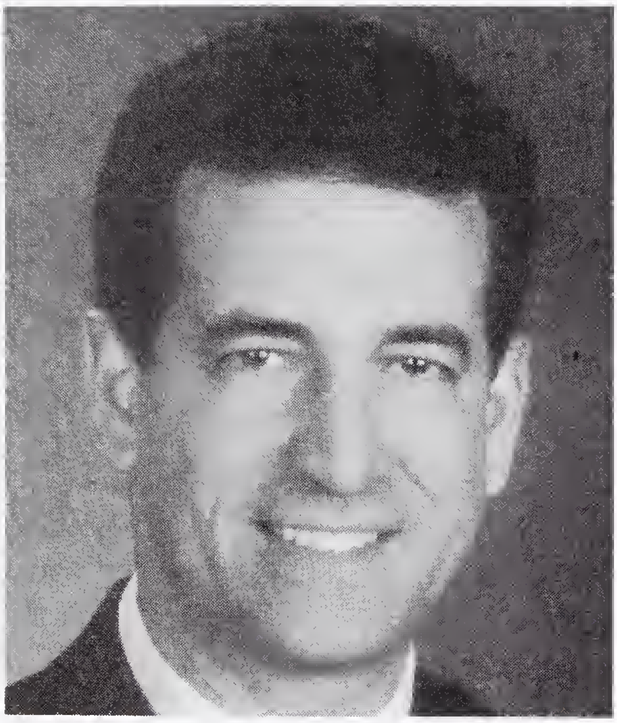


U.S. Senate

Feingold, Russell D.

(FINE-gold)

Mar. 2, 1953– United States Senator from Wisconsin. Address: 716 Hart Senate Office Building, Washington, DC 20510

Russell D. Feingold, a Democratic senator from Wisconsin, was once described by the *Milwaukee Journal* as a "liberal-populist," for his support of abortion rights, environmental regulations, and higher taxes for corporations and wealthy individuals, and indeed, Feingold has often sided with the Democrats in the Senate. However, with his work on the McCain-Feingold Bill—the most famous legislation package he has backed to date, and the legislation that has made him one of the leaders in the movement for campaign-finance reform—he has surprised his fellow senators on both sides of the aisle by working with an unlikely ally, the Arizona Republican John McCain. Together, they compiled a set of proposals that, if passed, would radically alter the ways candidates run their campaigns, and would also change the way political parties appropriate their donations, by banning "soft money" contributions (gifts of unlimited amounts of money that are usually made by corporations, labor unions, and wealthy individuals).

That Feingold is driven by a sense of fiscal responsibility is nothing new to Wisconsinites. Throughout his political career, he has stressed that his modest lifestyle and financial values are in line with those of his constituents, and in keeping with these values, he has called for the scrupulous use of money in government and on the campaign trail. He won his first bid for elective office, that of state senator, in 1982, by going door-to-door to introduce his ideas, while his opponent resorted to negative campaigning and expensive TV ads. Similarly, 10 years later, when he ran for a seat in the United States Senate, he won the Democratic nomination by running humorous, low-budget TV ads outlining his values, while his opponents entered into a mudslinging contest that cost 10 times as much. Feingold also made a point of refusing any out-of-state funding for his campaign, a move that, by many people's standards, was quite unusual.

Russell Dana Feingold was born on March 2, 1953, in Janesville, Wisconsin, located about 40 miles south of Madison, to Sylvia (Binstock) Feingold, an abstracter, and Leon Feingold, an attorney. He attended Janesville Craig High School, and in 1971, the year he graduated, he was named a Wisconsin honors scholar. After earning a B.A. degree in history and political science, Phi Beta Kappa, from the University of Wisconsin at Madison, in 1975, Feingold, a Rhodes Scholar, entered Magdalen College, at Oxford University, in England, where he earned a B.A. degree, with first-class honors in final honors, in 1977. Two years later, he took a J.D. degree, with honors, from Harvard Law School, in Cambridge, Massachusetts. Feingold got his earliest political experience while still a student. In 1972, he worked as an intern for Les Aspin, a U.S. representative from Wisconsin, and in 1975, he was a legislative aide to Wisconsin state senator Timothy Cullen.

After graduating from law school, Feingold went to work for the Madison law firm of Foley & Lardner, where he worked until 1982. He was elected to a four-year term as Wisconsin state senator for the 27th District in 1983, and was re-elected in 1986 and 1990. While in the state senate, he served as chairman of the Committee on Aging, Banking, Communications, and Taxation; as vice chairman of the Committee on the Judiciary and Consumer Affairs; and as a member of the Committee on Agriculture, Corrections, Health, and Human Services. Also during this period, he taught a course called "The Law and Politics of Censorship" at Beloit College, in Beloit, Wisconsin, and practiced law with LaFollette, Sinykin, Anderson & Munson (1983–85) and Goldman & Feingold (1985–88).

Although Feingold was well-regarded by his constituents, his reputation as a legislator remained largely unknown outside his district, and when he decided to run for the Democratic nomination for the U.S. Senate, in 1992, he was considered a longshot. His two main opponents, Jim Moody, a state representative, and Joseph W. Checota, a millionaire businessman, outspent Feingold and waged smear campaigns against each other. For his part, Feingold assumed the role of the good-humored straight arrow. In one of his best-known TV ads, he led a tour of his house, and, while standing in front of an open closet, said, "Look, no skeletons." Another ad featured a fake tabloid headline proclaiming Elvis Presley's support for Feingold. "Even when [Feingold] is calling for new taxes, he is boyishly disarming," Charles J. Sykes wrote in the *National Review* (November 2, 1992). "His campaign has relied on lighthearted home movies that portray the candidate as a down-to-earth, almost Capra-esque character—the sort of outsider who appeals to Wisconsin's independent streak." Indeed, by the time the Democratic primary rolled around, Wisconsin voters had warmed to Feingold, and the candidate captured 70 percent of the vote.

Feingold's race in the general election, against the incumbent senator, the Republican Bob Kasten, was slightly tougher, but he hewed to the same strategy that had won him the primary. While Kasten spent more than twice as much as Feingold and launched a series of negative ads in which he presented Feingold as a "soft-on-crime tax-and-spend liberal," Feingold posted on his garage door a list of promises to the public that included a vow to keep his children in Wisconsin public schools and a pledge not to accept any pay increases. He also promoted his legislative agenda, which included universal health care, environmental protection, and urban aid. He won the election with 53 percent of the vote.

Since the day he took his seat in the U.S. Senate, one of Feingold's goals has been to eliminate the federal budget deficit through spending cuts. In 1993, he tried to deny financing for a nuclear-powered aircraft carrier, but he met up with strong opposition. Among the senators who disagreed with his approach was John McCain, a Vietnam veteran and former prisoner of war. Feingold also pursued cuts in funding for Cold War broadcast programs and tried to trim excess spending at the Pentagon. In 1994, he attached an amendment to the 1995 Senate Defense Authorization Bill that called for a General Accounting Office report on the Pentagon medical school; the report, he hoped, would lead to the school's closure.

Feingold has also looked out for his home state. In 1993, he called for a moratorium on the sale of milk from cows injected with bovine growth hormone (BGH), in the interests of both consumer protection and Wisconsin's small dairy farms, which, with few exceptions, do not use BGH. Over the years, he has worked to keep the dairy market open to midwestern farmers, despite competition from East Coast dairy farmers. He also joined forces with his fellow Wisconsin senator, Herb Kohl, to eliminate Project ELF, a Cold War–era military program based in Wisconsin, the aim of which was to develop "extremely low-frequency" communications systems for submarines.

"I find it to be the most satisfying moment in politics when people of differing ideologies come together in support of an issue . . . ," Feingold told R. W. Apple Jr. for the *New York Times* (October 6, 1997). "I was elected to represent my state and to work for the best interests of the country as a whole, not to think or vote according to party." In 1994, the conservative senator John McCain invited Feingold to collaborate on a proposal for a congressional gift ban. Noting the gifts he routinely received, among them such oddball items as crumb cake, peanut brittle, spark plugs, bratwurst, and denture cream, Feingold agreed to support such a proposal. The resolution that finally passed barred senators from accepting any gift worth more than $50, and gifts totaling more than $100 per year from any one source. Senators were also prohibited from accepting coverage of travel or lodging expenses for recreational charity events, such as celebrity golf tournaments.

This successful collaboration between McCain and Feingold led the two men to work together on a much tougher issue: campaign-finance reform. Like their alliance, support for their proposal, the McCain-Feingold Bill, was not partisan. The bill sought to regulate "issue advertisements"—"commercials that praise or criticize candidates but do not explicitly call for their election or defeat," as Pam Belluck wrote in the *New York Times* (November 4, 1998, on-line)—so that they could not include a candidate's name or image within 60 days of an election, and it called for greater disclosure of donations. The bill also called for the elimination of unlimited "soft money" contributions to political parties and barred the parties from making "coordinated expenditures" on behalf of Senate candidates who do not agree to limit their personal spending to $50,000 per election. It also backed the Supreme Court's Beck decision, which allows non-union workers who are required to pay fees in lieu of union dues to obtain a refund of the portion of their fees used for political purposes. Although the bill received support from political leaders across the political spectrum—both the Tennessee Republican senator Fred Thompson and President Bill Clinton backed it—the Senate never voted on the measure, because of a filibuster led by Senate majority leader Trent Lott, who in September 1997 accused the Democrats of using it as a smoke screen to divert attention away from an investigation of Clinton's 1996 campaign. When, in August 1998, another bipartisan campaign finance bill in the U.S. House of Representatives—the Shays-Meehan bill—was passed with resounding approval, the Senate revived the McCain-Feingold Bill, but its supporters were unable to muster enough votes to end the Republican filibuster that blocked a vote on it.

Feingold is a member of the Committee on the Judiciary, the Committee on Foreign Relations, the Special Committee on Aging, the Democratic Policy Committee, and the Budget Committee. He is critical of those who, in his view, use the "nonexistent" budget surplus as an excuse to reduce taxes or increase spending. "That's like buying an expensive Valentine's Day gift for your sweetheart, and then charging it to her credit card," he once said.

As he had promised in his campaign for the Senate, Feingold has held a "listening session" in each of Wisconsin's 72 counties each year, and he has kept his pledge to be present for every Senate vote. After announcing that he planned to seek reelection, he declared that he would spend no more than $1 per voter—or a total of no more than $3.8 million—during the upcoming senatorial campaign. Feingold kept that promise, too. He informed national Democratic Party officials that he would not allow the party to run issue ads on his behalf during the race. After learning that the Democratic Senatorial Campaign Committee had started to run such ads to help him, Feingold insisted that they be pulled off the airwaves. By contrast, the Republican Party reportedly spent at least $1 million, and possibly as much as $2 million, on ads promoting Feingold's opponent, the two-term Republican U.S. representative Mark W. Neumann. After a deluge of Neumann ads, opinion polls in Wisconsin showed that Feingold's initial lead had vanished. Nevertheless, on November 3, 1998, voters returned Feingold to his Senate seat. "Nationally," Pam Belluck reported, "the Wisconsin Senate race had come to be seen as a referendum on campaign finance reform, even if individual Wisconsin voters did not always see it that way. Still, regardless of the motivation, turnout was high in a state where voters can register to vote on Election Day. In some counties, precincts ran out of ballots."

Russ Feingold is married to the former Mary Speerschneider, and lives with her and her two sons, Sam and Ted, in Middleton, Wisconsin, near Madison. From his first marriage, to Susan Levine, he has two daughters, Jessica and Ellen. Feingold considers John McCain one of his friends; in 1997, the two reportedly spent a weekend together swimming, fishing, hiking, and cooking out with their wives at McCain's Arizona retreat. Each claims to admire the other's integrity; in an interview with R. W. Apple Jr., Feingold described McCain as "direct, honest, irrepressible, patient," and McCain characterized Feingold as "straightforward, pleasant, courteous."

Suggested Reading: *Christian Science Monitor* p1+ Sept. 19, 1995, with photo; *Nation* p352+ Oct. 2, 1995, p3+ Sept. 22, 1997; *National Review* p22+ Nov. 2, 1992; *New York Times* A p20 Sept. 18, 1992, with photo, A p14 Oct. 6, 1997; *Washington Post* A p1 Sept. 27, 1997, with photo; *Politics in America, 1998*; *Who's Who in America, 1998*; *Who's Who in American Politics, 1997–98*

Feinstein, John

(FINE-steen)

July 28, 1956– Sportswriter; radio and TV commentator. Address: c/o Esther Newberg, 40 W. 57th St., New York, NY 10019

John Feinstein seems never to have met a sport he didn't like. The author of several best-selling books, including insider's accounts of college basketball and football and professional tennis, golf, and baseball, Feinstein has been a multifaceted sports enthusiast since childhood. He told Michael Kornfeld for the *New York Times* (December 22, 1991) that he was "particularly addicted to basketball as a kid," and added, "My two passions were really college hoops and baseball. But I certainly had a passion for tennis, too."

Feinstein learned tennis from his father at about the age of 10, and he was so fiercely competitive that after losing the first full set he ever played, he threw his racquet and stomped off the court. He was an avid swimmer in high school, and he picked up his interest in golf from his mother, spending his vacations during high school and college working for the Gardiners Bay Country Club on Shelter Island, New York, where his family had a summer home. In an interview with *People* (August 28, 1995), Feinstein recalled golfing with his mother: "She wasn't good, but she loved to play. That was the only place she would use profanity. I'd be stunned, and she'd say, 'On the golf course, it's allowed.'"

Feinstein has parlayed his love for sports into a hugely successful career as a writer and commentator. He began his career as a reporter for the *Washington Post*, and has served as the president of the U.S. Tennis Writers Association and the U.S. Basketball Writers Association. He currently serves as a commentator for National Public Radio and ESPN and contributes to magazines such as *Inside Sports*, *Golf Magazine*, *Basketball America*, and the *New York Times Magazine*. And he has written eight books, the first of which, *A Season on the Brink: A Year with Bob Knight and the Indiana Hoosiers* (1986), spent 17 weeks at the number-one spot on the *New York Times* bestseller list and remains among the top-selling sports books of all time. His most recent book, *A March to Madness: The View from the Floor in the Atlantic Coast Conference* (1998), relates the ups and downs of the 1996–97 college-basketball season from the point of view of nine Atlantic Coast Conference coaches.

Phil Hoffman/Ballantine Publishing Group

John Feinstein

John Feinstein was born on July 28, 1956, in New York City. His father, Martin Feinstein, was an opera director who, before retiring, in 1995, was the general director of the Washington Opera. Feinstein's mother, Bernice, who died in the mid-1990s, was a music-history professor. Feinstein attended Duke University, in Durham, North Carolina, where he focused his athletic energies on competitive swimming. A knee injury during his freshman year forced him to give up competition in that sport. To fill the void in his schedule, he joined the campus newspaper, thinking that, as he told Kornfeld, "it would be interesting and a good way to meet girls." He served as the sports editor of the paper in 1976–77, his senior year.

As an undergraduate, Feinstein had done a summer internship with the *Washington Post*, and after earning a B.A. degree, in 1977, he began working for the paper full-time. For several years, Feinstein reported on politics. He switched to the sports desk in about 1980, at first covering tennis and eventually moving on to report on other sports as well. He wrote for the *Washington Post* full-time for about 11 years.

In 1985, Feinstein took a leave of absence from his job with the *Post*, to spend the 1985–86 college basketball season with coach Bob Knight and his team, the Indiana Hoosiers. Feinstein followed the team from its first organizational meetings through the end of their season, when they lost in the first round of the National Collegiate Athletic Association (NCAA) tournament to Cleveland State University. Feinstein had convinced his subjects to allow him to be present at team meetings and practices as well as on the sidelines at games. He was even permitted to listen in on team huddles. This unusual degree of intimacy with the team enabled him to gather the detailed personal information and anecdotes that appear in *A Season on the Brink*, which is partly a profile of Knight and partly a chronicle of the Hoosiers' season. Knight, who led the Hoosiers to three national championships, was a controversial figure, and Feinstein did not ignore the negative aspects of his personality in *A Season on the Brink*. Widely regarded as a basketball genius and talented coach, Knight also had a reputation for being a tyrant whose professional conduct was often inappropriate. Feinstein confirmed this perception: In his book, he recounted episodes in which Knight verbally abused players in front of their teammates, and he described an occasion on which Knight kicked a player out of practice because of his sub-par performance and then, 20 minutes later, allowed him to return.

As might be imagined, Knight was not pleased with how Feinstein portrayed him. According to *Contemporary Authors* (1991), after the publication of *A Season on the Brink*, Knight told the *Chicago Sun-Times* that "the guy that wrote that book is the worst whore I've ever been around." *Contemporary Authors* also quoted Feinstein as saying that after his book came out, his relationship with Knight became "nonexistent." "I've written to him twice, . . . and he has declined to either speak with me or write to me." Knight's main grievance was that *A Season on the Brink* was not the book that Feinstein had told him it would be; according to Knight, the two had agreed the book would focus on the players rather than on Knight.

A Season on the Brink received positive reviews and was a tremendous commercial success, and in writing his other sports books, Feinstein has stuck with its general concept. As Ron Fimrite wrote in the *Washington Post* (November 19, 1996), "John Feinstein has developed an agreeable if not entirely original formula for churning out best-selling sports books. . . . The author merely plants himself 'inside' his chosen sport, gaining access to participants not normally granted ordinary reporters. Feinstein haunts the locker room. He's on the sidelines and the bench. He socializes with the players and coaches. He himself becomes—or at least he tries mightily to become—one of the gang." Another similarity is that Feinstein's books usually document one season in a particular sport or with a particular team.

Feinstein's second book, *A Season Inside: One Year in College Basketball* (1989), covered the 1987–88 season in sweeping fashion, providing details on several dozen teams, including most of the year's top 20. Feinstein spent the season attending as many games as possible—a total of 104—and the book includes detailed accounts of particular games and material about the people involved in them. In the *New York Times Book Review* (January 22, 1989), Alison Heisch wrote, "Feinstein converts the college season into docudrama, weaving vignettes featuring players and their parents, referees, sportscasters, college officials, and hucksters into a datelined narrative."

The subject of Feinstein's next book was again college basketball. In *Forever's Team* (1990), he recounts the 1978–79 season of the Duke University Blue Devils and their loss of the NCAA championship game to the University of Kentucky Wildcats. The book combines Feinstein's memories of the season with the reminiscences of the players and coaches and accounts of how that year affected their lives.

Feinstein's next book, *Hard Courts: Real Life on the Professional Tennis Tours* (1991), is an exposé, of sorts, of the professional tennis world. The author followed the tennis tour during 1990 and interviewed 140 players during his research. Many journalists regard tennis as the least accessible major sport, and Feinstein revealed in his book that many of his friends thought he would not be able to establish the degree of intimacy with players that proved so crucial to his first three books. But he succeeded in gaining enough access to document what he discovered: namely, that, as a group, the star tennis players were petulant, money-hungry, and largely unhappy. Feinstein placed part of the blame for their widespread attitude problems on the grueling high-pressure atmosphere of the pro tour. And he provided evidence that lower-level players, in striking contrast to the stars, earned little money while making great sacrifices to play a game they loved.

Feinstein's next book, *Play Ball: The Life and Troubled Times of Major League Baseball* (1993), covers the 1992 major-league baseball season; it focuses specifically on how teams' business and personnel decisions affected their performance on the field.

A Good Walk Spoiled: Days and Nights on the PGA Tour (1995) is, after *A Season on the Brink*, Feinstein's best-known book. In researching it, he spent 15 months during 1993 and 1994 with the members of the PGA tour, athletes whom he seemed to esteem more highly than any of his other subjects. The book, the title of which comes from Mark Twain's witticism about golf, details the personalities and lifestyles of the golfers. Among other things, Feinstein found that golf takes both a psychological and a physical toll on those who play it. Commenting on the golfers on the tour, he told *People* (August 28, 1995), "I was amazed at how fragile they are. They go through times when they think they're never going to hit another good shot. It's difficult because you make your own calls. Nobody tackles you, nobody dunks on you. So when you fail, there's no excuse. That's very hard to deal with mentally."

In his seventh book, *A Civil War—Army vs. Navy: A Year Inside College Football's Purest Rivalry*, Feinstein discusses the Army and Navy football teams' 1995 season, including the annual Army vs. Navy game. In particular, Feinstein brings to light the profound differences between the student-athlete culture at the two military schools and that among athletes at typical colleges.

Feinstein's latest book, *A March to Madness*, embodies the strengths and weakness of his works as a whole, according to book critics. Richard Bernstein, writing for the *New York Times* (December 24, 1997), called the book a "meticulously detailed account," and wrote, "Fans will find everything in his book: the games, the locker-room pep talks, the coaches' sleepless nights, their philosophies about attitude and heart, their personal rivalries, the way the bleak weather along the East Coast on a given game day mirrored the bleak atmosphere in the players' locker rooms." But, he noted, the book is also laden with insider jargon, and includes so many details about specific games that for readers who are not hard-core fans, the accounts might become tiresome. In the *New York Times Book Review* (March 22, 1998), David Davis noted that "despite the reportorial skill and insight, . . . [Feinstein's] books are beginning to read alike. . . . His use of the season as a time frame is the most glaring example of the tiresome repetition in Feinstein's writing: The device has become a crutch." A frequent criticism of Feinstein's other books is that although he has good stories to tell, he is a better reporter than he is a writer; he frequently relies on clichés, and occasionally, writes ungrammatically.

Feinstein has also written two novels: *Running Mates* (1992), a political thriller, and *Winter Games* (1996), a fictional account of the underhanded tactics to which college-basketball recruiters sometimes resort. He was named the Washington, D.C., writer of the year in 1985 and has received awards from the Associated Press and the National Sportscasters and Sportswriters Association.

Feinstein and his wife, Mary Clare, and their son, Danny, split their time between a home in Bethesda, Maryland, and one on Shelter Island, Feinstein's childhood summer haven. Shelter Island is "such a beautiful place," the author said to Kornfeld. "It's like a world apart, away from the hurly-burly. I basically spend as much time there as I can. I play some tennis, play a lot of golf, watch the Mets lose, walk on the beach, and write." The country club where Feinstein plays golf (he has a 12-stroke handicap) is the one where he worked as a youth. He also swims in meets and occasionally plays pick-up basketball, although less frequently since he broke his foot during a game.

Selected Books: as author: *A Season on the Brink: A Year with Bob Knight and the Indiana Hoosiers*, 1986; *A Season Inside: One Year in College Basketball*, 1988; *Forever's Team*, 1990; *Hard Courts: Real Life on the Professional Tennis Tours*, 1991; *Running Mates*, 1992; *Play Ball: The Life and Troubled Times of Major League Baseball*, 1993; *A Good Walk Spoiled: Days and Nights on the PGA Tour*, 1995; *Winter Games*, 1996; *A Civil War—Army vs. Navy: A Year Inside College Football's Purest Rivalry*, 1996; *A March to Madness: The View from the Floor in the Atlantic Coast Conference*, 1998

Suggested Reading: *New York Times* (Long Island edition) XII p19 Dec. 22, 1991, with photo, C p18 Aug. 23, 1995; *New York Times* (on-line) Dec. 24, 1997; *New York Times Book Review* (on-line) June 11, 1995; *People* p69+ Aug. 28, 1995, with photos; *Sports Illustrated* p6 Oct. 14, 1991; *Washington Post Book World* p1+ Nov. 28, 1988; *Contemporary Authors*, 1991

Timothy Greenfield-Sanders/Creative Time

Finley, Karen

1956– Performance artist. Address: c/o Creative Time, 307 7th Ave., Suite 1904, New York, NY 10001

When Karen Finley was a 21-year-old art student, her father committed suicide. This event had a profound and lasting effect on her work as an artist. "My father's death really took something away from me and made talking about painting or color really seem to be trivial compared to the loss of life and the thought of how unhappy he must have been in order to take his life," Finley told Joe Brown for the *Washington Post* (May 4, 1988). "And his invisible emotions are what I wanted to start working with. I really work with things that are invisible. I wanted to try and do my part to put back in our culture rituals about feeling, rituals about caring."

Finley turned to performance art, and in the two decades since then, she has become one of the most famous, and infamous, performance artists in the United States. All her works are monologues that are written and performed by her and in which her body is the central image and main prop. The texts deal with such issues as rape, incest, homophobia, AIDS, misogyny, suicide, and homelessness, all of which she attributes to Western culture's patriarchal political and social structures. Sometimes Finley rails against what she regards as the oppression of people on the fringes of mainstream society by white heterosexual men. At other times, speaking in the first person, she recounts the experiences of people who have been victims of violence. Although Finley rarely refers directly to her father's death, that event remains the source of the pain and anger she expresses so intensely in her performances. "Yes, that's what everything comes from," she told Marcelle Clements for the *New York Times* (July 22, 1990). "I have felt rage I'm not going to lose. Because I lost everything. And, you know, you *see* in those moments."

The sense of performance as a ritual during which both the performer and the viewers are transformed by what occurs on stage is an essential element of Finley's art. As Stephen Holden noted in the *New York Times* (July 24, 1990), Finley employs a "shamanistic style of performance, in which she becomes a lightning rod for the spirits of women who seem almost to speak through her." "I did work as a psychic for a while," Finley told David McCracken for the *Chicago Tribune* (September 30, 1990). "I feel I'm more of a medium up there than an actor, although I do have a script. I'm interested in providing a certain kind of emotional ceremony, and I think that's what's missing nowadays: the idea of a cultural experience where you can let out collective anger, grief, mourning."

According to many people, Finley is an artist of rare bravery and conviction. Indeed, the emotional and visceral impact of her performances is such that it is difficult to walk away from them unmoved. As a writer for *Mirabella* (November 1990) noted, "While 'taboo' is a word tossed around rather lightly, it's rare to see an artist actually expose one and break it. . . . [Finley] speaks the unspeakable." In a review of Finley's 1997 piece *The American Chestnut*, Michael Feingold wrote in the *Village Voice* (September 23, 1997), "In her hands, the theater becomes what it was meant to be, a way of reaching people as directly as possible."

For all the praise her performances have received, Finley is perhaps better known for the controversy they have aroused. In 1990, her work *We Keep Our Victims Ready* was lambasted by conservative politicians and cultural critics, both because of its subject matter and because Finley performs a section of the piece topless. After being labeled a creator of obscenity by the media and members of Congress, Finley became one of four performance artists whose grants were revoked by the then-head of the National Endowment for the Arts (NEA), John E. Frohnmayer. The NEA's decision was extremely controversial because the four artists had already been approved by the peer review panel that determines who among the many applicants will receive grants. Finley led the other three in a lawsuit against the NEA, charging that the grants had been rescinded for political rather than artistic reasons. The plaintiffs later modified their suit, so that it challenged the constitutionality of a legislative clause mandating that the NEA, in reviewing artists' grant applications, be "sensitive to the general standards of decency and [show] respect for the diverse beliefs and values of the American people."

In the summer of 1993, the grants were reinstated; Finley received $8,000, the original amount of the grant, plus $6,000 in damages. However, the government appealed the case; it eventually ended up before the Supreme Court, and in 1998, eight of the nine justices (Justice David Souter was the only dissenter) upheld the constitutionality of the so-called decency clause, their reason being that in their view, the clause was advisory rather than compulsory. In the art world, the decision was perceived as a major defeat for freedom of expression. It was also something of a personal defeat for Finley, who had spent several years involved in the case. "The eight justices did not make a constitutional decision," she declared to the *New York Times* (July 2, 1998). "They made a decision purely based on politics. The result was to keep the endowment, so it could continue not to work."

The eldest of six children, Karen Finley was born in 1956 in Evanston, Illinois. Her mother, Mary Finley, was a civil rights and environmental activist who also ran a clothing business from the family's home, and her father was a cleaning-appliances salesman and a jazz drummer. "He used to play for a long time and kind of go into a trance," she told Clements. "And I'd go into a trance listening to him." Finley has described her family and the community in which they lived as progressive. "I grew up in a community where [breaking the mold] was expected of me—or I would even say demanded of me," she told Brown. "There was a real force in experimental education, and everyone prided themselves on the educational system."

Finley had an artistic bent, and by the time she entered high school, she was already creating performances that showed inklings of what later became her mature aesthetic style. In one early performance, Finley covered her body with nylon stockings and walked through her school's hallways. She also used images of nude people during her presentation on the Reconstruction period in American history, as a "wake-up call" for her classmates. "If you put a picture of a nude woman on the overhead projector, they're gonna start paying attention," she told Brown.

Finley earned an M.F.A. degree from the San Francisco Art Institute in the early 1980s. To help finance her education, she worked as a topless dancer. "It felt like a safe place for women to be powerful with their sexuality," Finley told Laurie Stone for *Ms.* (January/February 1998). "I was turned on by the freedom. It was the opposite of walking down the street and getting reactions intended to make me feel bad about myself." During this period, Finley married Brian Routh, one of her art-institute advisers and a member of the Kipper Kids, a performance-art duo.

After finishing school, Finley moved to Chicago, and in 1984, she relocated to New York, where, with the help of an NEA grant she received that year, she continued to refine her performance technique. "I was working in downtown clubs, the Pyramid, Danceteria," she recalled to Stone. "I would go on at 2 a.m., and people would be bombed out and drunk, and I would have 10 minutes. I used all my intensity to get them to shut up and focus." Finley received grants from the NEA again in 1987 and 1989. All the while, she continued to perform her own works, and she became well known and respected within the performance and visual-art communities in New York and elsewhere.

Finley began performing *We Keep Our Victims Ready* in about 1990. The piece is divided into sections. One, "Aunt Mandy," focuses on an aunt of Finley's who died during a basement abortion. Another, "Why Can't This Veal Calf Walk?," compares the brutalization of women to that of veal calves, which are commonly subjected to crippling living conditions while being fattened for slaughter. In the section "St. Valentine's Day Massacre," Finley assumes the voices of a woman who allows herself to be abused and of people who engage in abuse. "I was afraid of being loved, so I loved being hated," the woman says. Later, one of the abusers declares, "I'm beating you with this belt, this whip, this stick because I love you. . . . Your bloody back, your scars, are evidence of my love."

During "St. Valentine's Day Massacre," Finley performs the scene for which she remains best known. In it, she undresses and slathers chocolate frosting on her naked torso. She then places on the frosting little red cinnamon hearts, alfalfa sprouts, and tinsel, creating what resembles a sparkly evening dress. In the *New York Times*, Stephen Holden described the scene this way: "Not a comic or a sexual gesture, this ritual signifies the mortification of the body by a physically battered character whose self-image is so damaged that she thinks of herself as nothing more than excrement."

Similarly, for Finley, the chocolate is anything but gratuitous: As a symbol for human waste, it is a metaphor for how, in her view, women are treated within patriarchal cultures. When David McCracken of the *Chicago Tribune* asked her what performing the piece without chocolate might be like, she replied, "It wouldn't be a performance. I don't think there would be any transcendence, any transformation. I would merely be a monologist. It would be like reading the marriage vows without putting on the ring."

Its centrality to the intent of *We Keep Our Victims Ready* notwithstanding, Finley's application of chocolate on her naked body caused an uproar among conservatives—most of whom never even saw the piece. Such was the case with U.S. senator Jesse Helms of North Carolina, who cited her as an example of why taxpayers' money should not fund the NEA and who later that year led a Senate campaign to end government funding of the arts. Subsequently, Frohnmayer revoked the grants of the four controversial performers. Later, it was revealed through transcripts of conversations among the NEA brass that Frohnmayer had "defunded" Finley and the other artists on the ground that doing so would lower the risk of losing all funding for the NEA.

The others who lost their grants were the performance artists Holly Hughes, Tim Miller, and John Fleck, all of whom deal with controversial issues in their work, and all of whom also happen to be homosexual. As one of the infamous "NEA four," Finley's life and career were profoundly affected. Perhaps the most difficult consequences to overcome were the psychological wounds that resulted from having her deeply personal artistic work devalued and misrepresented so publicly. "When these columnists dismiss me," Finley was quoted as saying in the *Chicago Tribune* (Oct. 14, 1990), "it proves what my performance is talking about. . . . The woman is being dismissed as hysterical. I'm not looked at as someone who could be talented and professional and speaking for a voice in America. Instead, I'm ridiculed, laughed at, and considered a mistake."

During the summer of 1990, after the NEA decision was announced, Finley performed to sell-out crowds and standing ovations in New York City as part of Lincoln Center's Serious Fun Festival. She also encountered some less-than-warm receptions. Even before the NEA controversy, she had given performances during which men had dropped their pants; a venue in San Francisco had offered to pay her double if she did not perform; and she was asked to leave Britain after police refused to let her piece be shown in London. After she made headlines in 1990, Finley received anonymous death threats. It also became harder for her to find places to perform—venues nationwide feared that if they invited her, their government funding would be cut—and even to create new works. Finley performed in New York City only a handful of times between 1992, when her work *A Certain Level of Denial* premiered, and 1997, when her work *The American Chestnut* debuted.

These two works, as well as her most recent piece, *The Return of the Chocolate-Smeared Woman*, explore the same issues that have long preoccupied Finley. *A Certain Level of Denial* deals with AIDS and the tendency of many Americans to avoid dealing with sickness and death, and expresses Finley's continuing anger at the way women are treated in patriarchal societies. In *The American Chestnut*, Finley comments on images of female domesticity. The title of the piece refers to the North American chestnut tree, which used to grow abundantly but which now dies when it reaches puberty, a phenomenon that Finley sees as a metaphor for maladies caused by American culture.

Finley was performing her current piece, *The Return of the Chocolate-Smeared Woman* (1998), at the Flea Theater, in New York City, when the Supreme Court announced that it had upheld the "decency clause" in the NEA funding legislation. In response, Finley incorporated a press conference into her piece during one performance. Reportedly, the outcome of this experiment so pleased her that she may hold more "performance news conferences."

In addition to performing, Finley writes books, which are similar to her performance pieces in content but are generally more humorous. For example, *Enough Is Enough: Weekly Meditations for Living Dysfunctionally* (1993) is a parody of 12-step and self-help programs. Another, *Living It Up: Humorous Adventures in Hyper Domesticity* (1996), was rejected by its initial publisher, Crown Books, after Crown staffers decided it parodied works by their more prominent author Martha Stewart. The book was published by Doubleday.

Finley has also continued to create visual artworks, which are commonly exhibited in the form of installations. *A Woman's Life Ain't Worth Much*, a 1990 Finley show at the Franklin Furnace in New York City, combined large drawings, done in a naïve, childlike style, with catch phrases and excerpts from her poetry, written in large letters and incorporated into the images. *Memento Mori* is a walk-through installation commemorating victims of AIDS. In *Fear of Offending*, her 1997 exhibit at the Los Angles County Museum of Art, museumgoers were invited to type into a computer whatever they deemed most offensive. Their words then appeared in the water of a fountain in a darkened room. "No one is writing about sex," Finley told the *Village Voice* (April 8, 1997). "Everyone's writing about people—their habits or narrow minds or personalities. Things you can't see."

Finley currently lives in Nyack, New York, a town along the Hudson River north of New York City, in a converted 1886 barn that is filled with antiques and has a large garden. She moved there in the late 1980s with her second husband, Michael Overn, from whom she is now separated. Finley and Overn have a daughter, Violet, who was about five in 1998 and who lives with Finley. Also sharing their home is Finley's mother, who looks after Violet when Finley goes on tour.

The life Finley chose to pursue has not been easy, not least because it is hard to get by on the modest earnings her artwork brings. She spends each afternoon on the phone, trying to procure bookings. Performing is so emotionally draining for Finley that she used to become physically ill before and after each performance. Perhaps responding to those who asserted she was in it for the fame, Finley told Joe Brown, "I could get attention a lot of other ways. Easier ways. It's so painful. I don't want to perform. Every time, I say, 'Why am I doing this, why didn't I become a veterinarian, why didn't I go the easy way out?' . . . I feel that I have to do it because I don't see many other people who are capable of doing it. I feel that it's my responsibility." Finley has strong political convictions, and she has said that political speeches are among her strongest influences. "Martin Luther King's Lincoln Memorial speech is the greatest work of art ever," Finley told Marcelle Clements. "Just thinking about its emotion really gets me emotionally high. The speech of John F. Kennedy's, 'Do for your country . . . ,' that was a lot of my inspiration." She also mentioned utterances made by defendants and lawyers at the Chicago Seven trial. "I remember statements, things people said that really moved me, made me think differently."

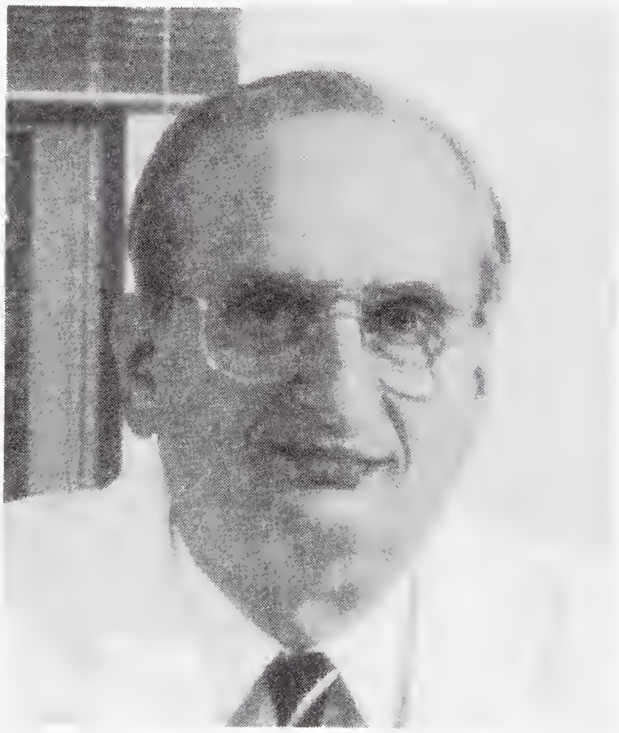
"I think I'm positive," Finley told the *New York Times* (September 22, 1997). "I would say I'm a healthy neurotic. I try to fix things with my art. But I'm not a Pollyanna."

Selected Books: as author: *Shock Treatment*, 1990; *Enough Is Enough: Weekly Meditations for Living Dysfunctionally*, 1993; *Living It Up: Adventures in Hyperdomesticity*, 1996

Selected Recordings: *Tales of Taboo*; *The Truth Is Hard to Swallow*, 1988

Selected Performances: *Don't Hang the Angel*; *The Constant State of Desire*, 1988; *We Keep Our Victims Ready*, 1990; *A Certain Level of Denial*, 1992; *The American Chestnut*, 1997; *The Return of the Chocolate-Smeared Woman*, 1998

Suggested Reading: *Chicago Tribune* XIII p10+ Sept. 30, 1990, with photo, VI p7 Oct. 14, 1990, with photo, XIII p25+ Dec. 19, 1993, with photo; *Mirabella* p35+ Nov. 1990, with photo; *Ms.* p71+ Jan./Feb. 1998, with photo; *New York Times* C p13 May 21, 1990, with photo, II p1+ June 5, 1990, with photos, Arts p5+ July 22, 1990, with photos, C p13 July 24, 1990, with photo, C p13 Sept. 18, 1991, with photos, C p17 July 23, 1992, with photo, E p1+ Sept. 22, 1997, with photos; *New York Times* (on-line), July 2, 1998; *Village Voice* p45 Apr. 8, 1997, with photo, p103 Sept. 23, 1997, with photo; *Washington Post* D p1+ May 4, 1988, with photos



Children's Hospital, Boston

Folkman, Judah

Feb. 24, 1933– Medical researcher; surgeon; educator. Address: c/o Surgical Research Laboratories, Children's Hospital, 300 Longwood Ave., Boston, MA 02115

In the early 1970s, Judah Folkman, then a relatively young surgeon at Children's Hospital, in Boston, Massachusetts, proposed a strategy for combating cancer that was radically different from treatments then in use. He hypothesized that for a tumor to grow beyond a certain small size, it would have to have its own blood supply, and that if the formation of new blood vessels—a process called angiogenesis—could be prevented, tumor growth might be controlled. Few researchers, however, thought this concept was worth investigating, and many were openly skeptical. "For 10 years there was almost nothing but criticism every time I gave a paper," Folkman told Nicholas Wade for the *New York Times* (December 9, 1997).

By the 1980s, however, his laboratory's accumulated evidence, as well as that of other laboratories, began to erode his critics' skepticism. And in just the past five years or so, in what may be a major development in the treatment of cancer, pharmaceutical companies have begun testing drugs that have been developed based on the very insight that Folkman had more than three decades ago. Called "angiogenesis inhibitors," these drugs combat cancer by preventing tumors from sparking the formation of their own blood vessels.

Folkman came up with his novel strategy to combat cancer unexpectedly, and indeed, accidentally, in the 1960s, when he was a young researcher in the U.S. Navy. At that time, he was conducting experiments on substances that could act as substitutes for blood in blood transfusions. These experiments were set up so that blood substitutes flowed through the blood vessels of rabbit thyroid glands that were being kept alive in a glass chamber. At one point, Folkman noticed that tumor cells implanted into the glands stopped growing when they were still quite small—smaller than a kernel of corn—and then became dormant. However, when the dormant tumor was transplanted into a living mouse, the tumor grew rapidly. This observation led Folkman to conjecture that to sustain their growth, tumors must be "angiogenesis-dependent"—dependent on the formation of their own blood vessels.

How angiogenesis might be "turned on" became the focus of Folkman's research in the late 1960s. By this time, he was surgeon-in-chief and chairman of the Department of Surgery at Children's Hospital. To provide conclusive evidence, Folkman realized, he had to purify the substances that regulated the process of angiogenesis. He was aided in his research by a $23 million grant he received from the Monsanto Company in 1974. (At the time, it was one of the biggest grants ever given by the private sector to a researcher, and some scientists criticized Folkman for crossing the line that separated academia from industry.)

In the early 1980s (by which time Folkman had stepped down as chairman of the Department of Surgery at Children's Hospital to devote himself more fully to research), Folkman's laboratory began making extraordinary discoveries. The first came when two researchers in his lab at Children's Hospital, Michael Klagsbrun and Yuen Shing, purified the first "angiogenic" substances. These substances are proteins, and they are sometimes referred to as "on switches," "inducers," or "growth factors," because they stimulate the formation of blood vessels. The process by which they do so is as follows. Once a tumor grows to approximately a million cells, the cells at the center become cut off from nearby capillaries—those super-fine blood vessels, thinner than a strand of hair, that supply cells with needed nutrients and rid those same cells of their waste products. Stranded, these center-most cells begin to die. (This explains why a tumor suspended in an artificial substance cannot grow beyond a certain size: The creation of new tumor cells is offset by the death of cells at the center.) In a living organism, on the other hand, tumors are able to circumvent the death-at-the-center syndrome by secreting certain chemicals—the so-called on switches—that stimulate nearby capillaries to grow. The new blood vessels that form also provide the route by which tumors metastasize, or spread to other organs in the body.

In the mid-1980s, Folkman made an even more crucial discovery, at least in terms of the treatment of cancer: He discovered the first "angiogenic inhibitors," platelet factor 4 and angiostatic steroids. Inhibitors are also called "off switches," because, as their name implies, their presence reverses the effect of the "on switches." A third angiogenesis inhibitor, called TNP-470, was discovered by Don Ingber, a member of Folkman's lab. In the early 1990s, Robert D'Amato, another member of the lab, discovered that the drug thalidomide could inhibit angiogenesis. (Thalidomide became notorious in the 1960s, when researchers discovered that it can cause deformities in infants born to mothers who took the drug during their pregnancies.) Both TNP-470 and thalidomide are currently in clinical trials for patients with advanced cancer.

The two most potent inhibitors, angiostatin and endostatin, were discovered by Michael O'Reilly in the mid-1990s; he, too, is a member of Folkman's lab. These substances can arrest the growth of or shrink tumors and their metastases in mice without observable toxicity or side effects, and thus far, no tumors have developed resistance to them. (Because cancer cells divide at an astonishingly rapid rate, chances are high that some of their descendants will have mutations that make them resistant to chemotherapy and radiation therapy. However, angiogenesis inhibitors target not cancer cells but rather slower-reproducing blood-vessel cells, so the development of resistance to the drugs is less likely.) What is most exciting is that when used to treat human tumors (including those of the breast, colon, and prostate) that have been implanted in mice, these inhibitors can shrink the tumors to microscopic size and then keep them in a dormant state.

It is not yet known whether the drugs will work as well in humans as they do in mice. Angiostatin and endostatin are currently being manufactured by pharmaceutical companies and the National Cancer Institute for eventual use in clinical trials in patients with advanced cancer. Folkman has emphasized that even if the drugs are effective in humans, it may be several years before they become readily available. "I am really worried because I have been at this a long time," he told Nicholas Wade. "I have watched wonderful things in the laboratory not make it to the clinic."

In the meantime, many pharmaceutical firms and biotechnology companies are developing other angiogenesis inhibitors, and some are already in clinical trials. In the future, angiogenesis inhibitors may be used alone, in combination with chemotherapy or radiotherapy, or as a platform for vaccine therapy, immunotherapy, or gene therapy. "The importance of angiogenesis is so obvious when you think about it," Isaiah Fidler, an immunologist at the M. D. Anderson Cancer Center in Houston, Texas, told *U.S. News & World Report* (December 9, 1996). "The world owes Judah Folkman a debt of gratitude."

Angiogenesis inhibitors have the potential to treat diseases other than cancer as well. These include life-threatening hemangiomas; in children's hospitals throughout the world, infants with this condition who have failed to improve with conventional steroid therapy are being treated with the angiogenesis inhibitor alpha-interferon. Thalidomide is being studied in patients suffering from macular degeneration (a disorder of the retina that often leads to blindness) and in people with Crohn's disease (a chronic inflammation of the intestines). Eventually, angiogenesis inhibitors may be used to treat arthritis, psoriasis, and a wide variety of eye diseases, including neovascular glaucoma.

Folkman sometimes gives the impression that he is awed by how much has been accomplished since he began his research at Children's Hospital, where he has worked for some three decades. As he told *Current Biography*, "The benefits of science are so unpredictable that it could not have been foreseen when this work began that research in a children's hospital would lead to new treatments for heart disease, stroke, and cancer in adults, in addition to potential new ways to treat children with cancer."

Judah Folkman was just seven years old when he decided that he would become a doctor. He was born Moses Judah Folkman on February 24, 1933, in Cleveland, Ohio, and he became interested in medicine through his father, a rabbi who often visited patients at a local hospital. The young Folkman was sometimes permitted to join his father during these visits, as a reward for being good. Though early on he thought that he, too, would become a rabbi, the visits showed him that medicine, as well as spiritual aid, could help people.

In 1953, Folkman graduated cum laude from Ohio State University; as an undergraduate there, he had co-authored papers on a new method of hepatectomy for treating liver cancer. In 1957, he graduated magna cum laude from Harvard Medical School, in Cambridge, Massachusetts. While completing his M.D., he helped develop the first atrioventricular implantable pacemaker, an achievement that earned him the Boylston Medical Prize, the Soma Weiss Award, and the Borden Undergraduate Award in Medicine.

Between 1957 and 1965, Folkman did postdoctoral work at the surgery unit of Massachusetts General Hospital, in Boston. His residency was interrupted by his stint in the U.S. Navy, from 1960 to 1962. As a lieutenant at the National Naval Medical Center, in Bethesda, Maryland, he helped develop, with David Long, "artificial glands" made of silicone rubber; when implanted in the body, the "glands" slowly release drugs. The technology that made their development possible later led to the development of Norplant, an implantable contraceptive.

After his residency ended, Folkman held a variety of junior academic and hospital appointments at Harvard Medical School and Boston City Hospital. In 1967, at the age of 34, he became a professor of surgery at Harvard; since 1968, he has served as the school's Julia Dyckman Andrus professor of pediatric surgery, and since 1980, as a professor of anatomy and cellular biology. He has also served as the surgeon-in-chief and chairman of the Department of Surgery at the Children's Hospital Medical Center, in Boston, from 1967 until 1981, when he stepped down to become a senior associate in surgery and director of the Surgical Research Laboratories there.

Many scientists have expressed their deep admiration for Folkman on both a personal and a professional level. "He saw things others didn't see," Robert S. Kerbel, of the Sunnybrook Health Science Center, in Toronto, told Wade, "but on top of that, he had the persistence to stick with it and almost single-handedly has opened up this very substantial field of research."

Suggested Reading: *Chicago Herald Tribune* p17 June 25, 1962; *Fortune* p82+ Jan. 13, 1997; *New York Times* C p1+ Dec. 9, 1997, with photo; *Newsweek* p93 Apr. 10, 1972, with photo; *Scientific American* p150+ Sept. 1996; *U.S. News & World Report* p82 Dec. 9, 1996; *Washington Post* A p3 Nov. 1, 1969, with photo

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Armando Gallo/Retna Ltd.

Fonda, Peter

Feb. 23, 1939– Actor. Address: c/o Block-Korenbrot Public Relations, 8271 Melrose Ave., Los Angeles, CA 90046

For three generations, the name "Fonda" has been an emblem of Hollywood success. Henry Fonda was one of the best-loved film actors of all time. Jane Fonda is a two-time Oscar winner. And Bridget Fonda is a rising star. Yet for Peter Fonda—son of Henry, brother of Jane, and father of Bridget—being the child of a Hollywood legend has always seemed to be less an advantage than a problem, and one he has wrestled with for his entire career. His greatest achievement may be that he successfully avoided taking the easy path. Early on, he made it clear that he had no interest in being the next Henry Fonda. "My father's reputation has made producers curious to see me, and I can't deny that it has helped my career," a 25-year-old Peter Fonda told Jack Leahy of the *New York Sunday News*

(February 9, 1964). "But people are always comparing me with my father—and not as he was at my age but as he is today. They're almost happy to see me make mistakes. They're waiting to see me fall."

Given that he has assiduously tried to find his own path and avoid comparisons with his father, it is somewhat ironic that Peter Fonda has received much acclaim—as well as the 1998 Golden Globe Award for best actor in a drama and a 1998 Academy Award nomination for best actor—for his handling of a role that many reviewers found to be reminiscent of a part Henry might have played—that of Ulee Jackson, in *Ulee's Gold* (1997). Indeed, Peter Fonda has said that he thought of his father, as well as several of his father's most memorable roles, while creating the character of Ulee, a reclusive, emotionally remote grandfather who, despite himself, can't quite mask his inner pain. "I was able to put my perceptions of my father—of reticence, of anger, of uninterest—into some of the moments I was building for," Fonda explained to Peter Biskind for *Premiere* (July 1997). The actress Christine Dunford, who played Ulee's daughter in the film, told Jamie Diamond of the *New York Times* (June 8, 1997), "The first time I read with Peter, he had long hair in a ponytail and a Harley-Davidson sweatshirt. . . . But when we went to work in Florida, he'd cut all his hair off, and he was wearing wire-rimmed glasses, and I kept thinking, . . . he spent most of this life defining himself by his rebellion. But finally he was sure enough of himself to not feel lost behind the eyeglasses of his father."

Peter Fonda's struggle to "define himself" stems in large part from his often uneasy relationship with his father. Their difficulties began, in Peter's view, the day he was born, on February 23, 1939, in New York City. When Henry learned that his newborn son weighed nine pounds, he exclaimed, according to Peter, "Oh boy, I've got a fullback for a son"—a remark that Peter, who turned out tall and skinny, was to stew over for many years. While Peter was growing up, the Fonda family seldom lived in one place for long; they shuttled between Hollywood, New York City, Europe, and other places as dictated by Henry's career. When Peter was seven, Henry began appearing in the Broadway production of *Mister Roberts*, and the Fondas set up house in Greenwich, Connecticut. Peter soon entered a boarding school, and he eventually attended a series of them, all in the Northeast. When they were home, Peter and Jane spent more time with their maternal grandmother than with anyone else, as their father was very busy and their mother, Frances S. (Brokaw) Fonda, Henry's second wife, was often away—supposedly, in a hospital. On April 14, 1950, her 42nd birthday, Frances Fonda died. The cause of death, Peter and Jane were told at the time, was a heart attack.

"'Hospital' was a polite word," Peter Fonda told Michael Leahy for *TV Guide* (October 20, 1984). "An asylum is what it really was. . . . What she had done was kill herself." Peter did not learn the truth about his mother's death until some time later. "There was a tremendous conspiracy in my family life," he told Megan Rosenfeld for the *Washington Post* (June 15, 1985). "I was left out. . . . *No one told me*. I can't begin to describe to you what that deceit means to me."

Before her death, Henry Fonda had told Frances he intended to divorce her, and he had begun dating Susan Blanchard. Within a year, while Henry and Susan were honeymooning in the Virgin Islands, Peter shot himself with a .22-caliber pistol. "The bullet went through my stomach, my liver, my kidney," he told Peter Biskind for *Premiere* (July 1997). "The doctor walked out of the O.R. and said to my sister, Jane, and my grandmother, 'I'm sorry. . . . There's nothing more I can do.' . . . Then one of the interns poked his head in the waiting room and said, 'We got his heart started again.'" Fonda has insisted that the shooting was an accident and not, as many accounts have claimed, a suicide attempt.

During the next five years, Peter and Jane got along well with their stepmother. Their father, by contrast, became increasingly withdrawn. Peter Fonda has often recalled the painful silences that shrouded family breakfasts and dinners, and the gnawing feeling that either he or Jane had made their father angry by doing something wrong. Then, one day in 1955, "Susan came down and told me at breakfast she was leaving," Peter Fonda told Biskind. "I was just blown away. I began crying. All of her whys made sense to me. . . . If I had been smart, I would have left with her. But I didn't."

Two weeks after his stepmother moved out, Fonda "learned the truth" about his mother. "We were talking about family finesse," he revealed to Biskind, "and like a deadly little bomb, out of my sister's mouth dropped the word *suicide*. . . . I knew right away I had been lied to." Disillusioned by his family experiences, at the age of 16 Peter arrived at what he described to Rex Reed in a famous *Esquire* (February 1968) interview as "the end of the Establishment for me." He saw no reason to respect people who he felt had only let him down. Fed up with the harassment he often experienced in school due to his family's fame, he punched a teacher who remarked that "anybody who's been married [as many times as Henry Fonda] has gotta be a son-of-a-bitch." After that incident, his existence at the school became far more difficult. "I started taking phenobarb[itol] to calm down," he told Reed. "You would have thought I had malaria."

After another fight, Fonda left the school and went to Omaha, Nebraska, to live with some of his father's relatives. Eventually, he enrolled at the University of Omaha (while there, he also graduated from high school). His enjoyment of college did not last. "I was bored out of my bloody mind sitting there," he told Reed. "They were talking about *art* when just the summer before I had met Picasso. I already knew what Hemingway was all about, man; I had run into some of these cats. I had listened to Faulkner talk the way some people listen to football games on the radio." After his third year, Fonda quit college and joined a summer-stock company in Fishkill, New York. On the strength of that experience, he landed a part in a Broadway play called *Blood, Sweat, and Stanley Poole*. Although the play ran for less than three months, Fonda was singled out by the New York Drama Critics Circle as the most promising new actor of 1961.

Fonda made his film debut as Dr. Mark Cheswick in the 1963 feature *Tammy and the Doctor*. His next role was that of a puppy-loving G.I. in *The Victors* (1963), the writer-producer-director Carl Foreman's World War II flop. He followed that up with a supporting role in *Lilith* (1964), as a suicidal mental patient who develops a crush on the character played by Jean Seberg, and won modest praise for his work. Reportedly, Fonda signed a seven-film contract with Robert Rossen, the director of *Lilith*, but *Lilith* turned out to be Rossen's last film (he died in 1966). *The Young Lovers* (1964), in which Fonda played an art student who gets his girlfriend pregnant, was panned as a trite melodrama.

Though his acting career was off to a start, albeit a shaky one, and though his personal life seemed to be stable (he married in 1961, and by 1966 he and his wife, Susan, were the parents of two children, Bridget and Justin), Peter himself felt far from settled. He was particularly troubled by the death of Eugene "Stormy" McDonald, his best friend since college and the heir to the Zenith Radio fortune, in 1965. The bizarre circumstances surrounding McDonald's death—he was found with a gunshot wound in his head and slashed wrists—did not clearly indicate either suicide or murder. "There's never a day that I don't think about my best friend putting a bullet in his head," Fonda told Reed. Also tormenting him was the death by suicide of both his mother and Bridget Sullavan, a woman "whom I was in love with and who was almost like my sister," and after whom his daughter was named.

"I was in terrible manic stages, found myself one day in the middle of Europe, man, out of my bird," Fonda recalled to Reed. "I was oozing through the rocks." By his own account, the drug LSD (lysergic acid diethylamide), which he tried for the first time in September 1965, "jolted" him out of his manic state. Over the next three years, he took 10 more trips on LSD, and he still views them as life-changing experiences. "For me," he told Jamie Diamond, "it solved a great deal. However, I didn't take it and go out running through the city looking at lights. I was very circumspect and lay down on a couch." A brief affair with the model Veruschka in 1965 also helped him, he told Lynn Darling for *Harper's Bazaar* (June 1997); because of her interest in him, he said, he got back "some self-belief, some sense of self-being."

Fonda starred as a leather-clad biker named Heavenly Blues in the Roger Corman film *The Wild Angels* (1966), which focuses on a gang of bikers similar to the real-life Hell's Angels. The film's tremendous popularity, along with Fonda's much-publicized trial for possession of marijuana (he was acquitted), suddenly made him a symbol of the 1960s counterculture. Reportedly, Fonda was paid $10,000 for his performance, and the film grossed around $10 million. He next appeared in another Corman picture, *The Trip* (1967), in which he played Paul Groves, a sweater-clad fellow who decides to experiment with LSD. Jack Nicholson wrote the screenplay, and Dennis Hopper played Max, the host of a big "freak-out." Although Fonda expressed dismay that Corman altered the film slightly before its release, he was generally pleased with its attempt to capture the experience of an acid trip. Critics were not kind to *The Trip*, but young people flocked to see it, and it remains a cult classic.

Unhappy with the restrictive contracts offered to him by Corman's company and others, Fonda proposed to Hopper that they make their own film. With the writer Terry Southern, they came up with a script about two dope-smokers who score big with a cocaine deal and then set off on their Harley-Davidson choppers on a pilgrimage to Mardi Gras in New Orleans. Fonda, as producer, raised $350,000 to make the film, which Hopper directed, and they co-starred as Wyatt (nicknamed Captain America) and Billy, respectively. Jack Nicholson played George Hanson, an alcoholic lawyer.

For nearly three decades, the film, *Easy Rider* (1969), was seen as the defining moment of Peter Fonda's screen career. It is also seen by many as *the* film of the late 1960s, much the way that the Woodstock music festival is seen as *the* concert of that era. Yet *Easy Rider* did not simply glorify hippiedom; it also condemned both the prejudices held by mainstream Americans and the flower-children's naïve ideas about freedom.

Unlike Fonda's previous two pictures, *Easy Rider* was embraced by both critics and young audiences, and it made Fonda rich. He and his family had already been living well, in Beverly Hills, presumably on his share of his mother's fortune. *Easy Rider*, which took in $60 million at the box office, made him a multi-millionaire. In 1969, with earnings from the film, Fonda bought *Tatoosh*, an 82-foot yacht; over the years, he has sailed extensively in the South Pacific.

While *Easy Rider* kept Fonda in starring roles for more than a decade, it also virtually pigeonholed him as a laconic hippie biker. However, Fonda apparently found this to be preferable to appearing in high-budget, profit-driven films, for which he has often expressed his disdain. So, in the 1970s, he continued to make independent films, many of which were classified as B-movies. "He did a string of movies that got made because he was in them," the producer Bill Hayward, a lifelong friend of Fonda's, told Biskind. "His salary was always around a third to half the budget, so they had to cut everything to the bone. They couldn't rehearse anything, couldn't hire a director you'd ever heard of." In *Dirty Mary Crazy Larry* (1974), one of the more popular of his 1970s films, Fonda played the titular Larry, a daredevil driver and thief whose ambition is to be a professional racer. In *Outlaw Blues* (1977), his character was an ex-con who tries to reclaim the country song a famous recording star stole from him and made into a hit. *High-Ballin'* (1978) is a big-rig/CB/moonshine movie in which Fonda and Jerry Reed co-starred as rebel truckers trying to remain independent. Although many of these films were financially successful, they rarely received praise from critics.

Fonda also tried his hand at directing. His first effort, *The Hired Hand* (1971), in which he also starred, is an allegorical western that drew mixed reviews. Archer Winstein of the *New York Post* (August 12, 1971) praised *The Hired Hand* as "a picture that lifts Peter Fonda high among those who want to use cinema art to express a feeling about life and death." Others did not view his work in the film as at all noble; a review in *Newsweek* (August 2, 1971), for example, was titled simply "He Blew It." His second directorial effort was the ecological science-fiction film *Idaho Transfer* (1973), which met with a similarly mixed response. *Wanda Nevada* (1979), in which Peter Fonda also co-starred, with Brooke Shields, included a cameo appearance by Henry Fonda.

In 1972, Peter and Susan Fonda divorced. "Losing my kids," he told Biskind, "I thought I was going to repeat what my father did—many marriages, no family, no connections." In 1974, he struck up a romance with Becky Crockett McGuane, who had just divorced the novelist Thomas McGuane, a friend of Fonda's. Becky and Peter were married in 1975, and they helped raise Bridget, Justin, and Becky's son, Thomas.

Shortly before Henry Fonda's death, in 1982, Peter made peace with his father. "I pretty well knew Dad was dying early on, and decided that I was not going to let him out of here without closing," he explained to Graham Fuller for *Interview* (June 16, 1997). "I called him and said . . . 'I love you very much, Dad.'" During four such phone calls, his father made no response, but during the fifth, Henry said, "I love you too, son." "He then began beating me to the punch each time we talked—'I love you, son'—until the end of his life."

Fonda's most respected performance of the 1980s occurred in a 1983 West German release, *Peppermint Frieden* (*Peppermint Freedom*). In the film, which is set in Germany immediately after World War II, Fonda played an American soldier dubbed "Mr. Freedom" by several young German children, for whom he is a dashing hero. Except for his cameo as a biker in *Cannonball Run* (1981), Fonda's other roles in the 1980s and early 1990s were in poorly regarded action films that were box-office failures.

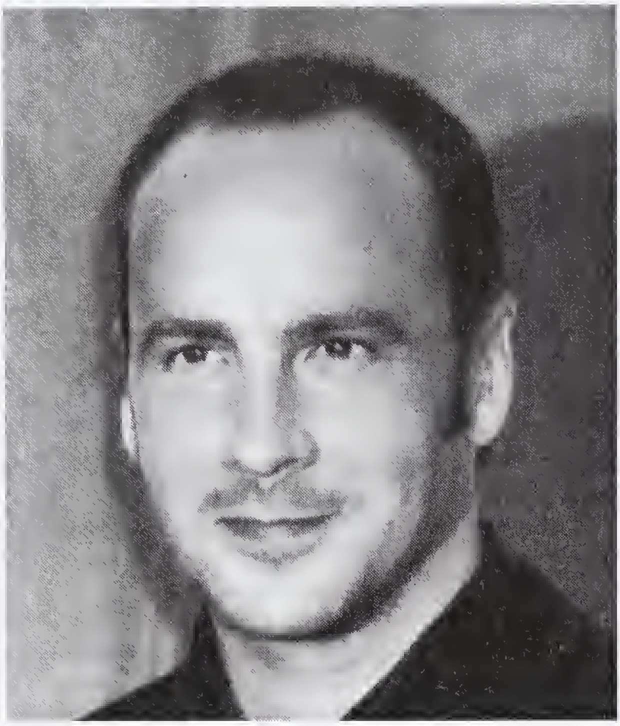
Fonda told Lynn Darling that his work in the twisted vampire film *Nadja* (1995) proved to be a turning point for him, and he proudly quoted part of Caryn James's *New York Times* (August 25, 1995) review: "Van Helsing is played by Peter Fonda in a comic performance that towers over the film." "I stumbled into this new gear that I didn't even know I had. And I thought, let's have fun," he told Darling.

Within two years, the director Victor Nunez offered Fonda the role of Ulee Jackson. "After playing parts that were basically snaps for me to do or required me to work in a mechanical way, [it was rewarding] to be given a role that is so well written," he said to Darling. A Florida beekeeper and veteran of the Vietnam War, Ulee is distinguished by his calm demeanor, uncommunicativeness, steely resolve, and fierce sense of independence. Ulee's wife has been dead for six years; his son is serving a prison sentence for armed robbery, and his daughter-in-law has vanished, and thus, for some time, Ulee has been the sole caretaker of his two granddaughters. Described by another character in the film as "an old-fashioned, ties-that-bind kind of guy," he emerges from his shell during the course of the story, by taking action when his family is endangered. "This film calls for deep reserves of backbone from its terse hero, and Mr. Fonda supplies them with supreme dignity and grace," Janet Maslin wrote in her review of *Ulee's Gold* for the *New York Times* (June 13, 1997). After calling his performance "quietly astonishing," she declared, "It would be accurate but barely adequate to call this the finest work of Mr. Fonda's career."

Peter Fonda and his family divide their home life between a ranch in Montana and *Tatoosh*. A voracious reader, Fonda published *Don't Tell Dad*, a memoir he had been working on for many years, in 1998. The 576-page tome has received largely favorable reviews.

Selected Films: as actor: *Tammy and the Doctor*, 1963; *The Victors*, 1963; *The Young Lovers*, 1964; *The Wild Angels*, 1966; *The Trip*, 1967; *Dirty Mary Crazy Larry*, 1974; *Outlaw Blues*, 1977; *High-Ballin'*, 1978; *The Cannonball Run*, 1981; *Peppermint Frieden*, 1983; *Nadja*, 1995; *Ulee's Gold*, 1997; as actor and director: *The Hired Hand*, 1971; *Wanda Nevada*, 1979; as actor, writer, and producer: *Easy Rider*, 1969; as director: *Idaho Transfer*, 1974

Suggested Reading: *Esquire* p70+ Feb. 1968, with photo; *Harper's Bazaar* p148+ June 1997, with photos; *Interview* p110+ June 16, 1997, with photos; *New York Sunday News* p4 Feb. 9, 1964, with photos; *New York Times* II p17 June 8, 1997, with photos; *Premiere* p39+ July 1997, with photos; *TV Guide* p34+ Oct. 20, 1984, with photos; *Washington Post* G p1+ June 15, 1985, with photos



Steve Granitz/Retna Ltd.

Ford, Tom

1962– Fashion designer. Address: c/o Gucci, 685 5th Ave., New York, NY 10022

By the late 1980s, Gucci, one of the strongest brand names in the fashion industry, had become almost synonymous with gaudiness. The reason was that the Guccis, famous since the 1930s for their signature loafers, which featured a conspicuous horsebit ornament, had signed thousands of licensing agreements throughout the 1970s and 1980s, and this had resulted in a flood of low-quality products bearing the company's logo and a corresponding decline in the value of the Gucci name.

Today, Gucci's prospects could not be more different. Less than a decade since the company's near-demise, fashion enthusiasts the world over routinely line up outside its more than 150 retail stores after learning that new Gucci merchandise has arrived. Moreover, the value of the company's stock has doubled, and its sales, which had hovered around $250 million in 1995, have soared to $1 billion a year.

Gucci owes its much-touted turnaround in large measure to one individual, Tom Ford, who, like the company, has himself undergone a transformation in the last few years. Before he joined the company, in 1990, he had been a virtually unknown designer at the Perry Ellis company, in New York. Today, he is something of a celebrity in his own right. He has attracted a clientele that includes the likes of Madonna, Uma Thurman, Demi Moore, Gwyneth Paltrow, Goldie Hawn, and Rita Wilson (who once described him as "the sexiest gay man alive"), and his life and his progress at Gucci are regularly covered in the pages of the world's top fashion magazines.

A key factor in Ford's—and Gucci's—immense success is the designer's knack for introducing fresh and hip clothing designs season after season. This ability derives from his being hyper-observant of emerging fashion trends. He regularly scans hundreds of magazines and frequents nightclubs in London and Paris to observe not only what people are wearing but how they are wearing it. "By the time [people] are sick of it, the new thing has to be waiting there for them," he told *Vanity Fair* (March 1998). "And when they see it, they'll go, 'Wow, I didn't know that's what I wanted, but doesn't that look good to me!'"

Though his goal is to keep his designs on the cutting edge, the concept of "modern" is a complex one in a world where styles from the past are constantly resurrected. Like many other popular contemporary designers who borrow from the past, Ford has been described as a "retro" fashion designer. "My career has been built on retro fashion, because I've tried to do what every fashion designer tries to do, which is kind of feel what's in the air and turn it into a tangible product," the designer explained to *Vanity Fair*. Ford also told *People* (March 4, 1996) that a lot of what he borrows comes from Gucci's past: "Gucci has always been a little flashy, a little Riviera, a little Hollywood—a mix of good taste and bad. Because of the kitsch quality of things now, we came back at the right time. People are saying, 'I'm cool enough to wear this ridiculous G-belt and it's screaming at you, but isn't that great?'" Ford has predicted, however, that "retro" fashion is on the decline. "[It] is too mass now," he told *Vanity Fair*. "[In] every bubblegum commercial they are sitting in Eames [1970s-style] chairs and drinking out of '70s-style glasses."

Another factor contributing to Ford's success is his business savvy—and his insistence on controlling the business of marketing his designs. In this respect, Ford is unlike most designers, who prefer to focus their energies on the creative process. Ford carefully oversees not only the design and production of all of his products but also all the advertising and the setup of new Gucci boutiques around the world, as well as the hair, makeup, and demeanor of each of the models in his fashion shows. According to Suzy Menkes, the fashion critic of the *International Herald Tribune*, all this effort is undertaken with the goal of properly managing Gucci's image. "He understands that image is as much about how you handle the media, what you have in the windows, and what your videos are as about the clothes," she told *Vanity Fair*.

Tom Ford, who was born in Texas in 1962 and grew up in Santa Fe, New Mexico, has been interested in fashion since he was a child. He was influenced by his mother and his grandmother, both of whom dressed elegantly. At the age of 13, he owned and enthusiastically wore a pair of Gucci loafers. He was still in his teens when he decided to move to New York City, with the intention of studying art history and drama at New York University. Once he got there, however, he became more involved with the social scene at Manhattan's famous Studio 54 nightclub than he did with his schoolwork. "It was exactly what you wanted if you were a kid from Texas and New Mexico and had come to New York," he told *Vanity Fair*. "It changed my perception of everything." At Studio 54, Ford met the artist Andy Warhol, who seems to have influenced Ford in his ability to discern new aesthetic trends. "I'm not sure if he wasn't a bit evil," Ford told *Vanity Fair*, "but he was so smart."

Ford soon dropped out of school and began acting in television commercials. With his all-American good looks and nearly perfect smile, he had little difficulty getting jobs. At one point, 12 television commercials in which Ford appeared were running simultaneously in the United States; these included spots for Old Spice cologne, McDonald's restaurants, and Prell shampoo.

A few years later, Ford resumed his studies, this time at the Parsons School of Design, in New York City, where he majored in environmental design. A few months before completing his degree, at the school's satellite campus in Paris, France, he resolved to become a fashion designer. "It was a very calculated decision," he told *Vanity Fair*. "I could speak well, didn't look bad, liked fashion—I had all the necessary tools. And once I figured it out, then it was just a matter of how to make it happen."

Thanks to his persistence, he landed a job as the assistant to the New York designer Cathy Hardwick. Then he joined Perry Ellis. Soon, he realized that he had to gain work experience outside the United States. "If I was ever going to become a good designer, I had to leave America," he told Lynn Hirschberg for the *New York Times* (April 7, 1996). "My own culture was inhibiting me. Too much style in America is tacky. It's looked down upon to be too stylish. . . . In fashion, you can really tell that America is descended from the Puritans." And so, when Gucci offered him a job at its Milan headquarters, in 1990, Ford quickly accepted.

Ford was hired by Gucci's creative director, Dawn Mello, a former fashion director of the U.S. department store Bergdorf Goodman, who was charged with reversing Gucci's decline. Despite the financial backing of Investcorp, which had made a 50 percent stake in the company in 1988, Gucci was on extremely shaky financial ground at that time. Both Mello and Ford even had doubts about whether they would be paid for their work from month to month. Recalling those trying years to *Vanity Fair*, Mello said, "There were days when he never slept."

Such difficulties notwithstanding, Ford took on the challenge of designing the seasonal men's and women's clothing lines as well as shoes, bags, and other accessories. One of the first signs that he was endowed with special talents came in 1993, when a clog he designed hit the market. "When some people saw [the clog] at Gucci, they were scandalized," Ford recalled to Sarah Mower for *Harper's Bazaar* (May 1995). "We were so unsure, we only had six pairs made for the show—with 20 girls to share them. . . . It was sort of a joke, but when it hit the stores, it started selling." And it ended up outselling Gucci's classic loafer.

Despite Ford's obvious talent, his creativity was stifled to a certain extent by the more cautious Mello, and it wasn't until she left the company, in 1994, that he was able to design more freely. Shortly after her departure, Ford was put in charge of the company's advertising, and, despite a slender budget, he created a surprisingly successful print-ad campaign for the products he had designed, switching the company's emphasis from accessories to clothing. Then, in 1995, after Maurizio Gucci, the last heir to the company, was shot and killed on a Milan street, Ford was given even more creative control. As Ford explained to *Vanity Fair*, "Investcorp was sorting out the company. The last thing they were even thinking about was the design. So I had this open window to do whatever I wanted. I could send anything down the runway." The only person with whom he was required to cooperate was Domenico De Sole, Maurizio Gucci's lawyer, whom Investicorp named CEO of Gucci. Ford was named creative director.

Ford's first men's and women's collections after Gucci's restructuring were widely considered to be breakthroughs for the designer, for they demonstrated that he had an exceptional talent for striking an appealing balance between "retro" and contemporary looks in clothing. Ford's fall 1995 men's collection, for example, featured somewhat traditional pinstripe suits worn in a rather unconventional way—with brightly colored leather belts. The same collection also premiered Ford's now-famous velvet hip-hugger pants, which he paired with bright, 1970s-style satin shirts worn open to the waist. Seemingly overnight, the hip-huggers made the pages of all of the world's leading fashion magazines, and then went on to become one of the decade's biggest fads.

Ford's 1995 women's collection featured versions of the same key items—low-slung slacks and shirts that were a more flattering interpretation of the 1970s silhouette. The must-have look was soon reproduced not only by other designers but also by such mainstream retailers as the Gap and the Limited. Much to the unexpected delight of Investcorp, Gucci was suddenly chic again. And as for Tom Ford, he was a designer to watch.

Ford continued to make strides with his ready-to-wear collections over the next two years; in the eyes of many, they epitomized "coolness" in dress. Some of the strongest items from his first collections, such as the hipster pants, were repeated with slight variations. In 1996, he came out with a women's pantsuit with a single-button jacket and a long, bootleg pant; it went on to become something of a standard 1990s look for sophisticated working-women, and, according to Elsa Klensch of CNN (on-line), was one of the most widely imitated looks of the decade. Ford's collections also featured daring new pieces in trend-setting shapes and colors—flashy items like black G-logo bikinis, metallic vinyl jackets, luxurious faux-fur coats, and patent leather–strapped evening dresses.

In addition, Ford continued to design the shoes and handbags that accompanied his clothing down the runway, and his accessory collections came to generate significant revenue for Gucci. By the end of 1996, Ford had expanded Gucci's presence in the world of style so that it encompassed a fragrance line, home-decor products, and watches.

For his fall 1997 women's collection, Ford, ever in search of new trends, became one of the first designers to turn to the 1980s for inspiration. The collection featured the "power suit" look, with boxy jackets, padded shoulders, and spiky high heels. A Gucci press release called the look "hard-edged luxury," and Ford described it to Amy Spindler of the *New York Times* (March 8, 1997) as being about "empowering oneself" and dealing with sexual aggression in the workplace.

After that 1980s-inspired collection, Domenico De Sole predicted a decline in Gucci's future sales, despite an increase in sales during the 1996–97 fiscal year. Ford therefore decided to change the focus of his designs. "I felt I had pushed Gucci as far in one direction as I could," he told *Vanity Fair*. "I couldn't have made the skirts any higher, I couldn't have made the heels any higher—people would have fallen over!" Ford went on to explain that, when he took over at Gucci, he had felt it necessary to take his work to stylish extremes in order to reestablish the label as a legitimate name in fashion, but that after several years of setting the hottest trends, Gucci had to be toned down, for the sake of the company's longevity. "Live by the buzz, die by the buzz," the designer told *Vanity Fair*. "The higher you go and the more the whole thing is buzzed and yakked, the more you just know they are going to rip you down."

Ford's women's collection for the spring of 1998 was, therefore, quite different from his past several showings. While the silhouette was still long and lean and midriffs were left bare, the brash brand of sexy dressing that had been associated with Gucci for the past few years gave way to longer skirts and lower heels. Of this more subtle style of dressing, Ford was quoted by Elsa Klensch as saying, "It totally changes your walk. It's a different kind of sexy when you have on a lower heel. . . . You sort of slouch. So the real focal point is the hip." A majority of fashion critics applauded the collection, calling it more "feminine," "refined," and "focused." To compensate for a predicted loss of sales in Gucci's Asian markets, Ford is planning to market his clothing in U.S. urban centers like Dallas and Houston, where the classic Italian designer Giorgio Armani has had great success.

Whether he is designing for men or women, Ford has said that every look he creates begins with footwear. In addition to the Gucci clog, which has become a staple of his collections, he has designed stilettos, boots, and spike-heeled mules, all of which bear the famous Gucci horse-bit ornament. Of his own love of shoes, he told Thomas, "It is a comforting thing for me to know that when I'm really, really old and wrinkly and I look down at a scary old wrinkly hand with liver spots, that I can look down at a beautifully shiny, absolutely great new pair of shoes."

Tom Ford owns homes in Milan, Florence, California, New Mexico, and London. His primary residence is an apartment in Paris, which he shares with his companion of more than 10 years, Richard Buckley, a magazine editor. Ford dresses in the same colors that dominate his collections—black, dark navy, and chocolate brown—because, as he has explained, he doesn't want to have to think too much about what to put on in the morning. The decor of his homes is also relatively colorless, in hues of beige or white with black accents. Through his many high-profile friends, among them Liz Tilberis, the editor of *Harper's Bazaar*, and her husband, Ford has become involved in fund-raising benefits in both the U.S. and Europe. While he has no plans to end his career as a fashion designer, he has expressed an interest in filmmaking, and would like to see how his creativity would manifest itself in that medium.

Suggested Reading: *Harper's Bazaar* p148+ May 1995, with photos; *People* p83+ Mar. 4, 1996, with photos; *USA Today* D p1 June 5, 1997, with photo; *Vanity Fair* p141+ Mar. 1998, with photos

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Frankel, Felice

Apr. 10, 1945– Artist-photographer. Address: c/o Edgerton Center 4-405, Massachusetts Institute of Technology, 77 Massachusetts Ave., Cambridge, MA 02139

Ferrofluids and fluorescing nanocrystals may not be the first things to come to mind when considering subject matter for a series of photographs. Unless you are Felice Frankel, that is. After a 20-year career as a photographer of architecture and landscapes, it dawned on Frankel to combine her gift for photography with her longstanding interest in science. She now collaborates with scientists in a range of disciplines, among them physics, chemistry, biology, and engineering, and helps them to convey the results of their research through photographic and other images. By conveying visually, and aesthetically, some of the scientific aspects of her subject matter, her images enable the viewer to understand the physical world in new ways. Frankel's photos also strike most people as arresting and beautiful. By grabbing the viewer's attention, the intriguing images expose to a wider audience the work of the scientists with whom Frankel has collaborated.

Since 1993, Frankel has been an artist-in-residence and research scientist at the Massachusetts Institute of Technology, in Cambridge, Massa-

Richard Howard

Felice Frankel

chusetts, and she has an office at MIT's Edgerton Center. Speaking of Frankel's work to Zoe Ingalls for the *Chronicle of Higher Education* (September 27, 1996), J. Kim Vandiver, the head of the Edgerton Center, commented, "You can communicate to the nonscience public in a photograph in a way that will never succeed in prose. People with no technical training will stop and look and inquire, 'Gee, what's that?'" A collection of Frankel's photographs, accompanied by text by George M. Whitesides, appears in their book *On the Surface of Things: Images of the Extraordinary in Science* (1997). In 1998 and 1999, a solo exhibition of photos from the book will tour throughout the United States.

Felice Frankel, who was born on April 10, 1945, in the New York City borough of Brooklyn, has described herself as "spellbound" by science. She majored in biology at Brooklyn College, and when she completed her degree, she worked as a research assistant at the Cancer Research Institute at Columbia University, in New York City. For some years, marriage and raising a family became her full-time occupation.

Frankel's entrée into photography was a volunteer job taking still shots for a public television station in Springfield, Massachusetts, where she was living then. When the construction of a new building for the station was completed, the architect who had designed it asked Frankel if she knew how to photograph architecture. Although she had never tried it, she said, "Sure," as she recalled to Zoe Ingalls. So she took photos of the building, and in the process, discovered that she had a natural affinity for architectural photography. "I loved it," she told Ingalls. "It was one of those immediate clicks, if you'll forgive the pun." Impressed by the pictures she had taken, the architect asked Frankel to photograph a landscape for him. Some of those photos were published in a landscape-design magazine. With that, Frankel embarked on a new career. Her book *Modern Landscape Architecture* (1991) contains examples of her photos in that genre, along with text by Jory Johnson, a professor of landscape architecture. In a review of the book for the *Library Journal* (February 1, 1992), Glenn Masuchika wrote, "The descriptive essays are informative and the color photography is good, but most startling is their juxtaposition. The text accentuates the darker realities of the photographs, which show that in a natural setting, modern architecture can be just as ugly and incongruous as it can be beautiful and harmonious. By bringing out this potential for a sometimes shocking ugliness, this book renders an important service. It will not teach anyone the finer points of aesthetic design, but it will make readers aware that, just as much is right with modern landscape architecture, much is wrong with it."

In 1991, Frankel received a Loeb Fellowship from Harvard University, in Cambridge, Massachusetts. The fellowship, which is awarded to people in mid-career whose work involves the man-made environment, made available to her a year of unrestricted study at the prestigious school—"an unbelievable gift of doing whatever I wanted to do at Harvard," as she described it to Ingalls. While other Loeb fellows tended to take classes that were closely tied to their professions, Frankel used the opportunity to indulge her passion for science. "My colleagues took classes in the Graduate School of Design and the Kennedy School of Government," she told Ingalls. "I lived at the science center. I took every course I could get my hands on." One of them was given by George M. Whitesides, a professor of chemistry. Whitesides "seemed to be very visually oriented," Frankel told David L. Chandler for the *Boston Globe* (October 23, 1995), so she introduced herself to him after class one day. He, in turn, introduced her to his team of researchers. She learned that they were about to submit a paper to the journal *Science*, and they showed her the photos they planned to include with their article. The pictures "were lousy," Frankel told Chandler.

By this time, Frankel had noticed that many of the illustrations that appear in scientific journals—and especially the photographs—leave a great deal to be desired. Furthermore, the failure of scientists to provide good pictures, she believes, is a major area in which researchers are "not doing a very good job of telling the world what they do," as she explained to Ingalls. "I think that is one reason their funding is being cut. No one understands what they are doing." Frankel is sure that it is also one reason why science leaves so many people cold. She feels that if people could grasp the basic ideas behind scientific research, they would find science as fascinating as she does. And they would be able to grasp those ideas more easily if the pictures accompanying articles about science were better.

After seeing the "lousy" pictures that George Whitesides's research team intended to use to illustrate their paper, Frankel told Chandler, "I decided I could try to do better." One aspect of the team's research involved how liquids spread on surfaces, which, as Whitesides points out in *On the Surface of Things*, affects processes like painting, printing, and gluing, and the growth of mammalian cells. To demonstrate how the spread of liquids can be controlled, the group placed water on a surface on which it would usually form round droplets that would then coalesce. They then etched onto the same surface a grid of hydrophobic (water-fearing) lines, each of which was one micron in width. Water placed on this grid spread only until it reached the lines, and thus the droplets that the water formed were square. The square droplets were the subject of one of the photos that Whitesides's team planned to submit to *Science*. "We had been doing it just as colorless drops of water on a neutral background," Whitesides explained to Karen Freeman for the *New York Times* (December 16, 1997). "Felice looked at [our photo] and said, 'This is visually a little boring—can you add color?'" It took some effort to add colored dyes without changing the droplets, but the exercise proved worth the trouble. The editors of *Science* chose Frankel's photo, which shows the square droplets in a checkerboard of luminous shades of green and blue, for the cover of the September 4, 1992 issue. Although Whitesides and his research group had published over 170 papers in major journals, this was their first cover story. In addition to resulting in greater exposure for their work, using the colored dyes had scientific advantages as well. As Freeman put it, "The color adds to the information in the image by showing how sharp and clean the separation is, with no bleeding from one square to the next."

After her checkerboard photo appeared on the cover of *Science*, Frankel told Ingalls, it was "very obvious and very clear—I don't know what took me so long—that this was the place I should be, where I could bring my skills as a photographer and my passion for science." In 1993, Frankel joined the staff of the Massachusetts Institute of Technology (MIT), in Cambridge, in the dual positions of artist-in-residence and research scientist in electrical engineering and computer science. She is based at MIT's Edgerton Center, which was named for Harold E. Edgerton, the inventor of stroboscopic stop-action photography and the underwater cameras used by Jacques Cousteau.

For some time after her arrival at MIT, Frankel experienced difficulty in finding scientists who would collaborate with her. By demonstrating the value of her work to scientific endeavors, Frankel became better known around the campus, and her skills are now in high demand. Many scientists who have worked with her have discovered, often to their surprise, that her photographs can bring new scientific information to light. For example, one group of scientists theorized that the structure of the compound they were investigating should be fractal (that is, composed of highly irregular curves or shapes with certain properties that relate in peculiar ways to the spatial dimensions of the compound). It was only when they examined Frankel's photographs, which she had taken under lighting conditions different from the ones they had used, that the scientists were able to determine that their hypothesis was correct.

Unlike his more skeptical colleagues, Toyoichi Tanaka, an MIT physicist who has done research on polymer gels, was quick to see the importance of photography to his work. "Seeing is believing. That's the essence of the photograph in science," he told Ingalls. In collaboration with Tanaka, Frankel has produced images that reveal the ways in which the volumes of polymer gels change in response to alterations in temperature and light. In another example of Frankel's work, her photos of a colony of bacteria reveal that bacteria migrate from the center of the colony in waves as their food supply becomes depleted. The delicate pattern resulting from the movements of the bacteria resembles ripples in a pool. Working with other researchers, Frankel, with the aid of a scanning electron microscope, took a photo of a molded plastic microfabric. Her image, which shows a chunky star-like pattern, appeared on the cover of *Nature* on August 17, 1995. Another Frankel photo is a closeup of the blades of a minuscule gas turbine, called a microelectromechanical system (MEMS); used to trigger the inflation of air bags in cars, MEMS may eventually replace batteries. Yet another particularly striking image produced by Frankel shows a row of vials, each filled with a liquid of a different color; in each, a bubble extends from the cap almost to the bottom of the vial. The liquid was a solution containing nanoparticles of cadmium selenide, which may someday be used to increase the quality of laptop computer screens while making them less expensive than current models. Each vial contained particles of a different size, and those differences accounted for the variations in color. "[The scientists] gave me the vials and said, 'Can't you just line them up one, two, three?'" Frankel recalled to Ingalls. "I laid them down and used the air bubbles to provide visual interest. I'm giving the same information, but adding a compositional element that makes the image more attractive."

In all her work, Frankel's first priority is to convey scientific information clearly and accurately and never to obscure or compromise what is really there for the sake of aesthetics. To fulfill that goal, she makes sure that the caption that accompanies each image explains exactly what was done to produce that image. (In the case of the checkerboard, for example, the caption explains that dyes were added to the water.) It often takes Frankel up to two weeks to produce one of her images, and many of them require the use of special equipment. The photos in *On the Surface of Things* are the products of Frankel's collaborations with over 100 scientists, most of whom are connected with MIT or Harvard.

At MIT, Frankel teaches a seminar in scientific imaging, which includes such specialties as digital enhancement as well as photography. "We've observed that students who learn how to photograph with technical skill and with a keen eye for aesthetics also think in new ways about the research they are recording in their images," Frankel told *MIT Tech Talk* (April 30, 1997). "As a consequence, they ask new kinds of questions about that research." Frankel has received a grant from the National Science Foundation to create a handbook that will help scientists develop systems and techniques for documenting and presenting their research visually. In addition to *Science* and *Nature*, her photos have appeared in *Cellular Biology*, *Langmuir*, *Discover*, and *Technology Review*.

Selected Books: as photographer: *Modern Landscape Architecture*, 1991; *On the Surface of Things: Images of the Extraordinary in Science*, 1997

Suggested Reading: *Boston Globe* p1+ Oct. 23, 1995, with photos; *Christian Science Monitor* (on-line) Oct. 21, 1997, with photos; *Chronicle of Higher Education* B p8+ Sept. 27, 1996, with photos; *Life* p92+ Oct. 1997, with photos; *Nature* p348 Sept. 25, 1997; *New York Times* F p4 Dec. 16, 1997, with photos

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Colin Thomas/Random House

Fry, Stephen

Aug. 24, 1957– British actor; writer. Address: c/o Hamilton Asper Management, 76 Oxford St., London W1N 0AT, England

"If you are British, voiced like an old wireless set, approaching 40 at a dangerous speed, well over six feet in height, amply padded to the point of minor obesity, and endowed with a complexion not unlike that of freshly applied window putty, there are few leading roles for which you are suited," the British actor Stephen Fry told a reporter in mid-1998 (when he was already 40). One leading role for which Fry was eminently well suited was that of the 19th-century Irish author Oscar Wilde in the film *Wilde*, which was released in Great Britain in 1997 and in the United States in 1998. "There's a physical similarity [to Wilde], which, of course, is not in and of itself sufficient to play someone," Fry acknowledged to the interviewer. "But it puts it in your head when people say it enough. [Portraying Wilde] became something I wanted to do for some time, and this [part] struck me as being the one."

Like Wilde, Stephen Fry is well known for his caustic wit and intellectual prowess, and his achievements as a comedian and dramatic actor fill many lines of his résumé. Throughout the 1980s, he was heavily involved in television and radio. He starred in the popular 1990 British television sitcom *Jeeves and Wooster* and in several other successful British TV comedies; and he has appeared in some 10 films in addition to *Wilde*, among them *A Fish Called Wanda* (1988), *A Handful of Dust* (1988), *Peter's Friends* (1992), *I.Q.* (1994), and *Spice World* (1997). He is also the author of four novels, an autobiography, the book for the hit 1984 revival of the Broadway musical *Me and My Girl*, and many columns for the London *Telegraph* and other British newspapers.

In a reminiscence for the *Electronic Telegraph* (September 20, 1997, on-line), Marianne Fry, his mother—a homemaker who is a Jewish native of Vienna, Austria—wrote that as a youngster, Fry was "full of more insatiable curiosity than an elephant's child." "He soaked up information, then demanded more," she recalled. "He would offer to help dry the dishes, but only if I agreed to ask him questions, [such as] 'What is the capital of Bolivia?' . . . 'Who is the Norse god of war?'" Stephen Fry was born on August 24, 1957, in London, England, into an affluent family, and he was raised in the county of Norfolk. Stephen was a "cheerful, affectionate, kind, [and] bouncy" child, according to his mother. He has an older brother, Roger, and a younger sister, Jo. His father, Alan Fry, is a self-employed physicist and inventor.

Stephen, a bright boy, attended boarding schools (called public schools in Great Britain). Because he was not athletic and knew from an early age that he was gay, he felt like a misfit, and he had a tendency to get into trouble. "[Stephen] seems to crave attention and is prone to show off," one of his housemasters wrote, as quoted by Mark Lawson in the London *Guardian* (September 25, 1995). "Whether this is due to conceit or feelings of insecurity, I am not yet certain." Stephen became addicted to stealing, and several times he was caught. By the time he was 15, he had been expelled from three schools. That same year, he wrote a letter to himself (to be opened when he was 25), in which he predicted that one day he would emerge from his tortured adolescence to become a sophisticated adult. After asserting that his words would turn out to be "truer than anything else I will ever write, feel, or know," he wrote, "What I am now is me, what I will be is a lie." At 16, he attempted suicide. Afterward, he began seeing a psychotherapist.

One night when Fry was 17, he left a pub wearing someone else's coat and found a wallet full of credit cards in one of its pockets. "For the next three months, I went ape," he told William Grimes for the *New York Times* (June 9, 1993). Then, suspecting that the police would soon catch him, he checked into a hotel. "Alone in my room, I ordered a half bottle of whisky from room service, and for the first time in my life, I made myself completely drunk," he recalled in his autobiography, *Moab Is My Washpot* (1997). "Drunk in the most dismal, appalling, and lonely condition conceivable." That same day, two law-enforcement officers arrived at his door and took him away in handcuffs, and soon after, he was sentenced to three months in prison. "Anyone who's been to an English boarding school will have no problem with prison," he observed to Grimes. "For one thing, there's far less chance of getting raped in the showers." Although, on the day of his sentencing, his mother "was inconsolable . . . , weeping and sobbing like a lost child," Fry wrote in his autobiography, Marianne Fry recalled in the *Electronic Telegraph* that during his imprisonment, "I was . . . certain all would be well and that he had it in him to succeed." A frequent visitor, she would bring him difficult crossword puzzles, each of which Fry would complete in about 15 minutes.

For two years after his release, Fry was on probation, and during that time, he applied himself to schoolwork. He eventually won a scholarship to Queens College, a division of Cambridge University, in England, where he became friends with the actor and writer Kenneth Branagh and Branagh's future wife, the actress and writer Emma Thompson. (Rumor has it that Fry introduced Branagh and Thompson, who are now divorced.) Fry also befriended the actor Hugh Laurie, and together, they wrote revues for Footlights, Cambridge's drama club, which is famous for launching some of Britain's most prominent comedians. The Footlights Revue of 1981, entitled *The Cellar Tapes*, toured Australia and was mounted at the Edinburgh Festival, in Scotland.

Fry graduated from Cambridge in 1982 with a degree in English literature. The next year, he began his career on television, by creating, along with Laurie, Thompson, and others, the series *Al Fresco*. In 1984, Fry's revision of the libretto of Noel Gay's *Me and My Girl* was used in a new Broadway production of that 1954 musical comedy. The show was a hit, and Fry became a millionaire. In 1985, he acted in the British television comedies *Happy Families* and *Blackadder* (the latter of which, a satiric view of British history, he co-wrote), and, in 1986, in *Saturday Live* (1986). Also around this time, he was a cast member of the radio show *Loose Ends*, and he wrote many columns—described as "hilarious" by his fans—for several British newspapers, among them the *Telegraph* and the *Listener*.

With his portrayal of the manservant Jeeves in *Jeeves and Wooster*, a popular Granada Television series that debuted in 1990, Fry gained celebrity in Great Britain and abroad. He and Laurie co-wrote the show, which was based on characters created by the comic writer P. G. Wodehouse; Laurie played Jeeves's employer, the "perpetually addled" Bertie Wooster, to quote Kate Tyndall of the *Washington Post* (December 27, 1992). The chemistry between the two actors produced a winning combination, and Fry and Laurie took advantage of it to create another comedy series, *A Bit of Fry and Laurie*, which aired in the 1991–92 season.

Meanwhile, Fry had also been writing fiction. His first novel, *The Liar* (1991), is the story of a naughty English schoolboy who becomes a prostitute and then writes a pornographic novel that he claims was penned by Charles Dickens. *The Liar* contains detailed accounts of the miseries many people associate with British public schools, and in Great Britain, the book remained on bestseller lists for over a year.

Fry's second novel, *The Hippopotamus*—the title is that of a satirical poem by T. S. Eliot—was published in 1994. The book's main character is an embittered theater critic whose talk is laced with politically incorrect opinions. Although most critics judged the book to be flawed structurally, and several of the outlandish sex scenes were deemed to be offensive, virtually all reviewers found *The Hippopotamus* praiseworthy in some way. In the *New York Times* (February 28, 1995), Michiko Kakutani characterized it as "a deliciously wicked and amusing little fable." Fry's most recent work of fiction is *Making History* (1996), which offers a version of 20th-century events had Adolf Hitler never been born. While many found the book tasteless, Carolyn See, in a review for the *New York Times* (April 3, 1998), wrote that "as an author, Fry is frisky, barking, jumping, trying out this and that."

In the *New York Times* (March 12, 1995), John Darnton described Fry as "the sort of unconventional, larger-than-life character apt to draw scorn from the popular press." And indeed, Fry became fodder for unsympathetic front-page stories in Great Britain in 1995, following his appearance as the leading character in *Cell Mates*, a play written and directed by Simon Gray and staged at a London West End theater. His performance was greeted by reviews that Darnton termed "generally negative" but "not devastating," but Fry was devastated nonetheless. "After realizing how inadequate my performance in *Cell Mates* was, I'm afraid I suffered a dreadful attack of stage fright," he later admitted. After three performances, he resigned from the cast, and then he disappeared. The British media launched a highly public search for him, and after a week, Fry, who was in the throes of a nervous breakdown, sent a fax from Belgium to England in which he pleaded with the news media to cease their pursuit; he desperately needed "a little space and solitude," he said, so that he could reflect on his life. Many others apparently thought about him, too, with sympathy and empathy: In the *Toronto Sun* (January 18, 1998), Heather Mallick reported that when Fry returned to England, "he was astounded to receive thousands of letters from well-wishers." "I don't think I would have been able to spring back with any kind of self-confidence if it were not for that extraordinary support," he has said.

Sympathy and empathy are qualities that Oscar Wilde had in abundance, Fry wrote in an article for the *New Yorker* (June 16, 1997) about playing Wilde in the 1997 film. In reading about Wilde while preparing for the role, Fry wrote, he came upon "endless examples of that primary paradox of his greatness"—the paradox being that "Wilde's life was one of supreme individualism, but its effect was one of supreme generosity. To fulfill his real self—the eternal Socratic goal—he followed through in life the artistic technique of the imaginative penetration of the lives of others."

"I couldn't possibly be Wilde," Fry declared in the *New Yarker* piece, "but . . . I certainly feel that playing him has somehow allowed me to be more myself." He also wrote, "No matter how hard I try, . . . I am unable to think of a time before I had heard of Oscar Wilde. It is as if he had been with me always, like Christ and the Queen." In an interview with Renee Graham for the *Boston Globe* (May 31, 1998), Fry recalled, "I fell in love with him first when I read [Wilde's play] *The Impartance of Being Earnest* when I was quite small. Then, as a teenager, I fell in love with his image in quite the shallow way that teenagers do. I loved the paraphernalia that went with him, the cigarette holders, the loveliness, the artifice. Then reading his biographies, I fell in love with him because he was wise and kind and good-natured and flawed and human." "As we arrive at the end of our century, we seem to look down a long corridor to the end of the previous century, asking what will last and made a difference," he observed to Roger Ebert for the *Chicaga Sun Times* (June 9, 1998, online). "We look back to see whose attitudes and ideas still seem relevant, and with Wilde . . . [the] authority is still there. He was the crown prince of Bohemia."

The movie *Wilde* was written by Julian Mitchell and directed by Brian Gilbert and is based on a 1989 biography of Wilde by Richard Ellmann. While there are no existing films of Wilde against which to judge the authenticity of Fry's performance, his portrayal was widely admired. In the *New Statesman* (October 17, 1997), for example, Will Self wrote, "Throughout the film, I was insistently aware that this was Fry-as-Wilde, but it didn't altogether matter. In part, I suppose this is because if Wilde were alive today, he might well be rather like Fry: a large, erratic talent strictured—and to some extent banalized—by the media he has chosen to work in. Thus, Fry's Wilde is a confabulation between what we know of both men, as well as an admixture of our wishful projection." In the *New Republic* (May 18, 1998), Stanley Kauffmann wrote that, in a "superb" performance, "Fry brings to the role a dignity and depth that justifes his character's self-esteem."

Fry's autobiography, *Moab Is My Washpot*, was published at about the same time that *Wilde* was released in England. Writing the story of his life was far more difficult than writing fiction for him, he explained to Simon Bell for the *Electranic Telegraph* (August 30, 1997, on-line). "In an autobiography, you have to remember things you've forgotten, conceal names, try to work out and remember motives. . . . The messiness of real life, its woolliness, is such that it's harder to get the truth across." In a review for the *Spectator* (October 11, 1997), Jonathan Cecil described *Moab Is My Washpot* as a "remarkable . . . confessional memoir" that is "a meticulously recalled narrative of youth, a ruthless self-examination, and a maniacally clever literary stand-up comedy routine." "I would rather spend time in the exhilarating, humane, zany, literary company of Stephen Fry than that of a score of more conventionally tidy and mature minds," he concluded.

Heather Mallick recently recalled that after her first interview of Stephen Fry, in 1994, "I came away thinking he was one of the nicest and cleverest human beings I had ever met." Several other journalists have also described him as uncommonly likable and courteous. He is also painfully self-critical. Jonathan Cecil, commenting on the sections of *Maab Is My Washpot* that discuss Fry's adolescence, wrote, "One longs for some unmitigated villain, master, or boy, to appear, but [Fry]—touchingly—seems to dislike no one but himself." In an interview with Mark Lawson for the London *Guardian* (September 25, 1995), a close friend of Fry's revealed another aspect of Fry's personality: "Because Stephen knows more than most people about everything, he effectively conducts both sides of a conversation. He asks a question, anticipates your answer. Then answers the answer." Fry has acknowledged that he loves the sound of his own voice.

Stephen Fry lives part-time in London and part-time in an old rectory in Norfolk. Several years ago, he was in the habit of telling interviewers that he was "90 percent homosexual" and that he had been celibate for several years. Today, after more than 10 years of celibacy, he has a lover. Fry has an honorary law degree from Dundee University, where he has served as rector since 1992. A Labour Party supporter, he has devoted a lot of his time to charitable causes, among them a series of AIDS benefits concerts.

Selected Books: *The Liar*, 1991; *The Hippopotamus*, 1994; *Making History*, 1996; *Moab Is My Washpot*, 1997

Selected Plays: *Me and My Girl* (revised libretto), 1984

Selected Films: *The Good Father*, 1987; *A Fish Called Wanda*, 1988; *A Handful of Dust*, 1988; *Peter's Friends*, 1992; *The Steal*, 1994; *I.Q.*, 1994; *The Wind in the Willows*, 1996; *Wilde*, 1997; *The Tichborne Claimant*, 1997; *Spice World*, 1997

Selected Television Shows: *Al Fresco*, 1983; *Happy Families*, 1985; *Blackadder*, 1985; *Saturday Live*, 1986; *This Is David Lander*, 1988; *Jeeves and Wooster*, 1990; *A Bit of Fry and Laurie*, 1991

Suggested Reading: *Boston Globe* C p11 May 31, 1998, with photos; *Chicago Sun Times* (on-line) June 9, 1998; (London) *Guardian* p6 Sept. 25, 1995; (London) *Telegraph* (on-line) Aug. 30, 1997, Sept. 20, 1997; *New Statesman* p41+ Oct. 17, 1997; *New York Times* C p15 June 9, 1993, with photo; *New Yorker* p82+ June 16, 1997; *Toronto Globe and Mail* A p8 July 18, 1994, with photo; Fry, Stephen. *Moab Is My Washpot*, 1997

Courtesy of Kraft Foods, Inc.

Fudge, Ann M.

Apr. 23, 1951– Executive vice president of Kraft Foods, Inc. and president of Kraft's Coffee and Cereals Division. Address: c/o Kraft Foods, 250 North St., White Plains, NY 10625-0001

Reaching the top echelons of corporate power in the United States has traditionally been a struggle for women and members of minority groups. One of the very few who has done it is Ann M. Fudge, an African-American who has spent most of her career breaking though "glass ceilings." Since 1997, she has been executive vice president of Kraft Foods, Inc. and president of the company's multi-billion-dollar Coffee and Cereals Division. According to Robert S. Morrison, the former president of General Foods USA, which merged with Kraft in 1994, "As a business leader, Ann combines a very forceful personality with a great sensitivity to people. She relies heavily on a team approach to achieving business goals. Ann has positively affected every area she's been in." The secret of Fudge's success is "her attitude," Shelly Lazarus, the president (and now chairman and CEO) of the advertising firm Ogilvy & Mather North America, who has worked with Fudge, told Judith H. Dobrzynski for the *New York Times* (May 11, 1995). "It's 'There's got to be an idea here somewhere.' She has all this energy, and she gets people focused on the problem."

Born Ann Marie Brown in Washington, D.C., on April 23, 1951, Ann M. Fudge is the elder of the two children of Malcolm R. Brown, who was an administrator with the U.S. Postal Service, and Bettye (Lewis) Brown, who was a manager at the National Security Agency. Her parents impressed upon her the value of getting a good education. At the Catholic parochial schools that she attended through high school, Fudge has said, she was also motivated by nuns who taught her to always do her best. After graduating from high school, she enrolled at Simmons College, a women's school in Boston, Massachusetts. During her sophomore year, she married Richard E. Fudge, who currently works as an educational and training consultant to businesses and nonprofit agencies. While still a student, she gave birth to her first son, Richard Jr. She and her husband juggled their class schedules to care for the baby and hired other students to babysit when necessary. "I paid them with food," Fudge recalled to Judith Dobrzynski. She graduated with her class, in 1973, and earned a B.A. degree. The couple's second son, Kevin, was born in about 1974.

Fudge's first corporate job was at General Electric Co., in Bridgeport, Connecticut, where, for two years beginning in 1973, she worked in the human resources department. In 1975, she began studying at the Harvard University Graduate School of Business, in Cambridge, Massachusetts. After she earned an M.B.A. degree, in 1977, she was hired by General Mills, in Minneapolis, Minnesota, as a marketing assistant. Part of her job involved the development and marketing of brand items. She was a member of the team that developed Honey Nut Cheerios, which has since become one of the most popular cereals in the country.

Fudge climbed the corporate ladder quickly at General Mills. She was promoted to assistant product manager in 1978 and product manager in 1980. Then, in 1983, she was thrilled to learn that she had been named marketing director—thus becoming the first woman and first African-American to hold that title at General Mills. "I came home all excited," Fudge told Judith Dobrzynski, "and was telling my family, and [Kevin, who was then nine,] said, 'What's the big deal, Mom? So now instead of one brand, you have four.' He was right. My sons have helped keep things in perspective."

In 1986, Fudge left General Mills to become director of strategic planning for General Foods, a division of the Philip Morris Corp., in White Plains, New York. Three years later, she was named marketing director, and a year after that, she became vice president of marketing and development. Fudge's forte as a marketer was "resuscitating older brands," as she once put it. She has been credited with breathing life into the sales of the powdered, fruit-flavored drink Kool-Aid, by launching a "Wacky Warehouse" ad campaign that invited youngsters to mail in coupons for novelty toys. She was also responsible for the manufacturing, sales, and promotions of such venerable brands as Minute Rice and Stove Top Stuffing. "Under Fudge's leadership, the division reached double-digit growth in an already tight market," Rhonda Reynolds reported in *Black Enterprise* (August 1994). Another success story was Fudge's revival of Shake 'n Bake; her team's "Why Fry?" campaign and strategy of special promotions and coupons resulted in a near doubling of sales.

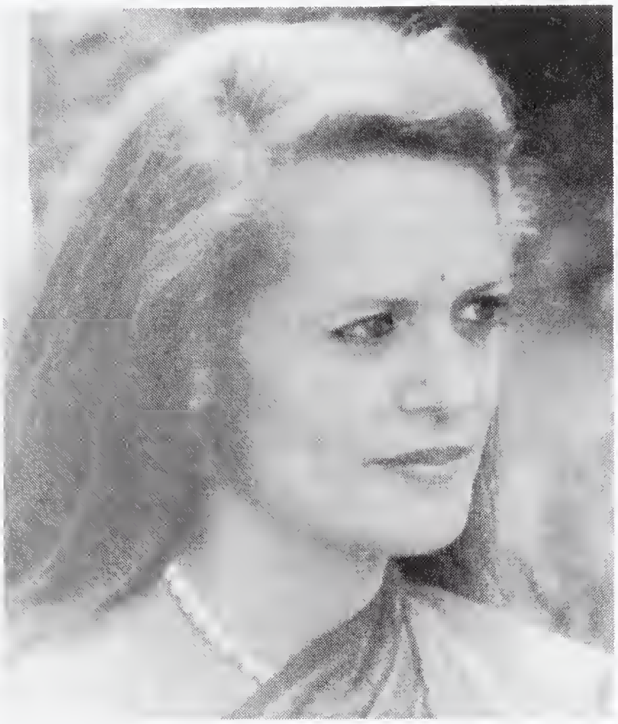
In 1991, General Foods named Fudge executive vice president and general manager. Three years later, the company merged with Kraft Foods, and she became executive vice president of the new conglomerate as well as president of one of its top divisions, Maxwell House Coffee Co., the makers of Maxwell House, Brim, Yuban, and Sanka coffees. With responsibility for a $1.5 billion operation, Fudge had risen to a level in the corporate world "where, for women, the oxygen gets decidedly thin," Dobrzynski noted. At the time Fudge took over Maxwell House, the century-old company was facing stiff competition from specialty brands, especially Starbucks. To learn more about specialty products, Fudge spent her first days as Maxwell House president in Seattle, Washington, talking to the owners of that city's many coffee shops and sampling coffees of different flavors.

To attract younger consumers, many of whom like flavored coffee, Fudge introduced a new line of Maxwell House coffees, with such names as Irish Cream, Swiss Cocoa, and French Vanilla. Her aggressive marketing and advertising campaign included the revival of the company's once-famous "Good to the last drop" slogan. In three years, the company's earnings doubled, according to a report in *Black Enterprise* (August 1997), and Maxwell House accounted for almost a third of the U.S. coffee market. In September 1997, Fudge was promoted to her present position, executive vice president of Kraft Foods and president of the company's newly created Coffee and Cereals Division.

Ann M. Fudge and her husband live in Westport, Connecticut. She is a member of the board of directors of the Federal Reserve Bank of New York; a trustee of the American Graduate School of International Management; a board director of Allied-Signal Inc., Liz Claiborne, Inc., and Catalyst; a member of the Committee of 200 and the New York Women's Forum; and the president of the Executive Leadership Council. She has received many awards, including a Candace Award from the National Coalition of 100 Black Women and an achievement award from the Corporate Women's Network. In 1995, the group Advertising Women of New York named her the advertising woman of the year.

When asked about instances of racism that she had experienced or witnessed on her way up the corporate ladder, Fudge said to Dobrzynski, "I choose not to talk about it." She did reveal, however, that the riots she had lived through in Washington, D.C., in 1968, after the assassination of the Reverend Martin Luther King Jr., had been "hurtful" but ultimately motivating. "They made me incredibly determined," she said. "I wanted to do something that black people hadn't done before. When I hit roadblocks, that was what kept me going."

Suggested Reading: *Black Enterprise* p68+ Aug. 1994, with photos, p64 Aug. 1997, with photo; *New York Times* D p1+ May 11, 1995, with photo; *Who's Who in America, 1998*



Consulate General of India

Gandhi, Sonia

(GAHN-dee, SOHN-yuh)

Dec. 9, 1946(?)– President of India's Congress Party. Address: 10 Janpath St., New Delhi, India

Up until fairly recently, India's political life was dominated by one family, the Gandhi–Nehru dynasty, and one party, the Congress Party. Jawaharlal Nehru served as India's first prime minister, from 1947 to 1964. His daughter, Indira Gandhi, served as prime minister twice (1966–77 and 1980–84). And Indira's son Rajiv Gandhi held the office from 1984 to 1989. In 1991, while campaigning for reelection, Rajiv was assassinated, as his mother had been in 1984. His death threw the Congress Party into a quandary. Who would assume control of the party?

Congress officials wanted a member of the Gandhi family to assume the helm because they knew that, like the Kennedys in the U.S., the Gandhis have an almost mystical appeal among Indians. But Sanjay, Indira's only other child and her chosen successor, had died in 1980, and his wife, Maneka, had fallen out of political favor. The logical choice was Rajiv's widow, Sonia Gandhi. This idea appealed to the Indian electorate, too. Many polls conducted after her husband's death showed that a sizable number of people wanted her to become prime minister.

But Sonia could scarcely have been a more unlikely candidate to carry on the family dynasty. First, she was shy and reclusive by nature. Second, although she wore a traditional sari and spoke Hindi, she was not even a native of India: An Italian by birth and a Roman Catholic by faith, she married Rajiv Gandhi in 1968 and became a citizen of India only in 1983. Most significant, Sonia abhorred politics. She even made Rajiv promise her that neither he nor their children would ever be drawn into India's political life. Although he initially agreed, circumstances eventually forced him to break that promise.

Sonia, too, for half a dozen years, stuck to her refusal to become politically active. She made few public appearances, and with her son, Rahul, and daughter, Priyanka, led a secluded life at the family's bungalow in New Delhi. Her behavior prompted the Indian press to describe her as an Italian Sphinx, her silence as enigmatic as the smile of Mona Lisa. Although both Indian and foreign dignitaries continued to pay her visits, almost as if she were royalty, many Indians and others assumed that the resurrection of the Gandhi name would have to wait until either Rahul or Priyanka became politically active.

That assumption proved to be incorrect. In a remarkable turn of events, Sonia has recently emerged as one of the most charismatic politicians in India. Through speeches on behalf of the Congress Party, she virtually singlehandedly rescued the party from what observers were predicting would be its crushing defeat in the 1998 general elections. And although the party failed to win a plurality of the votes—the Bharatiya Janata Party, the Hindu nationalist party, led in the balloting, and thus won the right to form a government—the boost she gave to the party led Congress officials to elect her, on March 14, 1998, its president. According to many observers, as the leader of the party, Sonia Gandhi may wield enormous influence in Indian politics and public affairs, and someday may even become prime minister.

Sonia Gandhi was born Sonia Maino on December 9, 1946 (some sources say 1947), in Italy, to Stefano and Paola Maino. Raised in a Roman Catholic household in the small town of Orbassano, near Turin, she was eight months old when, in August 1947, India secured its independence from Great Britain. As she recalled in her book *Rajiv* (1992), as a young girl, she thought of India as a land that "existed somewhere in the world with its snakes, elephants, and jungles." Her father, a building contractor, had been a fervent supporter of the Italian fascist leader Benito Mussolini and had fought on the front lines during World War II. According to *Time* (March 2, 1998), he named his three daughters after Russian women who had helped him escape from Soviet prisoner-of-war camps.

As a result of his experience in the Soviet Union, her father insisted that Sonia learn Russian. When she was 18, he sent her to a language school in Cambridge, England, where she added several languages to her repertoire. (In 1991, she was said to be fluent in six.) Rajiv Gandhi, who was then 20 years old, was also in England, studying mechanical engineering. The two met by chance at a restaurant in 1965. "As far as I was concerned, it was love at first sight," Sonia Gandhi wrote in *Rajiv*. Three years later, after overcoming the opposition of both their families, the couple got married, in New Delhi. As Indian wives have traditionally done, Sonia moved with her husband into her mother-in-law's residence, and she assumed the duties of an obedient and devoted daughter-in-law. "My upbringing is such that I feel my husband is superior to me and his mother even more superior," she once said, as quoted in the *New York Times* (May 23, 1991). Indeed, she grew extremely fond of Indira Gandhi; she called her "Mummy" and traveled with her extensively. "She showered me with all her affection and love," the *Times* article quoted Sonia as saying. By all accounts, Indira Gandhi much preferred Sonia over her other daughter-in-law.

Of Indira's two sons, however, it was Sanjay who was Indira's anointed successor. Rajiv's main ambition was to fly planes, and he became a pilot for India Airlines. He and Sonia watched from the sidelines as Indira's political fortunes and popularity bounced up and down—from the high created by her military success in East Pakistan, in 1971, which led to the creation of the state of Bangladesh, to a low during which she declared authoritarian rule, from 1975 to 1977.

In 1980, Sanjay Gandhi died in an airplane crash while performing a daredevil aerial stunt over New Delhi. The mantle of heir apparent to Indira now fell on the shoulders of the reluctant Rajiv, and, succumbing to pressure from his mother, he became her political confidant. By her own account, Sonia "fought like a tigress" to prevent Rajiv from becoming involved in politics, but during his successful run for Parliament, in 1981, and in his subsequent political career, she "fully supported him," as Sanjoy Hazarika wrote in the *New York Times* (May 23, 1991).

Her husband's political career took a dramatic turn on October 31, 1984. That morning, Indira Gandhi was gunned down by two of her Sikh bodyguards on the grounds of her home in New Delhi. (The assassination was in retaliation for her decision, in June of that year, to send Indian troops to storm the Golden Temple in Amritsar, where militant Sikhs demanding more autonomy had holed up with a stockpile of weapons.) After hearing the shots, Sonia, clad only in a house dress, ran into the garden and cradled the head of her dying mother-in-law until she was taken to a hospital. That night, Rajiv Gandhi was sworn in as prime minister.

While some Indian observers suspected that Sonia was a powerful behind-the-scenes force during Rajiv's years as prime minister, she steadfastly maintained that if she had really had that much influence over her husband, he would never have entered politics at all. While Rajiv wrestled with governing the nation, Sonia took a two-year course in art restoration at the National Gallery of Modern Art in New Delhi. She also edited the correspondence between Indira Gandhi and Nehru. Their letters were published in two volumes, *Freedom's Daughter* (1989) and *Two Alone, Two Together* (1992).

According to some analysts, it soon became plain that the job of prime minister was more than Rajiv could handle. Moreover, a series of scandals tainted his government, the most damaging of which involved the payment of bribes to Indian officials by the Swedish arms company Bofors in exchange for a lucrative contract for field guns. Rajiv and his government were accused of corruption, and in 1989, he was voted out of power. In 1991, Rajiv again ran for a seat in Parliament. At a campaign rally on May 21 of that year, he and two dozen other people were blown apart by a suicide bomber. (The assassin, a Sri Lankan woman, was believed to be a member of the Tamil Tigers, the Sri Lankan separatist group, and to have acted in retaliation against Rajiv's decision, when he was prime minister, to use Indian troops in the conflict between the Tamil Tigers and non-Tamil Sri Lankans.) Hoping to ride a wave of sympathy after Rajiv's death, the Congress Party offered Sonia the party's leadership position, but she turned it down.

After her husband's murder, Sonia criticized earlier Indian governments for not providing more protection for him when he was campaigning. She also demanded that the investigation into the assassination be sped up and the criminals be brought more quickly to justice. For the most part, though, she devoted herself to protecting Rajiv's memory. She established trust funds all around the world to ensure that Rajiv's legacy would be preserved. "The high profile of the trusts has ensured [that] the [Bofors] scandal remains a distant memory," Suzanne Goldenberg wrote in the London *Observer* (June 18, 1995). "Instead, people speak of 'the Rajiv legacy,' focusing on his interest in computers and technological change." Sonia Gandhi also published two books about her husband—*Rajiv's World* (1994) and the aforementioned *Rajiv*. In a review of the latter for the *Spectator* (January 30, 1993), Karan Thapar wrote that it "surprisingly reveals intimate details and personal photographs of her marriage. . . . [The style] . . . betrays not just a capacity but perhaps even a desire to communicate, which is perplexing in one who so often protested her preference for privacy and refused to give interviews or talk about herself."

Sonia might have succeeded in maintaining her privacy if not for developments in Indian politics, which in recent years has grown increasingly fractious. Whereas the Congress Party had once had the field virtually to itself, today there are in addition to Congress numerous small splinter groups, each claiming its own allegiances. The Bharatiya Janata Party (BJP) in particular has made significant gains. Indeed, by 1998, the BJP, which has advocated policies that favor India's Hindu majority, had grown so powerful that some observers were predicting it would assume control of the government. The Congress Party, on the other hand, has been plagued by corruption and defections, and most Indian political pundits were predicting that it would receive less than 100 seats in the 545-seat

Parliament (called the Lok Sabha) in the 1998 elections.

That prediction failed to be realized thanks to Sonia Gandhi, according to most observers. Sonia had become a member of the Congress Party in 1997, and on January 11, 1998, she launched what the Indian media called the "Sonia Blitzkrieg." She gave her first speech in Sriperumbudur, the site of her husband's assassination, and from that point on, almost until the moment when voting began, in late February, she conducted a whirlwind tour of India in which she visited some 140 constituencies. Though her speeches, which her daughter helped her write and which she delivered in accented Hindi, were incomprehensible to many people (over 1,000 languages are spoken in India), she drew larger crowds (often, over 100,000 people) than any other candidate. Speaking as a supporter of the Congress Party, she urged Indians to set aside their differences in religion, ethnicity, caste, and class and focus on problems of illiteracy, poverty, disease, and lack of foreign investment. "Hatred is being spread in this country in the name of religion," she was quoted as saying in *Time* (March 2, 1998). "This is not the culture that adopted me so kindly. This is not the culture that my mother-in-law and my husband sacrificed their lives to protect."

Alarmed by her enormous popularity, Gandhi's opponents in the BJP tried to stir fears about her foreign ancestry, by calling her a "Rome Raj," among other things. "I would prefer handing back power to the British, who have at least experience of ruling the country for 150 years," the Hindu nationalist Balasaheb Thackeray told John Burns for the *New York Times* (February 27, 1998). Such criticism evidently failed to significantly lessen Sonia's immense appeal. In Hindu tradition, a wife becomes a member of her husband's family, regardless of her ethnicity or religion, and huge numbers of Indians continued to consider Sonia "bahu"—"daughter-in-law," in Hindi. Moreover, women sympathized with Sonia, and noted that since her mother-in-law and husband had been killed, she must understand suffering, and hence would understand the suffering of Indian women. In addition, Sonia, coming as she did from the Nehru–Gandhi line, sparked feelings of nostalgia among Indians. "The crowds seemed to have embraced Mrs. Gandhi because of a sense that she represents a simpler past, a time before the rise of scores of splinter parties when voters could look to a single dominant party and a charismatic leader," John Burns wrote.

When the ballots were counted, the Congress Party and its allies had won 166 seats in Parliament, an increase of 28 seats from the last election, held two years before, and substantially more than the pundits had predicted. The United Front, a coalition of several parties, which the Congress Party had joined to form two previous governments, won 96 seats. The BJP and its allies won 251 seats—the lion's share of the seats, but still less than a parliamentary majority. Therefore, to form a new government, the BJP was forced to enlist the support of additional parties. Even with their support, the BJP's majority is minuscule. As a *New York Times* (March 19, 1998) editorial pointed out, "The weak margin may turn out to be a blessing, because party leaders lack the votes to carry out their inflammatory anti-Muslim agenda."

Many experts have tried to guess the real reasons for Sonia Gandhi's recent entry into politics. Some claim that she craves power for its own sake. Others have suggested that since the image and legacy of the Nehru–Gandhi family are linked to the survival of the Congress Party, her goal was to prevent the party's demise. "She is engaged in a holding operation, trying to secure the future of her children by preserving the prominence of the Nehru–Gandhi name in public life," Patrick French speculated in the *New Yorker* (March 16, 1998). "Her husband's death is the central fact in her life, and for her, Congress is a family heirloom that must be maintained and passed on, although in attempting to do so she must be painfully aware that she puts herself and her children at great personal risk."

Selected Books: *Rajiv*, 1992; *Rajiv's World*, 1994

Suggested Reading: (London) *Observer* p20 June 18, 1995, with photo; *New York Times* A p1+ May 23, 1991, with photos, A p1+ May 24, 1991, with photo, A p4 Sept. 2, 1992, with photo, A p1+ Feb. 27, 1998, with photo; *New Yorker* p36+ Mar. 16, 1998, with photo; *Time* (on-line) Mar. 2, 1998, with photo; *Washington Post* A p15 Jan. 31, 1998, with photos

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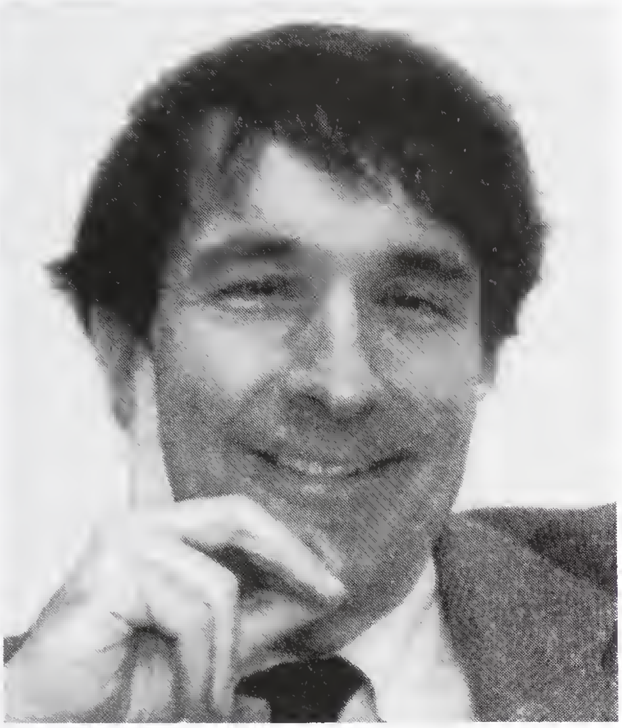
Gardner, Howard

July 11, 1943– Psychologist; learning theorist; professor of education. Address: c/o Harvard Graduate School of Education, 201 Larsen Hall, 14 Appian Way, Cambridge, MA 02138

Think of the smartest person you know. Chances are, he or she is a whiz at math or can perform a linguistic somersault in a snap. Most people don't think of a talented artist or a gifted dancer as "smart." In most industrial societies, intelligence is usually defined by aptitude in mathematics and logic and/or language.

In the opinion of Howard Gardner of Harvard University, however, who has done extensive research in the learning processes of children and adults, that view of intelligence is too limited. Gardner has written 18 books and several hundred articles on psychology and the science of the mind. In his best-known book, *Frames of the Mind: The Theory of Multiple Intelligences* (1983), he postulated that seven distinct cognitive realms exist in



Jay Gardner/Basic Books

Howard Gardner

the human brain, among them areas connected with aptitudes not commonly thought of as components of intelligence. "I believe that as long as we have a very narrow definition of intelligence—a very scholastic definition—most kids are going to think they're stupid, and they're going to miss the fact that they may have a lot of abilities that could be important vocationally and avocationally," he told an interviewer in 1990. Gardner's ideas have significantly influenced progressive educators throughout the United States.

In *Frames of the Mind*, Gardner theorized that the familiar *linguistic intelligence*, which is the ability to communicate through language, and *logical/mathematical intelligence*, the ability to come up with and apply abstract concepts, are but two of the distinct intelligences that exist in human beings. Moreover, he has argued, the other five intelligences are just as important as those two. Those five are *spatial intelligence*, the ability to perceive the physical world and then transform it into images and/or re-create it from memory; *bodily/kinesthetic intelligence*, the capacity to use the body or parts of the body in highly skilled and creative ways; *musical intelligence*, the ability to distinguish, remember, and manipulate tone, melody, and rhythm; *interpersonal intelligence*, the ability to understand the motivations and behavior of other people; and *intrapersonal intelligence*, the ability to understand one's self and to have a conscious awareness of one's emotions. About 10 years after presenting his theory, Gardner added an eighth intelligence—*naturalist intelligence*, the ability to distinguish between and have an intuitive understanding about living things (plants and animals). People who can easily distinguish things like different models of cars probably have naturalist intelligence, too, Gardner has said.

In the 15 years since the publication of *Frames of Mind*, Gardner's multiple-intelligence theory has been applied in many classrooms across the country. Teachers who have adopted his ideas encourage their students to use multi-sensory approaches to solving problems and to try to find creative and cooperative means of doing their work. Gardner has said that he wrote the book for psychologists and was unprepared for the extent of the interest it stirred among educators. "I think [its attraction] had . . . to do with the fact that I was putting into words and giving some scholarly background—a Harvard imprimatur—to something so many people in education know: Kids are very different from one another," Gardner told Laurel Shaper Walters for the *Christian Science Monitor* (March 29, 1993). "They learn in very different kinds of ways, and to treat them all as if they're the same and call everybody a dummy who doesn't resemble a certain prototype is wrong."

In 1987, eight Indiana teachers designed a public school, the Key School, in accordance with the multiple-intelligence theory. As Indiana law requires, the Key School uses the state curriculum in reading, writing, and mathematics, but the portion of the curriculum devoted to art, music, and physical education is four times greater than the norm. Instruction in foreign language and computer technology has also been stepped up. Students often work on cooperative projects that draw upon several intelligences, like creating a colorful, three-dimensional representation of a rain forest that incorporates musical sound effects. Evaluations of each child reflect the child's progress in each of the designated intelligences. The program has proved to be beneficial in several ways. For example, students exposed to the program have performed better on standardized tests in fundamental subjects than comparable students their age in traditional programs. In *Multiple Intelligences: The Theory in Practice* (1993), Gardner wrote about the Key School and other educational experiments based on his work.

Recent independent experiments have provided evidence that development of one kind of intelligence will carry over and enhance others. "Researchers at the University of California at Irvine found that when preschoolers were given months of piano keyboard instruction, their performance on spatial-temporal reasoning tests improved dramatically," Karen Pennar reported in *Business Week* (September 16, 1996). "Another study integrated visual and performing arts with social studies and other core subjects for high-risk students in four U.S. elementary schools. Standardized test scores in core subjects were boosted." Further evidence in support of Gardner's theory has come from geneticists. Researchers at the University of Utah have reportedly isolated a gene that appears to be linked with a spatial skill—replicating a checkerboard pattern using four patterned cubes.

"The discovery of other such genes may follow, and could help demonstrate Gardner's multiple intelligences," Pennar wrote.

Notwithstanding the excitement Gardner's work has generated, his ideas have also drawn criticism. The Yale University psychologist Robert Sternberg, for example, told Marie Winn for the *New York Times Good Health Magazine* (April 29, 1990) that Gardner's theory of multiple intelligences is a "theory of talents, not one of intelligences." A person deficient in musical aptitude or spatial acuity is not as mentally impaired as a person deficient in linguistic or mathematical ability, Sternberg has argued. "An ability is a component of intelligence when we cannot get along without it, and a talent when we are not noticeably handicapped by its absence," he explained to Winn.

Gardner's response to that criticism has been to point out that the components of intelligence that people value differ among different societies and cultures. "In a hunting society, for example, it is a lot more important to have extremely good control of your body and know your way around than to add or subtract quickly," he was quoted as saying in *U.S. News & World Report* (March 19, 1984). "In Japanese society, interpersonal intelligence—the ability to work well in groups and arrive at joint decisions—is very important."

According to Sternberg and other psychologists, Gardner's work also suffers from the lack of ways to measure different intelligences. "If you're going to talk about intra- or interpersonal skills as intelligences, you're going to have to know how to index them," David Lubinski of Iowa State University told Pennar. In Gardner's view, however, inflicting additional achievement or aptitude tests on students would simply compound the problems already caused by the linguistic/mathematical "bias" in society.

Yet another criticism of Gardner's theory is that it may lead to the acceptance of students' failings: If a child is obviously a gifted artist, for instance, could one justify insisting that the child produce quality work in the three R's? "You hear people saying it's all right if kids don't get the right answer as long as they're creative in their approach," Chester E. Finn, a federal expert in educational testing, told Marie Winn. "But is that good? I firmly believe that every young American ought to have some idea who Thomas Jefferson and Abraham Lincoln are, and I don't care whether their greatest strength is playing the ukelele or skating backward on the ice." Gardner, however, maintains that he has never advocated the abolition of instruction in traditional subjects and basic skills, only that such instruction be coupled with a vigorous encouragement of creativity. Indeed, in a forthcoming book, *An Education for All Human Beings* (scheduled to be published in May 1999), Gardner advocates a quite traditional curriculum and demonstrates how ideas from the multiple-intelligence theory can help students master such a curriculum.

Gardner has written several books that delineate his ideas on innovative ways to educate children. Among them are *To Open Minds: Chinese Clues to the Dilemma of Contemporary Education* (1989), *The Unschooled Mind: How Children Think and How Schools Should Teach* (1990), and *Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi* (1993). In the last-named book, he applied his theory of multiple intelligences to an examination of geniuses, noting, for instance, that while Sigmund Freud had mediocre spatial and musical aptitudes, he possessed exceptional intrapersonal skills. Pablo Picasso was a poor scholar but had a rare gift for using his spatial abilities to create art. Similarly, each of the other geniuses Gardner discussed in his book had an extraordinary gift in one of the areas of intelligence: Albert Einstein—mathematical/logical; Igor Stravinsky—musical; T. S. Eliot—linguistic; Martha Graham—bodily/kinesthetic; and Mohandas K. Gandhi—interpersonal. (In later writings, Gardner identified Charles Darwin as a prime example of someone whose naturalist intelligence was most outstanding.) What all geniuses have in common, Gardner has said, is that they do not merely solve recognized problems or expand upon what is known, but rather, that they identify and offer insights into previously unrecognized problems or phenomena. For example, Freud did more than analyze dreams; he pointed out what no one had before—that dreams are a window to the unconscious.

Many people think Gardner himself is a genius. "Mention Howard Gardner's name to a growing cadre of educators and the response verges on the reverence teenagers lavish on a rock star," Barbara Kantrowitz wrote in *Newsweek* (June 28, 1993). In 1981, Gardner received a MacArthur Foundation Fellowship, one of the so-called genius grants, which are bestowed on people doing creative and innovate work in a variety of fields.

Howard Earl Gardner was born in Scranton, Pennsylvania, on July 11, 1943, to Ralph and Hilde (Weilheimer) Gardner. His parents had fled Nazi Germany five years earlier with Howard's older brother, Eric, who was killed in a sleigh accident at the age of eight, several months before Howard's birth. "My parents had great expectations of their first son," Gardner wrote in *To Open Minds*, his most autobiographical book. "Could I, in any way, replace or equal him? My parents in fact told me that if my mother had not been pregnant with me, they would have killed themselves after Eric's death." The house in Scranton where Gardner and his sister, Marion, grew up was filled with pictures of Eric, but Howard didn't learn that the photos were of his deceased brother until he was nearly 10, when his parents finally acknowledged who the "neighborhood friend" really was.

Gardner was a "studious" child, as he once described himself, and a gifted pianist. He considered pursuing a career in music but developed other interests as he matured, including writing. He was drawn to psychology in high school, after reading a psychology textbook his uncle gave him. "I'd never actually heard of psychology before," he recalled to Kathy Checkley for *Educational Leadership* (September 1997). "This textbook helped me understand color blindness. I'm color blind, and I became fascinated by the existence of plates that illustrated what color blindness was. I could actually explain why I couldn't see colors. Another time when I was studying the Reformation, I read a book by Erik Erikson called *Young Man Luther* (1958). I was fascinated by the psychological motivation of Luther to attack the Catholic Church. That fascination influenced my decision to go into psychology."

After graduating from high school, Gardner enrolled at Harvard University, in Cambridge, Massachusetts, where he studied developmental psychology under the tutelage of Erikson, a pioneer in the field. Gardner was interested in a wide variety of other subjects as well, and he made a point of taking courses in drama, history, and economics in addition to psychology courses. He received an A.B. degree, summa cum laude, in 1965. Afterward, he went to England as a Knox Fellow to study cognitive psychology. While overseas, Gardner made a concerted effort to broaden his knowledge of literature and writing; and he went so far as to write a 1,000-page novel. A year later, he returned to Harvard, and in 1971, he earned a Ph.D. in social psychology.

In 1972, Gardner became a co-director, along with David Perkins, of Project Zero, a research group at the Harvard Graduate School of Education that examines the learning processes of children and adults. For many years, Gardner conducted "two streams of research on cognitive and symbol-using capacities—one with normal and gifted children, the second [at Boston Veterans Administration Medical Center] with adults who suffered from brain damage," as he was quoted as saying in a biographical sketch of him on the Harvard University Web site. In 1986, Gardner began teaching at the Harvard Graduate School of Education, where he is currently the John H. and Elisabeth A. Hobbs Professor in Cognition and Education.

During the course of his research, Gardner observed that most gifted children excel in one or two particular abilities. He also observed distinct intelligences in people recovering from strokes. "When a person has a stroke, a certain part of the brain gets injured, and that injury can tell you what that part of the brain does," he told Kathy Checkley. "Individuals who lose their musical abilities can still talk. People who lose their linguistic ability still might be able to sing. That understanding not only brought me into the whole world of brain study, but it was really the seed that led ultimately to the theory of multiple intelligences. As long as you can lose one ability while others are spared, you cannot just have a single intelligence. You have to have several intelligences."

Howard Gardner and his first wife, from whom he is divorced, are the parents are three children—Kerith, Jay, and Andrew. Gardner is currently married to Ellen Winner, a developmental psychologist who teaches at Boston College. With Winner, he adopted Benjamin, a child born in Taiwan. Gardner has been awarded 11 honorary degrees and is an adjunct research professor of neurology at Boston University School of Medicine. In 1990, he became the first American to win the University of Louisville's Grawemeyer Award in education.

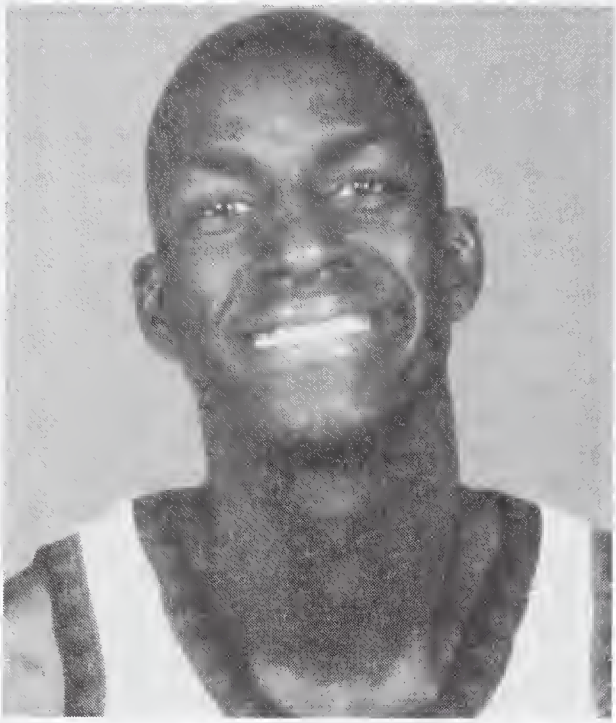
Selected Books: *The Arts and Human Development*, 1973; *The Quest for Mind: Jean Piaget, Claude Levi-Strauss, and the Structuralist Movement*, 1974; *The Shattered Mind*, 1975; *Artful Scribbles: The Significance of Children's Drawings*, 1980; *Art, Mind, and Brain: A Cognitive Approach to Creativity*, 1982; *Frames of Mind: The Theory of Multiple Intelligences*, 1983; *To Open Minds: Chinese Clues to the Dilemma of Contemporary Education*, 1989; *Art Education and Human Development*, 1990; *The Unschooled Mind: How Children Think and How Schools Should Teach*, 1991; *Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi*, 1993; *Multiple Intelligences: The Theory in Practice*, 1993; *Leading Minds: An Anatomy of Leadership*, 1995; *Extraordinary Minds: Portraits of Exceptional Individuals and an Examination of Our Extraordinariness*, 1997

Suggested Reading: *Business Week* p104+ Sept. 16, 1996, with photos; *Christian Science Monitor* p11 Mar. 29, 1993; *Educational Leadership* p8+ Sept. 1997, with photos; *Newsweek* p46+ June 28, 1993, with photos; *New York Times Good Health Magazine* p16+ Apr. 29, 1990, with photo; *U.S. News & World Report* p75+ Mar. 19, 1984, with photos; *Who's Who in America, 1998*

Garnett, Kevin

May 19, 1976– Basketball player with the Minnesota Timberwolves. Address: c/o Minnesota Timberwolves, 600 1st Ave. N., Minneapolis, MN 55403

The 1997–98 NBA season was a momentous one for the Minnesota Timberwolves. It was the Minneapolis-based franchise's finest ever. The team's success was due in large part to All-Star forward Kevin Garnett, who earlier that season had signed a contract to play for Minnesota until well into the new millennium. Garnett did not come cheap; the Timberwolves' owner, Glen Taylor, will pay him $125 million over six years. But according to many people, the money will be well spent. Garnett, who



Ho/Archive Photos

Kevin Garnett

was only the fifth player in NBA history to jump straight from high school into the NBA, has already played in two All-Star games. Even Michael Jordan, a man widely considered to be the greatest basketball player in history, has praised Garnett. "He's come a long way, and you know what's scary about it?" Jordan told Michael Murphy for the *Houston Chronicle* (April 22, 1997). "He's still got a long way to come. You're just seeing a touch of his skills." In their second trip ever to the NBA playoffs, the 1998 Timberwolves—a franchise that had been formed just nine years before—gave the Western Conference powerhouse Seattle SuperSonics a run for their money. While they lost to the Sonics, Garnett and his team pushed the series to the five-game limit—something few thought the inexperienced Timberwolves could do.

Kevin Maurice Garnett was born on May 19, 1976, in Greenville, South Carolina, to Shirley Garnett and O'Lewis McCullough. His parents never married, and when Kevin was still a child, his mother wed Ernest Irby. By this time, the young family included three children, and together they moved to Mauldin, North Carolina. Kevin's friends remember him as someone who always had a basketball in his hand. Baron "Bear" Franks, a childhood buddy who used to play with Garnett on the neighborhood courts in Mauldin, told Ellen Tomson for the *Pioneer Press* (November 30, 1997), "All he did was talk about basketball. And every time you saw him, he had a ball. Sun up. Sun down. " In the summertime, most of Kevin's friends would sleep late into the morning, but Kevin Garnett loved basketball too much to spend the daylight hours in slumber. "This guy would lay down at 3 a.m. and then be up at 9 a.m. to play ball," Franks continued, "I mean, I liked basketball, too. But not like he did." Kevin's parents did not share his love for the game. His mother wanted him to go to college and become a social worker, and his stepfather disapproved of his stepson's obsession with basketball so much that he would not let Kevin post a basketball hoop in the driveway.

Because he knew how his mother felt about basketball, Kevin did not tell her that he had tried out for the Mauldin Mavericks early in his freshman year at Mauldin High School, and she did not discover he had made the team until a month into the season. James "Duke" Fisher, the Mauldin Mavericks' coach, has speculated that Garnett's mother's attitude may have actually fueled Kevin's drive to excel on the court, since the responsibility to succeed fell on Kevin's shoulders alone. "I'd bust him at basketball practice, I mean really bust him," Fisher recalled to Ellen Tomson for the *Pioneer Press*, "And then he'd go to the park and play basketball there. He'd leave one practice and go practice again. I never saw someone so obsessed." By the end of his junior year, Kevin was the MVP of his high school basketball team.

All appeared to be going well for Kevin during his junior year at Mauldin High—until one day in May 1994. What happened that day is something Garnett has never publicly commented on, but it was an incident that most of the people close to Kevin have stated was out of character. Allegedly, in a school hallway, Kevin and five other boys from Mauldin High assaulted a white player from an opposing team. Apparently, the boy had used racial slurs when addressing the five students, all of whom were black. Kevin and his friends were charged with second-degree lynching—a charge that, in North Carolina, includes simple assault. Kevin had never been in trouble with the law before, and his mother wanted to make sure he wouln't get in trouble ever again. He was eligible for pretrial intervention due to his spotless record, and before the summer of 1994 ended, Shirley had enrolled her son in Farragut Academy, a public high school on Chicago's West Side. "I had to save him," his mother told Ellen Tomson. Although Kevin did not want to leave Mauldin High, he felt comfortable moving to Farragut—he knew William Nelson, Farragut Academy's long-time basketball coach, having met him the year before at a basketball camp. Within a few months, Nelson watched as his team, thanks to the ever-improving Garnett, had one of their most successful seasons ever. So successful were the Farragut Admirals that people began to say Nelson had recruited Kevin to turn his school into a basketball "factory." Nelson denied that claim, as well as the insinuation that he took money from Nike to help pay for Kevin, his mother, and his younger sister's move to Chicago. Kevin's mother, too, disputes the rumor. Living in Chicago, she told Tomson, "was hard, very hard—to eat rice many nights, to go to the grocery store and realize you have only $20 on your Visa, having to walk when my car was stolen several times . . . I cried many nights."

It was during his senior year at Farragut that Garnett blossomed into the ballplayer many people thought he could become. The Admirals, led by Garnett and his good friend Ronnie Fields, a junior at the time, amassed a win–loss record of 28–2 and advanced to the Class AA state quarterfinals. "Kevin and Ronnie—it was like they were rock stars, it was like a damn circus," Nelson recalled to Tomson. "I was talking to sports agents, scouts, coaches, media people. Literally, 80 percent of the calls coming into the school were for me." At the end of the season, Garnett, who averaged 25.2 points, 17.9 rebounds, 6.7 assists, and 6.5 blocked shots per game, was named "National High School Player of the Year" by *USA Today* and "Mr. Basketball" by the state of Illinios. But while he had a wonderful year on the court, Kevin had problems keeping his grades up, and he feared he would not achieve the minimum ACT standardized test score necessary to enter college. To complicate matters, as the months passed, his mother was having more and more difficulty making ends meet. So Kevin, barely 19 at the time, decided to enter the NBA draft.

The national sports press had mixed opinions about Garnett's decision to enter the draft, and even some NBA stars voiced their concern. For example, Juwan Howard of the Washington Wizards told the *Washington Post* (May 28, 1995) that Garnett should "go to college. For him to miss what would be the best days of his life, to miss a chance to educate himself, that would just be wrong." Despite such talk, Garnett officially entered the draft in April and attended a pre-draft camp at Moody Bible College held by the NBA's top scouts. There, he met the man who would become his new mentor: former Boston Celtics star Kevin McHale, the vice president of basketball operations for the Minnesota Timberwolves. On June 28, 1995, McHale and the Minnesota Timberwolves drafted Garnett in the fifth round. He thus became the first high school player in 20 years to make the jump straight to the pros. Four months later, Garnett signed an unprecedented three-year, $5.6 million deal—the maximum amount allowed to an NBA rookie. "I was always on the outside looking in, wondering what it would be like," Garnett told *Jet* (October 23, 1995). "Now I'm on the inside and I'm about to find out."

Garnett's first few months in the NBA were not easy. McHale and the Timberwolves organization, however, stood by his side. Christian Laettner, the prodigy thought to be the Wolves player of the future, was traded when he publicly chastised Garnett for not being a leader. Three weeks later, Kevin scored a season-high 33 points against the Boston Celtics. "Garnett has carried himself better than most 25-year-olds. He is hardworking, professional, mature beyond his years, and completely team oriented. That's pretty unusual," Shaun Powell of the *Sporting News* (April 8, 1996) wrote after the Celtics game. The front office further backed up their commitment to Garnett's future when they fired coach Bill Blair because he did not give the 19-year-old enough playing time. That year, Kevin made the 1995–96 All-Rookie Second Team.

On February 29, 1996, the Timberwolves were in Chicago to play the Bulls. For Kevin, the Chicago homecoming was bittersweet. Earlier that day, he had learned that Ronnie Fields, who had been in a car accident the night before, was recovering from a five-hour spinal operation. Kevin's mind was on his friend, but, even so, he scored 20 points against the Bulls. After the game, Kevin visited Ronnie in the hospital. When asked if he feared for his young prodigy, McHale commented to the *Minneapolis-St. Paul Star Tribune* (February 29, 1996), "I've gotten to the point where I'm not worried about Kevin Garnett, period. The way he carries himself . . . " Although Kevin had a banner rookie season, it ended on a sour note: The Timberwolves ended the 1995–96 regular season with a disappointing 26–56 record.

Garnett entered the 1996–97 season with renewed vigor. He was hoping to have an even better season than he had had the year before, and by the NBA All-Star break, any critics who doubted his remarkable ability were silenced—Garnett was elected to the All-Star team for the first time. Magic Johnson told Smith that Garnett was "one of those young guys who is going to make a difference in this league, the way he handles himself, his personality, his respect for the game. He is a special player." Following the All-Star game, the Wolves entered a slump: The team lost nine of 13 games after the break, and Garnett became a loose canon, yelling at his teammates for making fundamental errors. At that point, the veteran reserve man Sam Mitchell decided to have a private talk with Garnett. According to the *Houston Chronicle*, Mitchell told Kevin, "You're the leader here. You know they're already down. You can't push them down when they're looking to you to pull them back up, when they're looking to you for help and confidence." Apparently, Mitchell's pep talk worked. At the conclusion of the 1996–97 regular season, the Minnesota Timberwolves had clinched their first-ever play-off berth, capping their finest season to date. Unfortunately, they were swept in the first round by the Houston Rockets.

At the beginning of the 1997–98 season, the Timberwolves drafted top prospect Stephon Marbury, and the young team appeared poised for an even more successful season. In August, however, the road became a bit bumpy. While renegotiating Garnett's contract—the NBA allows all rookies to become free agents after their third season—Glen Taylor revealed to the press that Kevin had turned down a six-year, $103 million deal, and Garnett's agent, Eric Fleisher, was furious. "It's unfortunate that the Timberwolves have not honored their word to keep all contract negotiations strictly confidential," a *Reuters* article (August 14, 1997, online) quoted Fleisher as saying. "Consequently, Kevin Garnett will not re-sign with the club after next season." Timberwolves fans made no secret of their displeasure, and the front office did all they could to keep Garnett with the franchise. Roughly two weeks later, the two parties reached an agreement that, at the time, gave Kevin the most lucrative long-term contract in professional sports history: an estimated $125 million over six years. With negotiations out of the way, the Timberwolves were free to play basketball with no distractions. Kevin, once again, was voted to the All-Star team. Stephon Marbury proved to be a skillful addition to the team, along with forward Tom Gugliotta, and the Timberwolves returned to the NBA playoffs for the second consecutive year. The Seattle SuperSonics, against whom the Wolves were pitted in the first round, bested the team in the five-game series, but no one expected the series to last as long as it did. Thus, while Garnett and his teammates went home earlier than they might have hoped, the Timberwolves had had their best season to date, posting an impressive 45–37 record.

Kevin Garnett, although now a far more wealthy man than he was three years ago, is still the same Kevin Garnett that played for the Mauldin Mavericks in South Carolina—at least, that's what his mother contends. "He's my baby," she told Ellen Tomson. "He's positive, loves people, and believes in giving. I think he would have made a great social worker." Kevin, it seems, is content playing basketball. He still wears the lucky rubber band he wore on his wrist in high school, except now he must wear it on his ankle due to NBA regulations. Before each game, while the team is being introduced, Garnett always sits in the second-to-last chair to his right, leaving the last seat empty. "I leave that seat open because I'm always thinking about my boy, Uncle El, who passed away about four years ago," Garnett told Paula Parrish for the *Minneapolis-St. Paul Star Tribune* (April 11, 1998). (Eldrick "Uncle El" Leamon, one of the boys Kevin played with on the courts of Mauldin, South Carolina, died in a motorcycle accident.) Garnett does not have to leave a seat for his good buddy Ronnie Fields, who has recovered from his injuries and now plays in a minor professional circuit. "When they call my name," Garnett continued, "I always think about where I come from and how far I've come from being a little snotty-nosed high school basketball player. I think of that and how much I have to be thankful for, every time I sit down in that second-to-last chair."

Suggested Reading: *CBS Sportsline* (on-line) Oct. 1, 1997 with photos; *Cincinnati Enquirer* (on-line) Sports Feb. 9, 1997; *ESPN SportsZone* (on-line) Apr. 11, 1998, with photos; *Pioneer Press* (on-line) Nov. 30, 1997; *Reuters* (on-line) Aug. 13, 1997, Aug. 14, 1997; *TimberWeb* (on-line) July 8, 1998, with photos; *Washingtan Past* C p3 June 27, 1995, with photo

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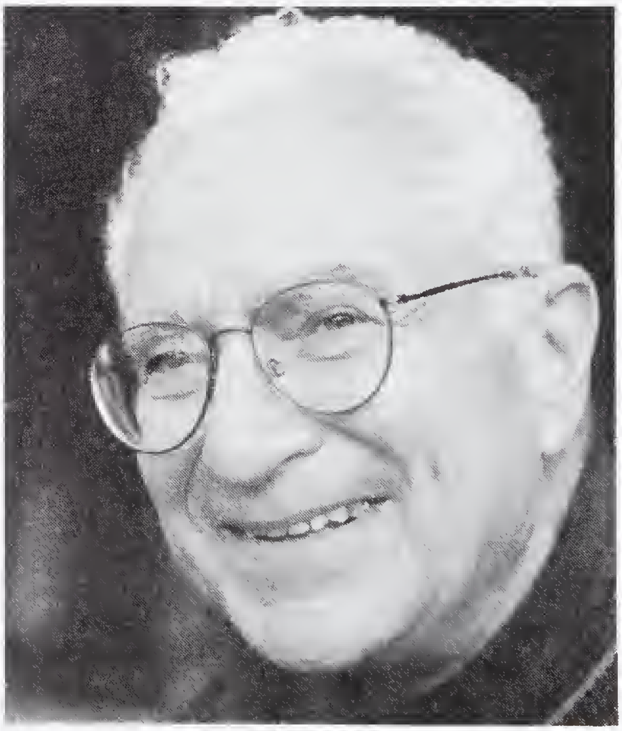
Gell-Mann, Murray

Sept. 15, 1929– Physicist. Address: c/a Santa Fe Institute, 1399 Hyde Park Rd., Santa Fe, NM 87501; c/a Jahn Brockman, Brackman, Inc., 5 E. 59th St., New York, NY 10022

NOTE: An earlier article about Murray Gell-Mann appeared in *Current Biagraphy* in 1966.



Courtesy of the Santa Fe Institute

"Whether I'm standing in the shower, hovering between wakefulness and sleep on a late-night flight, or walking along a wilderness trail," Murray Gell-Mann once wrote, "my work can accompany me wherever I go." That is because Gell-Mann is a theoretical physicist, and to work, he claims, he needs only a pencil, some paper, and a wastebasket.

Beginning in the 1950s, Gell-Mann led physicists in their quest to sort out a perplexing array of newly discovered subatomic particles. Initially, his concepts of "strangeness" and the "eightfold way" provided a basic classification scheme that brought much-needed order to the field of particle physics. Later, during the 1960s, his theory of "quarks" explained how these fundamental building blocks combine to create all forms of elementary matter. Today, the theory of quantum chromodynamics, which further describes the dynamics of elementary particles, is in great part an outgrowth of Gell-Mann's ideas. This theory has helped, in turn, to generate a standard model that accounts for how elementary particles make up the entire physical world, from atoms to stars and everything in between. Gell-Mann has also helped to inspire investigators to come up with a unified quantum field theory—a theory of all the elementary particles and all the forces of nature. Their efforts have led to the emergence of a serious candidate: superstring theory, now often called M-theory.

Well known for his erudition and wide-ranging curiosity about the natural world, Gell-Mann throughout his career has also ventured into disciplines outside physics, among them archaeology, ornithology, linguistics, and depth psychology. Indeed, in addition to his work in elementary physics, Gell-Mann has sought since the 1980s to clarify how various "complex adaptive systems," as he calls them, learn, adapt, or evolve the way living things evolve. His work in this area has made him one of the prime movers in the emerging sciences of simplicity and complexity, or "plectics," to use Gell-Mann's term. In 1994, Gell-Mann published *The Quark and the Jaguar: Adventures in the Simple and the Complex*, an essay on complexity and his first book aimed at a general audience. Associated with the California Institute of Technology for four decades, Gell-Mann presently serves as both Distinguished Fellow and co-chairman of the Science Board of the Santa Fe Institute, a multidisciplinary think tank that he helped found in 1984.

Murray Gell-Mann was born on September 15, 1929, in New York City, to Arthur Gell-Mann and Pauline (Reichstein) Gell-Mann, both of whom were Jewish immigrants from Austria. His father was the proprietor and head of a language school until shortly after the onset of the Great Depression, in 1929, when the school failed. While the school's closure made it difficult for the Gell-Manns to make ends meet, the intellectual environment in their home was exceptionally rich. With his older brother, Ben, Gell-Mann has recalled, "I learned to read, to know about birds, mammals, insects, and plants, to be curious about ancient civilizations, to be concerned about the effects on nature of growing population and expanding technology, and to love the outdoors." He and his brother also took advantage of New York City's many cultural attractions, and they read English poetry from anthologies. In addition, Gell-Mann has said, "We went to concerts occasionally, and even the Metropolitan Opera, but we were very poor and had to be content most of the time with activities that were free of charge."

An excellent student who attended a private school on a scholarship, Gell-Mann frequently found his schoolwork dull and uninspiring, and, at the age of only 15, in 1944, he entered Yale University, in New Haven, Connecticut. He intended to study archaeology or linguistics, but his father, wanting him to choose a field that would enable him to earn a good living, encouraged him to take up engineering. The two reportedly reached a compromise when Murray agreed to major in physics. Gell-Mann had at first been reluctant to consider that discipline, because he had been disappointed by his high school physics course. But at Yale, he realized that "my father had been right about relativity and quantum mechanics," as he later wrote. "I began to understand, as I studied them, that the beauty of nature is manifested just as much in the elegance of these fundamental principles as in the cry of a loon or in trails of bioluminescence made by porpoises at night."

After graduating from Yale, in 1948, Gell-Mann went on to earn his doctoral degree at the Massachusetts Institute of Technology, in Cambridge, in 1951. He briefly worked at the Institute for Advanced Study, in Princeton, New Jersey, before accepting an appointment as instructor of physics at the Institute for Nuclear Studies at the University of Chicago, in Illinois. Named an assistant professor in 1953, Gell-Mann advanced to associate professor in 1954.

By this time, the basic nature of the atom had been described, with the help of quantum mechanics and the theory of relativity, and physicists were struggling to elucidate the structure and dynamics of elementary particles. One advance that aided them was the discovery, in the 1930s, that cosmic rays bombard the Earth with high-energy subatomic particles. After World War II, experimental physicists discovered that a host of particles, many with unusual properties, could be created by high-speed collisions inside cloud chambers using cosmic rays; later, particle accelerators were used. Puzzled by the photographic traces of scores of such subatomic particles, researchers spoke of a "particle zoo," because they could discern no underlying similarities. Gell-Mann set about trying to classify these particles.

Twentieth-century physicists have recognized that, in addition to gravity and electromagnetism, there are two fundamental forces of nature. The "strong force" binds the particles in the atomic nucleus, and the "weak force" is at work in certain processes of radioactive decay. Most collisions in accelerators generated particles that decayed almost instantaneously, in a few trillionths of a trillionth of a second, indicating that the strong force was at work. But the disintegration of some members of the newly discovered "zoo" took much longer—about one 10-billionth of a second. For these latter particles, it was plausible to think that they were subject to the slow decay attributable to the weak force. Yet these comparatively long-lived particles, like the ones that decayed more quickly, were formed in copious amounts, presumably as a result of the strong force. This led Gell-Mann to conjecture that the slow-to-decay particles must be governed by an as-yet unidentified property that prevented the strong force from inducing their decay.

Gell-Mann called this property "strangeness." Familiar nuclear particles, such as protons and neutrons, possess zero strangeness, but for the slow-to-decay particles, which are always produced in sets of two or more, strangeness takes on positive or negative numerical values. The total strangeness of the sets produced in collisions of familiar particles has to be zero. Gell-Mann's concept of strangeness was announced in a short paper entitled "Isotopic Spin and New Unstable Particles," which Robert P. Crease and Charles C. Mann described in *The Second Creation* (1986) as "remarkable—a pocket symphony in the modern style."

By the mid-1950s, Gell-Mann had acquired a considerable reputation in theoretical physics. In 1955, he joined the faculty of the California Institute of Technology (Caltech), in Pasadena, where he was to remain based, with various temporary academic appointments elsewhere, for the next 40 years. At Caltech, he was first named an associate professor; in 1956, at the age of 26, he was made a full professor. When, in 1959, experimenters found the "Xi xero" particle, a discovery that seemed to confirm the theory of strangeness, Gell-Mann's profile was further enhanced. According to his colleague and fellow Nobel laureate Sheldon Glashow, Gell-Mann "provided the dominant thrust in theoretical particle physics during much of the 1950s and '60s."

Gell-Mann's development of the "eightfold way" was an extension of his work on strangeness. By the late 1950s, still more elementary particles had been discovered, and it was hoped and suggested that they could be grouped into a number of families. This implied that the various particles possessed what is known as internal symmetry. Like other theoreticians, Gell-Mann sought to develop a mathematical model that could account for these properties and could measure their transformations in the course of experiments. Gell-Mann discovered that mathematicians had already developed formal ways of dealing with complex operations of symmetry. He found what he was looking for in "group theory," a branch of mathematics that had been invented during the 19th century, when few imagined that it might someday have this kind of real-world application.

In group theory, a set of operations, consisting of one or more "generators," create the group. Gell-Mann discovered that there existed one generator related to strangeness, three more known as generators of isotopic spin, and four others that changed strangeness, and that taken together, these eight generators made up the "Special Unitary Group in three dimensions," or SU(3). With the aid of this group, Gell-Mann found that he could nest the dozens of known particles into families. During the early winter of 1961, Gell-Mann worked through the computations in SU(3) for most of the subatomic particles that had perplexed physicists for years, and thus came up with what he christened the "eightfold way"—a reference to the most common type of particle family and a literary and prankish allusion to Buddha's list of the eight virtues that lead to nirvana.

The eightfold way did not win immediate acceptance among physicists, at least partly because it was one of a number of schemes proposed at about the same time. But, like the periodic table, which had organized the known chemical elements, the eightfold way ultimately proved to be of great utility to elementary-particle physics. Its worth was demonstrated when Gell-Mann used it to predict the existence of a particle that had not yet been discovered. In 1962, at a conference of theoretical and experimental physicists at CERN (the European Center for Nuclear Research, now known as the European Laboratory for Particle Physics), in Geneva, Switzerland, Gell-Mann predicted the existence and mass of a particle that he suggested be called the "omega-minus." Two years later, such a particle, with almost exactly the mass that Gell-Mann had predicted, was discovered at Brookhaven National Laboratory, in Upton, New York. The power and elegance of the eightfold way now became clear, and physicists were quick to embrace it. With Yuval Ne'eman, who too had worked on a version of the theory, Gell-Mann published a book, *The Eightfold Way*, in 1964. It immediately became the bible of elementary particle physics. "Library copies were usually dog-eared from overuse," Michael Riordan wrote in *The Hunting of the Quark*, "if their pages didn't fall out first." In 1969, Gell-Mann was awarded the Nobel Prize in physics for his development of the eightfold way and his work on strangeness.

Having classified the elementary particles, Gell-Mann by about 1960 turned some of his attention to understanding their dynamics and structure. (It remained unknown how the concept of strangeness, while expressing the demonstrable, lawful behavior of certain particles, could be related to their underlying structure.) In 1964, Gell-Mann published a two-page article in *Physics Letters* in which he suggested a "simpler, more elegant scheme." Entities he proposed to call "quarks" and "anti-quarks" could help to explain the symmetry underlying the eightfold way. Gell-Mann suggested that three quarks—which he differentiated by the "flavors" of "up," "down," and "strange"—could combine to display the qualities of all the particles that possess strangeness. Thus, Gell-Mann found, quantum numbers could be assigned to each of the quarks, and when combined, the numbers could account for the charge of any of the particles. A proton, for example, was made up of one "down" and two "up" quarks. The spelling of "quark" was taken from a passage in James Joyce's novel *Finnegans Wake*, but the word itself, according to Gell-Mann, was "just a gag. It's a reaction against pretentious scientific language."

When he proposed the theory of quarks, Gell-Mann did not think that it would be possible to observe them as individual subatomic constituents; he thought, rather, that they might be "mathematical" entities—that is, entities confined, or imprisoned, inside familiar particles by infinite mass or by an infinite potential barrier. The latter, in fact, turned out to be the case. Of course, experimentalists nevertheless sought evidence of their existence as single, observable objects. Although their efforts to isolate individual quarks did not succeed, the quark theory continued to evolve throughout the 1960s, because it demonstrated a powerful and elegant explanation of the subatomic world.

For a decade starting in 1964, various theorists maintained that in addition to the "up," "down," and "strange" flavors of quark, there was likely to be a fourth flavor, which they called "charm." The existence of particles containing this fourth flavor was confirmed by experiment in 1974. More recently, experiments have confirmed the existence of two more quark flavors, called "bottom" and "top," making six in all. There is reason to believe that there are no more flavors to be discovered.

In 1971, when he was at CERN, on leave from Caltech, Gell-Mann began working in collaboration with Harald Fritzsch and William Bardeen on making the quark theory more precise. They suggested that in addition to flavor, the quarks must possess another property, which they called "color." (As with flavor, the name is just a metaphor; it has nothing to do with real color.) There are three colors, called "red," "green," and "blue," and the proton or neutron consists of one of each color. The color property was found to have real dynamical significance. It is responsible for the force that binds quarks together, and it plays a role similar to that of the electric charge in electromagnetic phenomena.

During the next few years, Gell-Mann played an important role in the formulation of a fully coherent theory of the strong interaction. It is based on quarks and anti-quarks interacting through their color with quanta called "gluons," which they exchange much as electrons exchange photons. Gell-Mann named this theory "quantum chromodynamics" (QCD). The explanatory power of quantum chromodynamics was enormous, since the strong force accounts for the basic structure of the atomic nucleus. Numerous experiments have confirmed predictions of the theory.

Meanwhile, a new phase in Gell-Mann's career had begun, with his studies in the 1980s in the emergent theory of complexity. The roots of his interest in complexity can be traced to his wide-ranging intellectual pursuits, which include archaeology, linguistics, natural history, and environmentalism. For decades, he wrote, "I have lived with these two intellectual passions, one for my professional work in which I try to understand the universal laws governing the ultimate constituents of all matter, and the other for my avocation of amateur student of the evolution of terrestrial life and of human culture." Gell-Mann's vision was shared by several other scientists in various fields, including physics, mathematics, computer science, biology, psychology, archaeology, and economics.

An institutional base for the study of complexity was initiated around 1983, when Gell-Mann met with George Cowan and Edward Knapp, both of whom, like Gell-Mann, had ties with the Los Alamos National Laboratory, in New Mexico. They discussed the prospect of founding a new interdisciplinary institute, and in Gell-Mann's view, "We had set ourselves a really big task. And that was to tackle great, emerging syntheses in science—ones that involve many, many disciplines." According to M. Mitchell Waldrop, writing in *Complexity: The Emerging Science at the Edge of Order and Chaos* (1992), Gell-Mann was responsible for this broad conception, which led to the establishment, in 1984, of the Santa Fe Institute, in New Mexico. Gell-Mann served as the institute's first chairman, and since 1985 has acted as co-chairman of the science board, as well as a professor there.

The science of simplicity and complexity, or "plectics," has no single accepted formulation, but Gell-Mann has crystallized his own ideas about it in *The Quark and the Jaguar.* Ranging widely over topics as diverse as quantum mechanics, popular culture and the arts, and biology, Gell-Mann set forth in that book his ideas on the generation of what he called complex adaptive systems. He argued that some basic underlying principles govern the emergence of such systems, which include the development of organic life, the evolution of culture and society, the functioning of the immune system, and economics. All such systems process new information in a particular way, and evolve, develop, and generate new systems to deal with this information. By studying how these systems adapt and evolve, Gell-Mann hopes that the science of complexity will lead toward a more profound understanding of the natural world and the place of humankind in it.

For many years, Gell-Mann has been an activist, involved with political and social issues touching on science. In 1982, as a director of the John D. and Catherine T. MacArthur Foundation, Gell-Mann helped to found the World Resources Institute, which studies world environmental policy, and the World Environment and Resources Program, which focuses on trying to save the world's remaining natural areas from destruction and educating the public on the importance of preserving biological diversity. In 1986, he organized an effort in which 72 Nobel Prize–winning scientists signed a brief submitted to the U.S. Supreme Court, the aim of which was to strike down a Louisiana law requiring that schools teach "creation science" alongside real science.

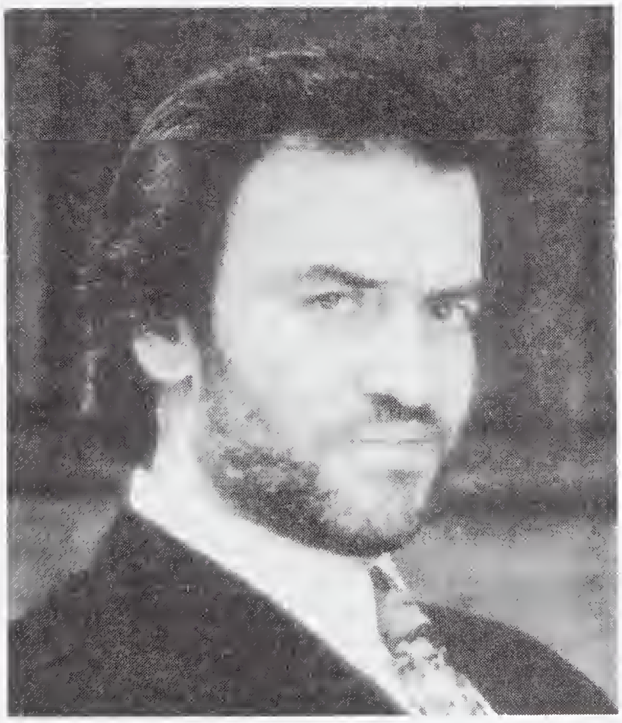
Gell-Mann has received many honorary doctorates and awards, among them the Franklin Medal of the Franklin Institute, in Philadelphia, and the Ernest O. Lawrence Memorial Award of the U.S. Atomic Energy Commission. He is a member of the National Academy of Sciences and a foreign member of the Royal Society of London, and he belongs to many other scientific organizations and associations. He is a member of the President's Council of Advisors on Science and Technology. Until 1993, Gell-Mann taught at Caltech, where since 1967 he had been Robert Andrews Millikan professor of theoretical physics; he is currently professor emeritus there.

A brash presence in American science, Gell-Mann was described by Roger Lewin in *New Scientist* (February 6, 1993) as "irritating, engaging, arrogant, brilliant, charming, encyclopedic, dominating." In the *New York Review of Books* (September 21, 1995), Timothy Ferris wrote, "On striking up an acquaintance, [Gell-Mann] will argue with you about everything from the street map of your hometown to the pronunciation of your grandmother's surname." In 1955, Murray Gell-Mann married J. Margaret Dow, a British archaeology student, and they had two children, Elizabeth and Nicholas. Dow died in 1981. In 1992, Gell-Mann married Marcia Southwick, an English professor and poet.

Much concerned, in his studies of complexity, with the sustainability of such adaptive systems as human beings, Gell-Mann has contemplated the largest issues that people grapple with. "The human race needs unity in diversity," he wrote in *The Quark and the Jaguar*, "with the diverse traditions evolving so as to permit cooperation and the accomplishment of the many interlinked transitions to sustainability. Community is essential to human activity, but only communities motivated to work together are likely to be adaptive in the world of the future."

Selected Books: *Lectures on Weak Interactions of Strongly Interacting Particles*, 1961; *The Quark and the Jaguar: Adventures in the Simple and the Complex*, 1994; with Yuval Ne'eman: *The Eightfold Way: A Review with a Collection of Reprints*, 1964; with Kenneth G. Wilson: *Broken Scale Invariance and the Light Cone*, 1971

Suggested Reading: *New York Times Magazine* p24+ May 8, 1994, with photo; *Scientific American* p30+ Mar. 1992; Brennan, Richard P. *Heisenberg Probably Slept Here: The Lives, Times, and Ideas of the Great Physicists of the 20th Century*, 1997; Crease, Robert P. and Mann, Charles C. *The Second Creation*, 1986; Gell-Mann, Murray. *The Quark and the Jaguar*, 1994; *Nobel Prize Winners*, 1987; Riordan, Michael. *The Hunting of the Quark*, 1987; Waldrop, M. Mitchell. *Complexity*, 1992



Peter Mountain/Columbia Artists Management

Gergiev, Valery

(GAIR-ghee-yev, vah-LAIR-ee)

1953– Russian conductor; opera director.
Address: c/o Columbia Artists, 165 W. 57th St., New York, NY 10019

When, in 1988, Valery Gergiev was appointed artistic director of the prestigious Kirov Opera, in St. Petersburg (then Leningrad), he took on the daunting task of engineering the survival of an endangered species—a giant arts institution in the Russia of today. Eight years later, Patrick J. Smith, the editor of *Opera News*, had this to say about Gergiev's accomplishments thus far at the famed opera house: "In an era that is seeing the rise of a new generation of conductors with great promise—Esa-Pekka Salonen, Christian Thielemann, Simon Rattle, and Kent Nagano, to name a few—Valery Gergiev is a rare exception in that he is attempting and succeeding to combine conducting with the running of an opera house. It may be too much for one man, and talk of burnout inevitably surrounds mentions of Gergiev and his hectic schedule. On the other hand, music has not seen a protean figure like Valery Gergiev for some time. The energy he displays in tackling the manifold problems of his company and in discovering new talent and new opportunities for the Kirov is translated into the brio he brings to his work on the conductor's podium." In recognition of his achievements, Gergiev was named *Musical America*'s 1996 Conductor of the Year. He received an even greater honor in 1997, when he was named principal guest conductor of the Metropolitan Opera, in New York City, a position that places him second in command after the Met's longtime leader, the internationally celebrated conductor James Levine. Most recently, in April 1998, he became the first recipient of the annual Philips Excellence in Arts Award.

Valery Abesalovich Gergiev was born in Moscow in 1953. His parents were from Ossetia, in the Caucasus Mountains in southern Russia. He has two sisters; one, Larissa Gergieva, is a well-known concert pianist, accompanist, and voice coach. At an early age, Gergiev demonstrated that he is a quick learner. This ability came in handy when he studied piano in Ossetia during his teens. As he explained to Mark Sved of the *Wall Street Journal* (August 17, 1990), "I was mainly interested in playing soccer—we are crazy about this game in the Caucasus. I thought so much about sports, I always learned my sonatas the very last two or three days before my examination. But I learned very fast. So my teacher thought that I must have some talent but that I was too lazy to become a pianist, and she asked me to start thinking about conducting."

Gergiev studied piano and conducting in Vladikavkaz and then studied conducting at the Rimsky-Korsakov Conservatory, in Leningrad, with the noted teacher Ilya Musin. While he was still a student, he won the All-Union Conductor's Competition in Moscow and the Herbert von Karajan Conductors' Competition in Berlin. Instead of plunging directly into the international concert arena, in 1978 Gergiev signed on as an assistant conductor of the Kirov Opera under Yuri Temirkanov. "It was not a star track," Gergiev told John Rockwell of the *New York Times* (July 5, 1992). "But it was the only way to learn this very, very complex business of opera."

In the early 1980s, Gergiev's career began to blossom. In 1980, he was appointed chief conductor of the Armenian State Orchestra, a position he held until 1984. At the Kirov, in 1982, he conducted a production of Richard Wagner's *Lohengrin* that won him wide recognition. In those years, Leningrad was not a promising place for a young conductor to get ahead. The musical life of the city was dominated by the titanic figure of Yevgeny Mravinsky, who ruled supreme over the Leningrad Philharmonic. When Mravinsky died, in 1988, Temirkanov was selected to succeed him, and the minister of culture chose another man to head the Kirov. The musicians and singers of the Kirov, however, had other ideas, and, in a spirit of newfound freedom and defiance, they held their own elections, and, to Gergiev's—and the nation's—surprise, they elected him by a vote of 85 percent. "This simply could not have happened a year earlier," Gergiev told Mark Sved. "Before perestroika, the officials made all musical appointments."

Gergiev wasted no time in making his mark at the Kirov. Under the Soviet system, it was customary for big state institutions like the Kirov or Moscow's Bolshoi Opera to present one big new opera production a year, with sometimes a second of something lighter and simpler. When Gergiev took over the Kirov, he announced that he would do five new productions a year, and that these would include productions that had never been done before as well as operas that had been suppressed for decades. Skeptics saw this as impossible bravado, and yet only seven months after his appointment, he produced a festival of Mussorgsky operas on a scale unprecedented in Soviet musical history.

For the festival, Gergiev mounted productions of five Mussorgsky operas, including the unfinished *Solammbo*, which had never before been produced in the Soviet Union. Gergiev himself prepared a new scholarly edition of the work, which is based on a novella by Gustave Flaubert. He also presented Mussorgsky's epic *Khovanshchina* in its entirety, another first in Soviet history. For *Boris Godunov*, Gergiev imported a production from London's Royal Opera at Covent Garden; this was of special interest in Russia, because *Boris Godunov* was the only opera directed by the late Soviet filmmaker Andrei Tarkovsky. By offering Mussorgsky's original version of *Boris* and Shostakovich's orchestration of *Khovanshchina* (Mussorgsky never completed it), Gergiev stirred unusual interest among Russian audiences, who were accustomed to Rimsky-Korsakov's more lush and romantic versions of those two operas. The other two Mussorgsky works performed were *Sorochinsky Fair* and *The Marriage*. In the 1991–92 season, Gergiev followed up the Mussorgsky Festival with a Prokofiev Festival, featuring four new productions (of *The Fiery Angel*, *War and Peace*, *The Love for Three Oranges*, and *The Gambler*) within eight days, and in 1994, the Kirov launched its Rimsky-Korsakov Festival.

Gergiev's first and most notable success at the Kirov was in rebuilding and revitalizing the orchestra and chorus. He aimed to raise the orchestra to a level of international excellence and to develop a chorus capable of the kind of rousing singing that big Russian operas call for. In discussing the Kirov orchestra with David Nice of *Gramophone* (June 1992), Gergiev hearkened back to the tradition of Mravinsky as an ideal of intensity and dedication. "Once you had heard him conduct the Leningrad Philharmonic, you could never forget things like that famous *pianissimo*—not just because it was soft, but because it was incredibly intensive. Also, I have to mention the Mravinsky *fortissimo*, too—that was unlike any other; the orchestral range of dynamics was unbelievable. Altogether, Mravinsky had many serious and wonderful qualities, and his example as a musician committed to one orchestra, one hall, and one city was so important. . . . What I really don't want for the Kirov Orchestra is just a brilliant but mechanical, if precise, kind of playing. It's not a successful way forward; there are hundreds of orchestras able to do it now, but [it is better] to have a character and especially to improve."

Gergiev's second great success with the Kirov has been in attracting and keeping good singers. The best of the Russian singers are inevitably drawn to the West, where hard currency, a more diverse repertory, and the possibility of international fame beckon. Gergiev has nonetheless been able to keep a stable of the best Russian singers, among them Galina Gorchakova, Yelena Prokina, Olga Borodina, Gegam Gregorian, Yuri Marusin, and Dmitri Hvorostovsky, to name only a few. Their contracts allow them to spend time in the West and return to the Kirov for new productions and special events, and by returning a part of their hard-currency earnings to the Maryinsky Theater, they can keep their pension and medical benefits. As Gergiev explained to David Nice, an honorable offer from Covent Garden or Glydebourne or a worthy artistic venture is one thing, but "if I have a feeling that someone's dreaming of going to a small provincial European theater because they're offered $1,000 and they think it's more important than a whole season at the Kirov, I am so angry and upset that I am absolutely confident when I say, 'Don't come back.'" Most of Gergiev's singers find that staying with the Kirov makes good career sense, especially in view of Philips Records' commitment to record most of the Kirov's productions. As a result of their connection with the Kirov, Gorchakova, Borodina, and Hvorostovsky have already signed independent contracts with Philips and produced solo recital albums of songs and arias.

What motivates Gergiev beyond the day-to-day business of running an opera company is his vision, which is to preserve and foster the distinctively Russian school of opera. Opera evolved as four distinct national schools: French, German, Italian, and Russian. The first three have all but disappeared into an international amalgam, but the fourth tradition has survived, largely as a result of the isolation of the Soviet Union. Gergiev's self-appointed task is to allow for an open-door internationalism while at the same time maintaining the "Russian style" by cultivating the talents of Russian-based, Russian-born directors, designers, and general creative teams.

The Kirov's major attractions for creative talent are new productions and the promise of recordings, television appearances, and tours. Touring enhances the reputation of the company and increases the marketability of its recordings. In the summer of 1992, the Kirov brought four complete productions to the Metropolitan Opera House, in New York City. As Gergiev told Thor Eckert for the *Christian Science Monitor* (July 16, 1992), "I chose the better halls, the better festivals, and it helps a lot because my singers understand that with Kirov, they make an enormous international reputation, but [independently] they don't feel the same attention from international society and press as when they are together with the company." Gergiev believes that if the Kirov maintains its high standards, it will even attract stars from the West. It was a great personal coup for Gergiev when Plácido Domingo came to St. Petersburg in 1992 to perform the title role of Verdi's *Otello* and then toured with the company in Spain.

Gergiev's third big challenge at the Kirov has been financial. With the collapse of the Soviet Union, the subsidy that the Kirov received from the government was cut from 95 percent of its budget to 35 percent, and it has since sunk even lower, forcing the company to find ways to make money. The most important single factor in the Kirov's financial survival has been its association with Philips, the Dutch recording company, with which Gergiev and the Kirov now have an exclusive contract. To date, Philips has issued Kirov recordings of Mussorgsky's *Khovanshchina*, Prokofiev's *The Fiery Angel* and *War and Peace*, Tchaikovsky's *Queen of Spades* and *Iolanta*, Glinka's *Ruslan and Ludmila*, Rimsky-Korsakov's *Sadko*, and Borodin's *Prince Igor*. Yet to be released are Prokofiev's *The Love for Three Oranges* and Rimsky-Korsakov's *The Tsar's Bride*. The Kirov orchestra has also recorded one ballet suite for Philips, Prokofiev's *Romeo and Juliet*, and plan a second, Tchaikovsky's *The Sleeping Beauty*. The Kirov's most recent recording for Philips is of Verdi's *La Forza del Destino*, in the original 1862 version that Verdi prepared for a St. Petersburg production. That album serves as an indication that Gergiev does not intend to limit the Kirov to the Russian repertory.

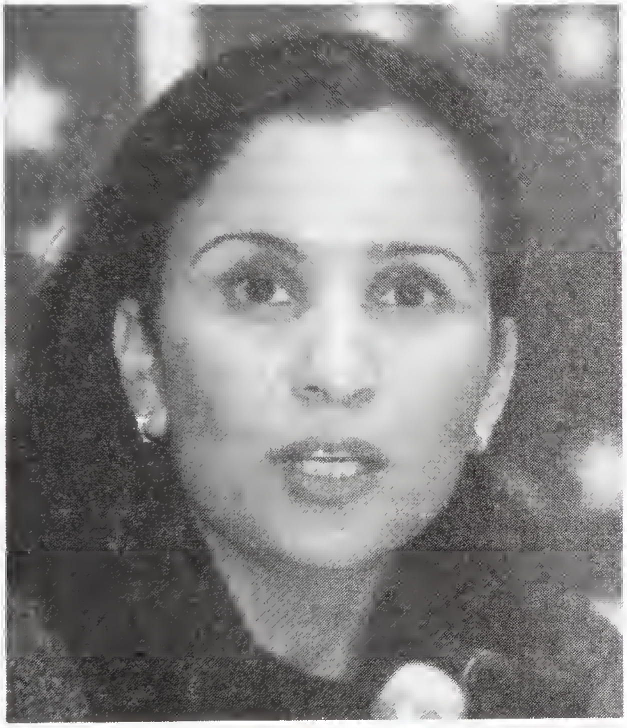
Gergiev has not tied the Kirov's financial fortunes exclusively to Philips. For video and broadcasting projects, he has pursued associations with the BBC in Great Britian, NHK in Japan, ZDF in Germany, and RAI in Italy, and he has arranged coproductions with foreign opera companies, including London's Royal Opera at Covent Garden. He hopes that some of these projects will generate enough income to pay for long-needed renovations of the Maryinsky Theater. Built in 1860 and hemmed in between a canal and a public square, the building is gorgeous and has superb acoustics, but its exterior is in need of repair, and the backstage equipment is antiquated.

In spite of the considerable demands on his time and energy running the Kirov, Gergiev has not neglected his personal career as a conductor. He made his U.S. conducting debut in August 1990, with the Boston Symphony Orchestra at Tanglewood, the orchestra's summer festival home in the Berkshires, in Massachusetts. In April 1994, he conducted a new production of Verdi's *Otello* at the Metropolitan Opera, and he made his debut with the New York Philharmonic in March 1995. He has also guest-conducted most of the major orchestras of Europe, America, and Japan, including the Berlin Philharmonic, Dresden Philharmonic, Royal Concertgebouw, and London Philharmonic, the orchestras of Boston, Chicago, Cleveland, and San Francisco, and the operas of Covent Garden and San Francisco. Apart from his association with the Kirov, he has made a number of recordings, including ones of Rachmaninoff's Piano Concerto no. 2, with Evgeny Kissin and the London Symphony (on the RCA label), Borodin's Symphonies nos. 1 and 2, with the Rotterdam Philharmonic (on the Philips label), and Mussorgsky's popular concert piece *Pictures at an Exhibition*, with the London Philharmonic (also on Philips). Of the last of these, Mark Sved wrote, "The performance is a distinctive one even in a competitive market. There may be dozens of versions of the piece on the market, but few conductors are willing to take some of the risks Mr. Gergiev does. Caring little for the modern fashion of sacrificing expressiveness for instrumental brilliance, his account often sounds raw in comparison with the others, as if he is pushing every player to the limit."

Gergiev is a man of middle stature with dark hair and, often, several days' growth of beard. He speaks fluent English, which he reportedly learned in one year. Gergiev's manner is firm and decisive. As he told John Rockwell, "I have to be strong to protect the artistic line in this theater. I have to be autocratic, which is not a favorite word in the arts. The Kirov is part of Russia, but it doesn't have to be as chaotic and disorganized as the rest of the country." Despite his intense involvement and identification with the fate of the Kirov Opera, Gergiev maintains a certain distance and modesty with regard to the company. "With me or without me," he said, "the Kirov will survive. It's too beautiful, too important. Too many eyes are watching."

Selected Recordings: Mussorgsky, *Songs and Dances of Death*, 1994; Rachmaninoff, Symphony no. 2, 1994, *White Nights*, 1994; Rimsky-Korsakov, *Sadko*, 1996

Suggested Reading: *Christian Science Monitor* p11 July 16, 1992; *Gramophone* p30+ June 1992, with photo; *New York Times* II p20 July 5, 1992, with photo, p35+ Mar. 27, 1994; *Wall Street Journal* A p9 Aug. 17, 1990



Philippe Huguen/Agence France-Presse

Ghezali, Salima

1958– Editor-in-chief of the Algerian newspaper La Nation*; human rights activist. Address: c/o* Le Monde Diplomatique*, 21b rue Claude Bernard, 75005 Paris, France*

"My country is burning," Salima Ghezali, the editor of the Algerian weekly newspaper *La Nation*, said recently, in a speech to the European Parliament, when that group awarded her the Sakharov Prize for Freedom of Thought. "At this very moment, men, women, and children . . . are suffering in their flesh and losing their blood, because a double-edged terror denies them of the first of all liberties, that of living free."

The "double-edged terror" of which Ghezali spoke is the civil war that has been raging in Algeria since 1992, its two "edges" being the Algerian government, which is led by the country's only legally sanctioned party, the National Liberation Front (FLN), and militant Islamic fundamentalists, of whom the Islamic Salvation Front (FIS) is the dominant group. Incredibly, many people living outside Algeria are only vaguely aware that a war is being waged there, and even Algerians remain ignorant of the rapidly growing death toll, which has surpassed 65,000. That is largely the result of the government's success in suppressing the publication of any political information that has not been officially sanctioned. To ensure that it maintains its control of the dissemination of news, it has forced out of existence many newspapers that it has judged to be unsympathetic to it.

Ghezali, who became editor-in-chief of *La Nation* in 1994, is appalled by this "scandal of silence," and she has refused to be an accessory to it. In her writings, she has spoken out against both the FLN and its opponents, and in so doing, has made herself a target of both parties to the conflict. "I am afraid of both the [Islamic] extremists and the government," she admitted to Anaga Dalal for *Ms.* (January/February 1998).

Indeed, over the years, Ghezali has received numerous death threats, and thus has faced the possibility that she will become yet another of the more than 60 Algerian journalists who have been murdered since 1993. She has also lived with the possibility that the government will suspend or even permanently shut down *La Nation*, and she has endured the disruption of her personal life. (She sleeps at a different location every night, and she sees her two teenaged daughters only rarely.) "Sometimes you don't think that there is a danger and you behave normally," she told Dalal. "I'll take a bus and go to my office and work and then I go to a supermarket to buy food. But you stop because you see something and you hear the news of someone who has been killed . . . and say, 'Yes, for a few hours I forgot the war,' but it's here, and this fear, this constant fear returns."

Though she has been providing commentary on the war in Algeria since the beginning of the conflict, Ghezali's efforts have won her recognition only recently. The most prestigious honor she has received is the Sakharov Prize for Freedom of Thought, past recipients of which have included Nelson Mandela, the former political prisoner and, now, South Africa's first freely elected president, and Wei Jingsheng, the much-celebrated Chinese pro-democracy activist. Ghezali's other honors include the Oscar Romero Award, of the Rothko Chapel in Houston, and the *World Press Review*'s International Editor of the Year Award. Most recently, *Ms.* magazine named her one of its "women of the year 1997."

Algeria's current troubles can be traced to the late 1980s, when the government came under mounting public pressure to liberalize the country's political system. In response to that pressure, in 1989 it agreed to permit the existence of political parties other than the FLN, but Algeria's experiment with democracy turned out to be short-lived. To the dismay of the government, the FIS did surprisingly well both in local elections held in 1990 and in parliamentary elections held in December 1991. And in January 1992, fearing that the FIS would gain control of a majority in the parliament in the upcoming runoff, a military-backed group calling itself the High Council of State seized control of the government, nullified the election results, and canceled the runoff. It then banned street demonstrations and other public gatherings, and removed from office local leaders who belonged to the FIS. In March 1992, the new government outlawed the FIS altogether. "By then, the killing by militants had begun—shootings, bombings, and stabbings directed first at police officers but soon at civilians, both in the cities and the countryside," Milton Viorst reported in *Foreign Affairs* (November/December 1997). "The security forces retaliated with equal brutality, setting the current pattern of bloodletting."

It was during this turbulent period that Ghezali began working for *La Nation*, as a columnist. Her column was called "Arc en Ciel" ("Rainbow"), and in it she boldly addressed the country's escalating political, social, and economic problems, and even pointed a finger at suspected perpetrators of kidnappings and other atrocities. "I had a special page," she told Julie Wheelwright for the *Gemini News Service* (on-line). "And it was a big success, because I wrote in a subversive way about the problems of today and compared them with what we had lived through during the War of Liberation [the war of independence from France]." Ghezali's increasingly activist role at the paper strained her relationship with her husband, and at the end of 1992, after almost 10 years of marriage, the couple divorced.

When Ghezali was named editor-in-chief of *La Nation*, in 1994, she became the only woman in Algeria to serve as the editor of a newspaper. According to her, one reason that she was picked for the post is that the climate of fear pervading Algeria had made many top-level jobs dangerous and therefore undesirable. "If there wasn't the war, I think a lot of men would have come and said, 'No, no, no, she can't do that,'" she observed to Dalal. She added that "to be an editor-in-chief, particularly when we condemn violence on both sides, it needs some strength, and I think I've got it." When she was hired, Ghezali's staff consisted of six full-time journalists and four freelancers.

During Ghezali's first year as editor, *La Nation* maintained a neutral position in the civil conflict. However, she refused to submit its material to authorities for censorship, and was brought to court several times on charges of printing unapproved material, including a letter written by Ali Benhadj, who held the second-highest position in the FIS.

In November 1995, Liamine Zeroual, a former general whom the army had installed as president in 1994, was elected president in a national election. One month before the voting, the government had closed *La Nation* for several weeks, as punishment for its prediction that the election would be undemocratic and that it could not lead to any positive changes. Ghezali was in the process of putting together a special issue about the Algerian government's many unreported human-rights violations when, in early 1996, *La Nation* was seized again. The issue was to have contained articles about Algerian prison camps, the disappearances of prominent persons, and little-heard-of massacres. It was never printed in Algeria, but it made its way to France, where it was published by *Le Monde Diplomatique*. The articles, which gave the Western world an inside view of what was happening in Algeria, drew international attention to Ghezali's work and the conditions of censorship that prevailed in the country. In one essay, "Silence We Fear," which was reprinted in the *Dazibao* (on-line), Ghezali asserted that the coverage of the war in her country is, to her, almost as horrifying as the violence itself. "Had not there been this conspiracy of silence," she wrote, "many lives would have been saved, the vital force of the society would have effectively countered the horrifying mechanism of hatred, and the repeated massacres and counterattacks may not have continued to spread in Algeria."

A few weeks after the articles surfaced in Europe, *La Nation* was allowed to resume operating. It was shut down again for several weeks after it published an article about several gang-like militias that were backed by the Algerian government and, indirectly, by European corporations with interests in preventing the establishment of an Islamic government. Ghezali reported that militia forces of both the FLN and the FIS have brutalized innocent residents of many small towns. "The countryside is pure hell," she told Dalal. "Most of the houses have been destroyed, and the people are always moving because they are targeted."

In early 1997, *La Nation*'s operations were suspended yet again, ostensibly because it was unable to meet the demand by the state-owned press that it immediately pay all of the money it owed for printing. Ghezali explained to Avner Gidron for the *World Press Review* (April 1997) that most other publications also owed money to the press, and that *La Nation* had been singled out because of its editorial stance. The demand for payment, she explained, was in effect an attempt at censorship.

As of early 1998, *La Nation* remained banned, and thus, the future of the newspaper remains in doubt. "It is frustrating because we cannot report what is really happening," Ghezali told Gidron. "It is frustrating to be a journalist knowing that we may witness an assassination, fighting, or an arrest but cannot write about it." Ghezali continues to express her views by working with human rights groups and by writing political analyses of the civil war for *Le Monde Diplomatique* and the Belgian newspaper *Le Soir*.

Salima Ghezali brings to her work as a crusading journalist an independence of spirit that she inherited from her mother and other strong women in her family. She was born in Bouira, a suburb of Algiers, in 1958, four years before Algeria won its independence from France, and was raised in an atmosphere of social optimism—"with this idea that we would succeed in making our country free," as she told Wheelwright. Although her mother wore the Muslim woman's traditional veil and abided by other Muslim strictures, she repeatedly reminded Salima that some Algerian women lived differently. She did so by telling her, for example, tales of one of Salima's great-grandmothers, who was a well-known poet who rode horses. Some of Ghezali's teachers in elementary school who had fought in the war with France conveyed a similar message: They encouraged their female students not only to seek higher education, but also to marry people of their own choosing and to work outside of their homes.

Ghezali's parents, though they themselves were illiterate, insisted that each of their 10 children go to college. "My generation was trying to find the linkage between the traditions of our parents and modernity," Ghezali explained to Anaga Dalal. "We were listening to the Beatles and reading everything about feminism, about democracy, about freedom. I thought everything was possible. We thought that Algeria would be the Japan of the Mediterranean."

After graduating from college, with a degree in literature, in the early 1980s, Ghezali took a job teaching French at a high school in Khemis el-Khechna. The social climate there was much different from that which she had experienced as a child—the result of a growing conservatism throughout the country. Yet, although most of the townswomen followed the precepts of the Muslim faith, she considered them feminists, because they were "fighting for their right to study, for their right to have a job, for their right to go out from their house," she told Dalal. By observing them, she said, she came to realize that "there are different ways to win your freedom"—an idea that underlies her conviction that the only way to stop the strife in her country is through a dialogue in which all the parties to the conflict participate. While teaching in Khemis el-Khechna, Ghezali became active in the Algerian trade-union movement, and several editorials that she wrote about the movement were published by a cultural magazine in Algiers.

In 1984, the Algerian government passed the Algerian Family Code, a set of laws that, among other things, took away the rights of women to initiate divorce proceedings or to gain custody of their children in divorces arranged by their husbands. The code also legalized polygyny, the practice by which a man may have two or more wives simultaneously. Polyandry, in which a woman may have two or more husbands simultaneously, was not legalized. "So you see," Ghezali said to Gidron, "the legal status of women in Algeria is terrible, even without the fundamentalists."

In 1989, in response to increasingly strict enforcement of the Algerian Family Code, Ghezali established the Association for the Emancipation of Women. Of necessity, the association held its meetings in secret. In March 1991, she began to publish Algeria's first feminist magazine, the bimonthly *Nyssa* ("Women"). While the subjects of the feature stories that ran in the magazine—for example, cookery, health, and beauty—were not controversial, *Nyssa* expressed a feminist point of view by encouraging women to think independently. After three years, and 18 issues, financial difficulties drove the magazine out of business.

As editor of *The Nation*, Ghezali, in addition to providing commentary on the war, has argued in favor of finding a peaceful resolution via negotiations attended by all parties. In 1996, certain that Algerians were united in fear and their desire to end violence in their country, she co-authored an appeal for peace that called for a cease-fire and the release of all political prisoners. It was signed by several opposition leaders, human rights activists, journalists, doctors, and other professionals. Although it struck a positive chord with the people of Algeria, the government ignored it.

Yet in spite of Ghezali's self-avowed neutrality, the government has consistently viewed her as an enemy. Some observers, too, have regarded her as being partial to the FIS, although others have categorically rebutted this view. "She is not an Islamist," Eric Goldstein, the executive director of Human Rights Watch/Middle East, explained in a letter to the director of the Rothko Chapel, "but believes that Islamists are an important political force in Algeria and more must be done to bring them into the political process." Further obscuring her position is the fact that Ghezali disagrees with many Algerian feminists who are more fearful of the Islamic fundamentalists than they are of the government and therefore are more willing than she to excuse its authoritarianism. "[Ghezali] is a feminist," Eric Goldstein wrote, "but breaks ranks with better-known Algerian feminists who support government emphasis on security methods to suppress the Islamist opposition."

Ghezali's daughters live with an acquaintance of hers some distance from Algiers. Every day, she speaks and prays with them over the phone. "I'm caught between the fear to appear with them and the responsibility as their mother to be there for them," she told Dalal. "They used to ask me to stop everything, but now they've grown up." Ghezali added that although she misses them, her thoughts about her daughters' futures have been one of her biggest motivators in her work. "If young people cannot dream and everyone in a society is afraid, . . . it is impossible to live. That is why it's important to try to make things change."

Suggested Reading: *Gemini News Service* (online); *Middle East Research and Information Project* (on-line); *Ms.* p66+ Jan./Feb. 1998, with photos; *Nation* p20+ Feb. 16, 1998; *World Press Review* p12+ Apr. 1997

London School of Economics

Giddens, Anthony

Jan. 18, 1938– British sociologist; director of the London School of Economics. Address: London School of Economics, Houghton St., London WC2AE, England

Anthony Giddens is one of England's best-known and most prolific sociologists. A key intellectual figure in the New Labour Party, he has written some 30 books. His theories have been the subject of at least a dozen more, and Routledge recently published a four-volume collection of essays on his works. He is a regular contributor to the journal *New Statesman* and a co-founder of Polity Press, which has helped spread among British intellectuals the ideas of such major contemporary European thinkers as Jürgen Habermas, Pierre Bourdieu, and Jean Baudrillard.

In January 1997, Giddens became the director of the internationally famous London School of Economics (LSE)—his highest-profile position yet. One of his goals as director is to make the school a center for ideas on how to improve society. For many decades, social scientists at LSE have been associated with landmark transformations in British economic policy. "With [Richard] Titmuss, and [Lord William] Beveridge, and [T.H.] Marshall, and [Clement] Attlee, LSE was the launching pad for the welfare state," Giddens explained to Robert Boynton for the *New Yorker* (October 6, 1997). "Later, it was the center for the free-market counter-revolution, with Friedrich von Hayek and Karl Popper, both of whom greatly influenced [Margaret] Thatcher. Now I want LSE to be at the center of the third phase—rethinking what politics and the state should be in the globalized, post-traditional world. This is the one place where leading politicians and businessmen meet with intellectuals on a regular basis. We are a bridge between the City and Westminster."

According to some journalists, Giddens has already had an impact. Tony Blair, the prime minister of Great Britain and the first Labour prime minister since 1979, is one politician who seems to takes Giddens's ideas seriously. Giddens, who is not a member of Blair's Cabinet, has often been invited to attend New Labour's private strategy sessions and its public events. And when Blair is criticized for abandoning the Labour Party's traditional support for the welfare state and otherwise being a "Tory in disguise," he often refers to Giddens for intellectual cover. One of the terms Blair most often utters—the "radical center"—originated with Giddens. The term might at first seem to be an oxymoron, since the center—in between the extremes of left and right—is generally viewed as inherently accommodationist. For Giddens, there is no contradiction: The center is more radical, he believes, because both the left and the right have exhausted their respective philosophies.

Giddens became a member of the New Labour Party in about 1994, at about the time that he published *Beyond Left and Right.* In that book, which has become "one of the Blairite set texts," to quote the *New Statesman* (January 10, 1997), he argued that the traditional distinction between radical and conservative has undergone a sea change. In their defense of free-market policies, conservatives actually embrace a radical doctrine: The free market entails constant change and dislocation, and contributes to rising divorce rates and the breakdown of the family. Socialists, meanwhile, facing the demise of communism and Keynesianism, have become conservative, in that they are committed to defending the status quo, the welfare state. "Conservatism become radical here confronts socialism become conservative," Giddens has written.

Giddens argues that to adequately formulate a political agenda, three developments must be recognized. The first is globalization, in which day-today activities are affected by events far away. The second is the emergence of the post-traditional order, in which more and more aspects of life—from career to marriage to even one's sexual identity—must be consciously chosen and justified, rather than merely determined by tradition. Third, reflexivity has been intensified—increasingly, people must filter out all sorts of information in order to make daily decisions in their lives.

Giddens argues that people must accept risk and act more like investors in regard not only to their money but also to all other aspects of their lives, including their careers and their intimate acquaintances. That is why, he (along with Blair) believes that the welfare system must be thoroughly reformed. "The welfare state is a passive risk system—it isn't designed to encourage people to make active investment decisions with their lives," he told Boynton. "It only reacts to things when they go wrong." As an alternative, Giddens proposes that we "think of the welfare state not as the left traditionally has thought of it—as a mechanism to alleviate inequality—but as a kind of insurance system that allows people to take risks. We must provide people with the resources they require to be active investors, as it were, but at the same time, we must provide security mechanisms which protect them."

Some other radical policies "beyond left and right" that Giddens advocates include the redistribution of work, as opposed to the redistribution of income. As he wrote in the *New Statesman* (special edition, May 1997), "The redistribution of work could encompass, among other things, tax incentives for corporations that gear recruitment and job stability to wider social needs; the further expansion of higher education, which besides its civilizing role, defers entry into or takes people out of the labor market; career-break and career re-entry schemes for a range of age groups; the breakdown of the division between 'men's' and 'women's' jobs; any provisions that encourage men to define themselves more fully in terms of family responsibilities, and that make it easier for women with children to sustain a career."

Giddens does not agree with all aspects of Blair's political agenda. In particular, Blair's tough stance on crime and his rather rigid support of both family values and Christian moralism strike Giddens as antidemocratic. "There can't be one morality, imposed by any one group; moral issues must be publicly debated . . . ," he wrote in the *New Statesman* (May 1997). "There is no point advocating a return to traditional moral canons or in proposing a return to the traditional family."

The elder of two boys, Anthony Giddens was born on January 18, 1938, in Edmonton, a working-class section of London, where his father worked as a clerk for the London Underground. In school, he often seemed more interested in soccer than in studies. Nevertheless, he was the first person in his family to attend college. After graduating from the University of Hull, with honors in psychology and sociology, in 1959, he pursued a master's degree in sociology at LSE. Combining his interest in soccer with an interest in class relations, he wrote his thesis on the social history of sports. His main argument was that "middle-class" sports like rugby were not originally competitive, while "lower-class" sports like soccer were always very competitive. "Since the bourgeoisie were individualistic and competitive at work, they wanted the opposite in sports," he explained to Boynton. "Whereas the working classes were in collaborative environments where they couldn't advance as individuals. For them, sport had a more competitive ethos."

After receiving his master's degree, in 1961, Giddens got a job as a lecturer in sociology at the University of Leicester, and he remained there until 1970. Near the end of his tenure at Leicester, he spent two years as a visiting professor in North America, first at Simon Fraser University, in Vancouver, British Columbia, Canada, and then at the University of California at Los Angeles. The countercultural revolution was in full swing in California then, and what he observed there proved to be very enlightening for him. "In Europe, although you might be radical in your politics, it wouldn't affect your lifestyle, but in California, people experimented with everything," he told Boynton. "If you were politically radical, you had to be sexually radical and all the rest of it. I'd never seen an entirely experimental lifestyle. It gave me a kick in the backside."

Following his return to England, in 1970, Giddens landed a position as a lecturer at the prestigious University of Cambridge. Sociology hadn't even become a discipline at Cambridge until 1969; when Giddens joined the faculty, no sociology department existed. He earned his Ph.D. at Cambridge in 1972, on the basis of already published works. Influenced by his California experience, he began his own meditations on social theory. Over the next three decades, he wrote or edited more than 20 books. Prominent among them are *Capitalism and Modern Social Theory* (1971), *The Constitution of Society: Outline of the Theory of Structuration* (1984), the widely used textbook *Sociology* (1988), *The Consequences of Modernity* (1990), *The Transformation of Intimacy* (1992), and *Beyond Left and Right* (1994).

In *Central Problems in Social Theory* (1979), Giddens wrote that in the late 1960s, he "conceived the project of examining the residue of 19th-century European social theory for contemporary problems of the social sciences." Thus, much of his early work involved reconsidering the work of the three towering figures among 19th-century social theorists: Karl Marx, Émile Durkheim, and Max Weber. Beginning with the *New Rules of Sociological Method* (1976), he began outlining his own "theory of structuration," in which he attempted to resolve one of the most fundamental problems in social theory, the "structure-agency" question. In brief, structure and agency have normally been opposed to each other. Some theorists see social structures as the most important determining variable in explaining human action; others see personal meaning as a more powerful explanatory framework. In his theory of structuration, Giddens attempted to synthesize both perspectives and show how they actually presuppose each other. "His 'structuration theory' attempts to explain how free, knowledgable human actors create and perpetuate the rules and practices that allow social systems to extend over space and time," Boyd Tonkin wrote in *New Statesman & Society* (May 19, 1989).

Giddens taught for 26 years at the University of Cambridge. Despite his growing international fame, he was not promoted to reader until 1984, a year after he co-founded Polity Press and 14 years after he had been hired. In 1985, he was chosen as the first permanent chair in sociology at Cambridge, and he subsequently established the Social and Political Sciences Faculty at Cambridge, which Boynton speculated may have been a move to establish "a more congenial base for himself" at the university. In January 1997, Giddens became the director at LSE.

According to Boynton, Giddens is "a sprite of a man who appears 15 years younger than his age." His next book will be about Britain and the global society.

Selected Books: *Politics and Sociology in the Thought of Max Weber*, 1972; *Class Structure of the Advanced Societies*, 1973; *New Rules of Sociological Method*, 1976; *Studies in Social and Political Theory*, 1977; *Emile Durkheim*, 1978; *Central Problems in Social Theory*, 1979; *A Contemporary Critique of Historical Materialism*, 1981; *Sociology: A Brief But Critical Introduction*, 1982; *Profiles and Critiques in Social Theory*, 1983; *The Constitution of Society: Outline of the Theory of Structuration*, 1984; *The Nation-State and Violence*, 1985; *Durkheim on Politics and the State*, 1986; *Social Theory and Modern Sociology*, 1987; *Sociology*, 1988; *The Consequences of Modernity*, 1990; *Human Societies*, 1992; *Modernity and Self-Identity*, 1991; *The Transformation of Intimacy*, 1992; *Beyond Left and Right*, 1994; *Politics, Sociology, and Social Theory*, 1995; *In Defence of Sociology*, 1996; with P. H. Stanworth: *Elites and Power in British Society*, 1974; with David Held: *Classes, Conflict, and Power*, 1982; with Jon Turner: *Social Theory Today*, 1988; with Ulrich Beck and Scott Lash: *Reflexive Modernisation*, 1994; as editor: *Capitalism and Modern Social Theory*, 1971; *Emile Durkheim: Selected Writings*, 1972; *Positivism and Sociology*, 1973

Suggested Reading: (London) *Observer* p20 Dec. 8, 1996; *New Statesman* p18+ Jan. 10, 1997, p37+ May 1997; *New Statesman & Society* p14+ May 19, 1989, with photo; *New Yorker* p66+ Oct. 6, 1997; *International Who's Who, 1997–98*

Gigli, Romeo

(JEE-lee, ROH-mee-oh)

1950(?)– Italian fashion designer. Address: c/o Romeo Gigli, 37 W. 57th St., 9th Fl., New York, NY 10019

In the mid-1980s, when the narrow-hipped, big-shouldered silhouette was de rigueur among fashion-conscious women, a shy new designer in Italy began creating clothing with much softer silhouettes—and for several years, fashion editors and critics didn't really know what to make of him. Indeed, Romeo Gigli's first few collections—shown in the designer's own home and work space, above a Renault auto-body shop on a quiet street in Milan—were described as "sad," "penitent," "monastic," and "misogynist." Within just a few years, however, he had became the celebrated leader of a strong trend toward more languid lines, exotic colors and textures, and historical influences. "What he is doing looks startling, new rather than merely novel, ahead of our time, and hard to ignore," Holly Brubach wrote in *Vogue* (May 1988). Today, some 15 years after he entered the fashion business, Gigli's work remains revered, for its artistic integrity if not for its practicality.

Romeo Gigli was born in about 1950 in the town of Emilia-Romagna, in Faenza, Italy. His father was a fourth-generation antiquarian who dealt in rare books and other antiques, and his mother was a countess. She dressed elegantly, Gigli has recalled, in clothing designed by Christian Dior and Cristobal Balenciaga.

As a child, Gigli spent countless hours reading old books about architecture, medicine, and travel in the enormous library in his parents' home. "My [fashion] collection is inspired by the library of my father," he told Michael Gross for *New York* (December 5, 1988). "Never one trend, but a big mélange—a miscellany of my knowledge."

After completing what was the equivalent of a high school education with private tutors, Gigli briefly studied architecture at a university. At the age of 20—perhaps because both of his parents had died by then—he lost interest in his studies and became restless. He began traveling throughout the world, and took a strong liking to Asia. He financed his voyages by selling his father's books and an-

Gerardo Somoza/Outline Press

Romeo Gigli

tiques. For 10 years, the only place that Gigli called home was a house he owned on the island of Ibiza, off the eastern coast of Spain. "I lived like a prince for at least 10 years," he told Gross. "I don't mean with luxury, but without problems." Although Gigli was unsure as to what career he wanted to pursue, the experience of learning firsthand about the diverse cultures of the world would become extremely important to him later on, after he established himself as a fashion designer.

His experiences while traveling also helped Gigli discover his vocation. During his visits to foreign countries, he would buy rugs, furniture, jewelry, and other exotic treasures as gifts for his friends. For his girlfriends, he often purchased clothing, often altering the items to better suit the women's Western lifestyle. In this way, he came to realize that he had a talent for creating interesting garments for women, and eventually, he began selling his restyled designs to stores—at a significant profit. "Step by step, it became work," he recalled to Gross.

To learn more about the creation of clothing, Gigli went to New York City and took a job as an assistant to a well-known tailor, Piero Dimitri. "I paid attention to how things were made," he told Gross of the experience, which was his only real training in fashion design. "Whatever I do, I must know how it works." Although he enjoyed being in New York, Gigli soon realized that he wanted to work for himself, so after only a few months, he left the position. Then, in 1983, he moved back to Italy, taking up residence in a loft space on Milan's Corso Como, where he set up shop as a designer.

He did so without fanfare. Indeed, as Christopher Petkanas reported in *Harper's Bazaar* (August 1989), "[Gigli] set himself up in business as a designer in so discreet and sheepish a way it was difficult to know if he was actually interested in selling anything." Unlike most people in the fashion industry, Gigli maintained a very simple, low-key life, working diligently on his seasonal ready-to-wear collections for women and supplementing his income with a line of made-to-order, or couture, clothing that he called Su Misura. While he also created clothing for men—something he still does today—Gigli told Brubach that for him, men's clothing has always been a secondary concern. "If I walk into a restaurant with a woman, everybody should be looking at her, not at me," he explained.

During his first few years in business, Gigli's work was regarded mainly as an offbeat, bohemian undercurrent in Milan's fashion scene, and fashion critics described his clothing in almost derogatory terms. Before long, however, Gigli had earned the respect of Milan's fashion editors, and the exposure they gave him in Italian fashion magazines led buyers from high-end retail stores around the world to begin to recognize that his work represented a new style in clothing. Some critics even began to call his work "dramatic," "romantic," and "ethereal."

For a rising star, Gigli kept a surprisingly low profile. According to Brubach, when buyers from Macy's first wanted to see his collection, they could not find a listing for the designer in a phone book or anywhere else. Things changed slightly in 1985, when Gigli signed a lucrative contract with Zamasport, which agreed to manufacture his designs in exchange for a share in his profits. In 1986, Gigli also began designing for the prestigious Callaghan label, which is well known in Europe for its ethnically influenced clothing and which had previously been designed by the world-renowned designer Gianni Versace. While working for Callaghan, Gigli began using the paisleys and ornate brocade fabrics that would become distinguishing features of some of his later collections.

Also during the mid-1980s, the Renault autobody shop that had operated below Gigli's loft moved out, and Gigli, thanks to his recent success, took over the space and opened his own boutique. Although the location was not ideal, the store thrived, not only because of the increasing popularity of his fashions but also because of the special exhibits of art and antiques that he featured there. "My intention was to have things that I like near me," he told Robert Gerber for *Interview* (July 1990). "So I use the boutique space for things that I encounter that I like. There are no criteria: One time, it might be a show of paintings, and the next, of Indian textiles." In his boutique, Gigli also sold clothing made by other designers that he admired—among them John Galliano, Vivienne Westwood, Jean-Paul Gaultier, and Sybilla—and he was not at all concerned that his clientele might prefer garments made by "the competition." "I am happy when I see women play with my clothes," he told Petkanas. "One of my jackets with a pair of

Gaultier trousers . . . I think it's the only way." Gigli held his seasonable fashion shows upstairs, in a rather informal manner, with unusual-looking models walking not on a raised stage in front but among members of the audience.

Although Gigli's aesthetic has evolved over the years, a few basic shapes are often repeated: long and short tunics with natural, curvy tailoring; generously long coats with calla-lily or shawl collars that the wearer can arrange herself; short, body-conscious jackets in unusual proportions; and simple, narrow trousers. The fabrics in which he typically works are stretch linen, silk, chiffon, cotton gauze, wool, and cashmere. His colors and textures are muted and organic-looking, recalling the beauty of nature or a favorite foreign land to which he ventured in years past. In the early years of his operation, each show ended with the musical group Chicago's 1972 hit "We Can Change the World." Gigli himself never took a bow or even appeared before the audience to accept their applause.

By the late 1980s, the glitzy, hard-edged aesthetic of that decade was beginning to yield to a softer, more natural, and understated brand of femininity, and Gigli was acknowledged to be the designer who inaugurated the trend. As Brubach wrote in the *New Yorker* (November 20, 1989), "If five years ago someone had drawn up a blueprint for the very antithesis of the swaggering, hard-edged, broad-shouldered, smart-tailored, slim-hipped woman who dominated the runways and the streets, . . . it would surely have been Gigli's woman: the narrow, sloping shoulders, the body swathed in fabric, the pear-shaped silhouette that echoes the images of Madonnas in 15th-century Florentine paintings."

By 1988, 160 stores throughout the world carried Gigli's ready-to-wear clothing, and Gigli-like designs began to crop up in the collections of such prominent designers as Donna Karan, Norma Kamali, Ralph Lauren, and Giorgio Armani. According to Gross, Gigli was widely considered to be "the leader of a new school of Italian fashion that include[d] such labels as Pour Toi, J. L. Fory, Costume Nationale, Ernestini Cerini, and most notably, the Sicilian-influenced line Dolce & Gabbana." While some critics noted similarities between Gigli's designs and some of the earlier work of the avant-garde Japanese designers, particularly that of Rei Kawakubo, of Comme des Garçons, Gigli's work was distinguished by a special kind of Italian sensuality. For example, while Kawakubo seemed interested in obscuring the shape of the body with her unconventionally tailored designs, Gigli preferred to accentuate it—with curves, slits, and sheer or clinging fabrics.

In his collections for the spring and fall of 1989, Gigli introduced what would become an important fashion trend—that of layering sheer and colored fabrics, to create a dreamy effect. Afterward, he decided he would present his subsequent collections in Paris. Some sources speculated that his decision had been precipitated by his disappointment over losing his preferred spot on the schedule for Milan's fashion week (during which all major designers show their collections to international press and buyers for the world's major retail stores) to Gianfranco Ferre, the former Christian Dior designer, whose signature collection generated revenues that exceeded Gigli's by several million dollars. "All designers are prima donnas to some extent," the fashion critic Suzy Menkes told Jay Cocks for *Time* (March 20, 1989). "I expect Gigli just wanted to teach the Milanese organizers a lesson." Gigli himself, however, gave another reason for the move. "One day I just woke up and thought I'd like to show in Paris," he explained, according to Cocks.

Late in 1989, the designer set up shop in Paris, at the elegant Place des Vosges, where he prepared for his first show in that city. The event ended up being a turning point in Gigli's career. Indeed, Petkanas described the collection he showed there as "the one that secured [Gigli] a place, once and for all, in the international fashion pantheon."

The show featured several spectacular jackets and coats made of crushed velvet, with big, loose-fitting collars, knuckle-length sleeves, fitted waists, and curved hemlines, as well as asymmetrical tunic dresses made of layered iridescent taffeta and chiffon in spectrums of gray, black, burgundy, and mustard. The jackets, coats, and tunic dresses were paired with contrasting colored tights or slim pants. Thus, while clearly drawing on antique shapes and techniques of draping fabric, the collection also, in its stunning simplicity, seemed futuristic. "Not since the beginning of the '70s, when Saint Laurent put a woman in a blazer and pants, with a fur boa and high heels, has a single designer transformed fashion so drastically—and so rapidly," Brubach wrote of the collection in the *New Yorker*. All this attention caught Gigli off guard. "For me, honestly, it was a great surprise," Petkanas quoted the designer as saying. "I always design to please myself. . . . These clothes were not intended as a revolution. They are simply an expression of a certain aspect of my mind."

Because he used only the most luxurious fabrics, Gigli's clothing was expensive, and many people who appreciated his designs could not afford them. Many less exclusive fashion houses that specialized in copying the trends set by top designers therefore began copying the unmistakable Gigli style and selling very inexpensive knockoffs of his clothes. In 1990, Gigli decided to create his own less-expensive line. Called G, this secondary collection, for both men and women, featured items that cost a fraction of their original counterparts and that were far simpler in design. At around the same time, Gigli opened his boutique in New York, which, like his original shop in Milan, was discreetly located off the main boutique district (which, in New York, is on Madison Avenue). "You simply have to know where to go," Woody Hochswender wrote in the *New York Times* (November 11, 1990).

Until 1991, Gigli managed his business with the help of two partners—Carla Sozzani, Gigli's longtime girlfriend and a former editor at Italian *Vogue*, and Donato Maino, who served as the company's business manager. According to Hochswender in the *New York Times* (March 19, 1991), throughout the early years of his business, the three worked together very closely, sharing a home in Milan and constantly traveling together, although Gigli himself had been too busy creating fashion to tend to the particulars of his business. When he finally began to investigate how it was being run, he became alarmed. "I was working on a handshake," he recalled to Hochswender. "I thought a big part of the company was mine. It was not." The designer was said to have been given a salary of $300,000 per year—a paltry sum compared with the salaries of other designers of his stature. A messy breakup ensued, from which Gigli emerged with complete licensing rights to his name and 70 percent of the company. Sozzani, meanwhile, maintained her own profitable line of clothing, No Name, which consisted almost entirely of Gigli knockoffs, and both Sozzani and Maino were said to be in possession of some sketches that rightfully belonged to the designer. Also in 1991, Gigli, for the first time, took a bow at the end of his show. He later launched a successful fragrance and a line of bath products that bore his name.

Although almost all of Gigli's collections have been successful critically as well as commercially, some were more highly praised than others. One of the designer's more memorable collections was one for fall 1994; it featured African-inspired batiks, tie-dyes, and garments made of rough, woven fabrics. The accompanying accessories were made of shell, horn, and leather, as well as leopard, zebra, and cheetah skins. Another special collection was the one he created for the fall of 1995, in which elements of Victorian dress were combined with the then-popular Rastafarian look. Although some items in Gigli's spring 1996 collection were criticized by Amy M. Spindler of the *New York Times* (October 17, 1995) for being "too tight, too sleazy, and too baring for Mr. Gigli's label," others, including the long skirts with high slits up the front and shirts that consisted not of fabric but of temporary tattoos, made an enormous impact on the fashion industry. One of Gigli's best-ever menswear collections was the one for fall 1996; it featured Edwardian-looking frock coats and longish suit jackets worn with vests and thin ties. In the *New York Times* (January 16, 1996), Spindler wrote that Gigli's elegant, velvet three-piece suits "seemed destined to replace the geriatric tuxedo," and that "instead of feeling like Edwardian dressing from a world of the past, . . . the clothes looked like the artistic-minded modern man's suit of choice."

Gigli explained to Robert Gerber that for him, a fashion show is more "a forum of self-expression" than a venue for selling clothing or initiating trends. "When I do something, I never have expectations," he said. "If it's successful, I'm glad. . . . I'm not a person who talks very much, and probably this is my way of conveying my point of view. I find that a visual projection of your thoughts is the most direct way to communicate." Gigli also told Lauren Milne Henderson of the London *Observer* (July 9, 1995) that when designing clothing, he takes his inspiration "not [from] the human body itself, but [from] the essence of the personality inside that the body can convey." "I am totally convinced that 'the essential' is the greatest elegance one can have," he said. Among Gigli's many other sources of inspiration are the artwork of the Byzantine churches in Ravenna, Italy, and paintings by the 15th-century artist Piero della Francesca.

In addition to creating clothing, Gigli enjoys collecting and designing furniture. He especially loves chairs, and would someday like to have an exhibit of the many different styles he has found during his travels around the world. While he is less famous for the furniture he has made, Gigli has said that he finds the process of creating furniture fulfilling, because, as he told Henderson, it allows him to "play with the space as well as color and form."

Romeo Gigli is a dark-haired, olive-skinned man whose most distinguishing feature is his reticence. In addition to rarely appearing on the runway at the end of his shows, he rarely gives interviews or agrees to be photographed. "People like to see my clothes, not me," he told Petkanas. "I hated to be photographed as a child—I always grimaced. Picture taking, in my mind, is a kind of violence. But I don't think I'm a very mysterious person. If you talk to me, you know I'm not. I'm not shy; I'm private. There's a difference."

Suggested Reading: *Harper's Bazaar* p144+ Aug. 1989, with photos; *Interview* p62 July 1990, with photos; (London) *Observer* p68 July 9, 1995; *New York* p26+ Dec. 5, 1988, with photos; *New Yorker* p102+ Nov. 20, 1989; *New York Times* B p7 Mar. 19, 1991, I p52 Aug. 25, 1991, with photos; *Vogue* p309+ May 1988, with photos

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Graham, Donald E.

Apr. 22, 1945– CEO and chairman of the Washington Post Co.; publisher of the Washington Post. *Address: c/o* Washington Post, *1150 15th St., N.W., Washington, DC 20009*

Shortly after Donald E. Graham began working at the *Washington Post*, in 1971, his mother, Katharine Graham, who was then the publisher of the newspaper, asked him what it was like to tackle his responsibilities as her employee. "Oh, it's all right," he reportedly replied. "At least you have one thing going for you: You can't possibly be as stupid as people think you are." Graham, who

The Washington Post

Donald E. Graham

eventually became the *Post*'s publisher and, later, the president, CEO, and chairman of the Washington Post Co., has long since erased any doubts about his ability to lead the media empire that his grandfather Eugene Meyer began building in 1933, when he bought the *Post* at an auction. The newspaper and its parent company have thrived under Graham's stewardship.

Katharine Graham had taken over the company in 1963, after the previous chief executive officer, Philip Graham, her husband and Donald's father, committed suicide. Her tenure as publisher included the volatile early 1970s, when the *Post*'s Pulitzer Prize–winning coverage of the Watergate scandal rocked the administration of President Richard M. Nixon. In 1979, after Donald Graham had served an eight-year apprenticeship at the newspaper, Katharine Graham appointed him publisher. At the ceremony marking the occasion, he said, "Today, as in the rest of my life, my mother has given me everything but an easy act to follow."

Graham has been described as an unassuming and personable executive who shuns excessive displays of wealth. He has made his mark on the *Post* by beefing up local, business, and sports coverage, in an effort to win more suburban readers. While, in the 1980s, some industry observers complained that the newspaper had lost its zing, others praised the publisher for keeping the newspaper financially strong during rough economic times. In 1991, Graham became the president and CEO of the Washington Post Co., which owns the *Post*, *Newsweek*, six television stations, a cable television service, and the Gazette newspaper group, among other holdings. "I do not intend to be an absentee publisher," he told the *Post* staff after his appointment was announced. "Yes, I'll learn about cable TV and broadcasting, but the newspaper is my first and foremost love, and I expect to be doing a lot of delegating when it comes to other parts of the company." Two years later, in a completion of the transfer of power from his mother, he became the chairman of the board.

Donald Edward Graham was born on April 22, 1945, in Baltimore, Maryland, and grew up in Washington, D.C., with his older sister, Elizabeth (called Lally), and his younger brothers, William and Steven. At the family's home, in the Cleveland Park section of the capital, members of the Washington elite were frequent guests. Newspapers were always an integral part of Donald's life; according to one source, he taught himself to read at the age of three, by looking at the *Post*'s sports pages. When he was nine, his father purchased the *Washington Times-Herald*, the rival morning newspaper. In commenting on the transaction, Eugene Meyer reportedly said that the sale made the *Post* "safe for Donny." Asked by Barbara Matusow of the *Washingtonian* (August 1992) about that often-repeated quote, Graham said that all he remembered about that time was his father coming home in the middle of the afternoon one day and showing him the four pages of *Times-Herald* comics. "Now *that* was exciting," he recalled.

Although all the Graham children showed some interest in journalism, it was clear that Donald found it more absorbing than his siblings did. He worked for the student newspaper at St. Albans, the private school he attended, and he eventually became the paper's editor. At some point, his family came to expect that he would to step into his father's shoes at the *Post*. "It was what he *liked*," his mother told Toby Thompson for *Esquire* (April 1985), "so I guess there was an assumption that, since that's what he wanted to do, that's what he *would* do."

In her memoir, *Personal History* (1997), Katharine Graham described her husband as a gregarious and energetic man who was the center of the family's existence. It therefore came as a terrible blow when, in the late 1950s, Philip Graham began to suffer severe bouts of mental illness. One summer day in 1963, he shot himself to death. Donald had just completed his freshman year at Harvard University, in Cambridge, Massachusetts, and according to some of his friends, Barbara Matuson reported, "the already shy boy became even more remote after his father's death. Certainly, he learned to hate the feeling of being on display. 'People were watching him, waiting for any signs of mental illness,' says an old friend from Harvard, 'and he was sensitive enough to know it.'"

Graham excelled at Harvard, where his prestigious background was less of an issue than it had been at St. Albans. He majored in English history and literature, and he joined the staff of the *Harvard Crimson*, the campus newspaper, as a reporter. His work was well received, and he eventually was elected president of the paper. After he graduated, magna cum laude, with a B.A. degree, in 1966, his mother expected him to begin his apprenticeship at the *Post.* But Graham had other ideas. The Vietnam War was heating up at that time, and he strongly supported the American presence; in fact, at Harvard, his views had been considered so right-of-center that the *Crimson* staff had presented him with a live hawk at his farewell dinner as president. Determined to act in line with his convictions, Graham neither sought a deferment from military service nor did anything to avoid getting drafted. "I did not think all American troops should be withdrawn from Vietnam in June of '66, and I knew I ought to live my life in the way I believed and not seek special privileges," he told Maureen Orth, who profiled him for *New York* (August 27, 1979).

The U.S. Army sent Graham to Vietnam, where he served as an information specialist for the First Air Cavalry Division and wrote stories for army publications and hometown newspapers about local boys at the front. In deference to his family's connections, his commanding officer tried to keep Graham on the base and out of harm's way, but Graham kept slipping away; on one occasion, the helicopter in which he was riding was shot down. He returned home after his tour of duty safe and sound but disillusioned about the war. "Anyone going into a war wants to believe his country is right, but you can't help but react to what's going on around you and find it stupid and senseless and wrong," he told Orth. "I was confused about the war when I went over and confused in a different way when I came back."

With Graham's military service behind him, his mother anticipated that he would soon arrive at the *Post.* She was therefore "surprised and a little distressed," in her words, when he announced that he was going to join the Washington Metropolitan Police Department and become a patrolman. The news "did *not* enchant me," she told Toby Thompson. "I thought after a year walking around in Vietnam with a gun, we might give that up. And get cracking." But Graham wanted to learn more about the way Washington worked. "I'd been away six years," he told Orth. "I knew absolutely nothing about the city, and I thought it would be useful to see it from someone else's point of view." Graham worked as a police officer for about a year and a half. He was assigned to the Ninth Precinct, one of the toughest areas of the city, and by all accounts, the experience gave him the insight he had sought. "Today, [*Post*] editorial writers say that in their meetings, Graham often knows more than anyone else about a broad range of local issues," Matusow wrote.

Graham began his *Post* apprenticeship in January 1971, at the age of 25. His mother wanted him to start in the business department, but he insisted on serving as a reporter first. Assigned to the "Metro" section, he covered the police beat and wrote a series about alcoholism, the disastrous effects of which he had often observed firsthand as a police officer. He tried to keep a low profile in the newsroom. Graham was aware that "the basic, universal instinct is to sneer at the young heir, often without reason," Meg Greenfield, a *Post* editor, told Thompson. "But Don worked hard around this building and earned people's respect and friendship." An early admirer of his was Benjamin C. Bradlee, the paper's executive editor, who was to gain international fame during the Watergate crisis. When Bradlee offered Graham the editorship of the sports section, he gleefully accepted. After a year at that post, he became a reporter for *Newsweek*, another Post company publication. Graham was covering stories in New York for *Newsweek* when, in 1973, the *Post* broke the Watergate scandal. He was thus absent during what many consider the *Post*'s finest hour.

He was around in 1975, however, during what was arguably the *Post*'s worst time. That year, soon after his mother named him the newspaper's assistant general manager—the number-two man in charge of production—the *Post*'s pressmen went on strike. The dispute between labor and management quickly became very ugly, with acts of violence and destruction of *Post* property. Unwilling to give in to the labor union's demands, which she considered unreasonable, Katharine Graham resolved to use management personnel to put out the paper. During the months-long standoff, Donald Graham slept in his office for nights at a time and worked with a skeleton crew to keep the presses running. Running what has been called a "Vietnam-style operation," he even arranged to have helicopters land on the *Post* building's roof to ferry some copy to outside presses. In the end, the pressmen's union was broken, and the *Post* chalked up a victory, albeit a costly and controversial one. "After the strike, Don no longer simply inherited the paper, he had earned it," a Post company executive told Orth. Three years later, on January 10, 1979, Graham was named publisher. "I suspect Don was ready before I was," his mother remarked to Thompson.

Graham proceeded cautiously but determinedly to steer the *Post* in the direction he thought best. This proved somewhat difficult at first because, as Matusow noted, "his methodical business-school approach did not mesh well" with the "seat-of-the-pants style" of Bradlee, who had stayed on as executive editor. Graham thought it was important to increase coverage of local news, while Bradlee was more interested in major national and international stories. Whatever their differences, the two men managed to work well together. They jointly withstood the heat when, in 1981, it was discovered that a story for which a young *Post* reporter had won a Pulitzer Prize was largely invention rather than fact. Graham also established a solid working relationship with his mother, who, as the head of the Washington Post Co., remained his boss. In 1984, he promoted Leonard Downie Jr., a respected journalist cut from the same cautious cloth as himself, as managing editor and heir apparent to Bradlee.

In the *Wall Street Journal* (September 3, 1986) two years later, Walter S. Mossberg and Alan L. Otten offered this assessment of how the *Post* had changed under Graham: "The scrappy paper that reveled in controversy and established itself as a national press power with its Watergate exposés is settling down and turning inward to hometown concerns. Local, business, and sports staffs have been beefed up. Flashy writing and erratic highs and lows have given way to a solid, if duller, consistency. Though conservative critics see the paper as a bastion of liberalism, the editorial page has pulled back toward the center, especially on foreign policy and defense." Haynes Johnson, one of the *Post*'s senior columnists, echoed that evaluation when he told Mossberg and Otten, "The *Post* is more sober, more careful, less bold. That reflects Don completely. This is now a stewardship, an institution." Eugene L. Roberts, the former executive editor of the *Philadelphia Inquirer* and managing editor of the *New York Times*, declared to Matusow, "Graham is arguably one of the very best publishers in the country," and he added, "The quality and the scope of the coverage—locally, nationally, and internationally—have consistently remained high."

In 1991, Bradlee retired, and Downie became the *Post*'s executive editor. Graham succeeded his mother as president and chief executive of the Washington Post Co., and then as chairman, in 1991 and 1993, respectively. Since assuming those positions, Graham has kept his primary focus, for the most part, on his duties as publisher of the *Post*, and has delegated to others the day-to-day duties associated with other branches of the company.

One of Graham's goals as publisher has been to diversify the Post's staff, and over the past two decades, the newspaper's efforts to recruit more members of minority groups have been quite successful. But in the *New Republic* (October 2, 1995), Ruth Shalit alleged that, in order to achieve greater diversification, *Post* editors had "adjust[ed] their traditional hiring standards." She implied that some of the paper's new staff members were unqualified, and quotes from unidentified white journalists at the paper seemed to back up that insinuation. The article struck most *Post* employees as incendiary and racist, and it triggered a storm of fury at the *Post*. Both Graham and Downie wrote lengthy, angry rebuttal letters to the *New Republic* in which they attacked Shalit's integrity as a reporter. In defending her article, Shalit said that the response of Graham and Downie proved her point that the combustibility of the diversity issue made honest discussion of it impossible at the *Post*. Shalit's article was especially galling to Graham, who has made personnel development a priority. He likes to encourage and keep tabs on as many staff members as possible and knows most of the 3,000 *Post* employees by name, according to Matusow.

In 1995, taking what may be his weightiest action as publisher to date, Graham decided, along with Arthur O. Sulzberger Jr., the publisher of the *New York Times*, to print a 35,000-word document written by the serial killer known as the Unabomber, who had been linked to a series of mail bombings over a 17-year period that killed three people and injured 23 others. The bomber had offered in June 1995 to stop the killing if, within three months, the *Post* or the *Times* published his entire manuscript, which railed against what he saw as the detrimental effects of industrial and technological advances on society. On the recommendation of the United States attorney general, Janet Reno, and the FBI director, Louis J. Freeh, Graham and Sulzberger reluctantly agreed to accede to the Unabomber's request. Because of the greater printing capacity of the *Post*, the manifesto appeared as a separate section of that newspaper, on September 19, 1995. The *Times* paid for half the cost of the printing. "Neither paper would have printed this document for journalistic reasons," Graham said on the day it was published. "We thought there was an obvious public safety issue involved and therefore sought the advice of responsible federal officials. We are printing it for public safety reasons, not journalistic reasons."

Reaction to the publication of the Unabomber's tract was mixed. Some media analysts and criminal-justice experts said that Graham and Sulzberger had had little choice; one editor likened the move to the press's traditional cooperation with the federal government during wartime. Others criticized the publishers for acting as agents of the federal government and warned that their action would encourage other criminals to make similar demands. As it turned out, the public dissemination of the manifesto was a key factor in the capture of Theodore Kaczynski, a Montana hermit who was identified as the Unabomber and eventually pleaded guilty to the crimes: Kaczynski's brother, David, noticed similarities between the contents of the manifesto and other writings by his brother that he had recently discovered, and he alerted the FBI.

Donald Graham and his wife, Mary Wissler Graham, who have been married since 1967, are the parents of four children: Liza, Laura, Will, and Molly. In addition to a home in Washington, D.C., the family owns a country home in rural Virginia that once belonged to Graham's parents. "Graham is said to be worth more than $200 million," Barbara Matusow wrote in 1992. "Still, he goes to great lengths to act like an average Joe. He takes the subway to work, gets his own coffee, and shows his pass to the guard in the lobby. He plays softball with the *Post* advertising team—he's been on the same team for 20 years—and he won't take more vacation time than other *Post* employees. . . . While some people admire Graham for his egalitarianism, others, including his mother, think he pushes it to foolish lengths. But nobody thinks he's putting on an act."

Suggested Reading: *Esquire* p79+ Apr. 1985, with photos; *New York* p37+ Aug. 27, 1979, with photos; *Wall Street Journal* p1+ Sept. 3, 1986;

Washingtonian p42+ Aug. 1992, with photos; Graham, Katharine. *Personal History*, 1997; *Who's Who in America, 1998*

USA Hockey, Inc.

Granato, Cammi

(grah-NAH-toh)

Mar. 25, 1971– Hockey player; Olympic athlete. Address: c/o USA Hockey, Inc., 1715 Bob Johnson Rd., Colorado Springs, CO 80906

Upon meeting the hockey player Cammi Granato, the reaction of most people has long been, "Oh, you must be the sister of Tony Granato, right?" Cammi is indeed the sister of Tony Granato, a National Hockey League (NHL) veteran who has scored 30 or more goals in a season four times in his career, played on the 1988 U.S. Olympic hockey team, and won the Masterson Trophy for dedication and perseverance in 1997. But the day may soon come when it will be he who is identified by his relationship to Cammi, and not vice versa. According to Tony Granato, that day has already arrived. "She has surpassed me," he told *Sports Illustrated women/sport* (Spring 1997, on-line). "She's not my sister. I'm her brother."

Cammi Granato has achieved her status as one of the most accomplished female hockey players in the world by displaying, like her brother, perseverance. When she was a youngster and playing in boys' leagues, some male players reacted to the presence of her double X chromosomes by trying to bash her into the ice. When she was 12, even her mother threw her an emotional body-check, by telling her bluntly that she had no future in the sport. Nevertheless, Granato continued to play the game she loved, and she gradually became a formidable force in women's hockey. "With Cammi, the whole is greater than the sum of all her parts," Ben Smith, the U.S. women's national hockey team coach, told *USA Today* (April 1, 1997). "She's never been the fastest skater or had the best shot. She finds ways to be successful."

Until recently, being one of the best forwards and centers in her game has probably meant little to anyone outside of the Chicago area, where Granato grew up, or Providence, Rhode Island, where she attended college. Prior to the 1998 Winter Olympics at Nagano, she could easily have won the star-athlete-that-nobody-knows award. At her collegiate games, a few hundred fans, if that, would be in attendance; at international games, perhaps a few thousand. But at the 1998 Winter Olympic Games, in Nagano, Japan, where women's hockey was included as a medal sport for the first time in Olympic history, tens of thousands of spectators and millions of television viewers watched as Granato, the captain of the U.S. women's Olympic hockey team, led her fellow skaters to a stunning 3–1 victory over Canada. By winning the gold medal, the U.S. women upstaged the much more highly touted U.S. men's team, which went home without a medal. Not only was the victory a moment of personal triumph for Granato, it was also a huge leap forward for women's hockey in the United States: Talk of the creation of a women's professional hockey league is now in the air.

For Granato, recognition for women's hockey has been a long time coming. Since body-checking is not allowed in the women's game, some people have perceived the sport as inherently inferior to the men's game. But for many fans of women's hockey, the rule against body-checking is what makes the women's game great. "It's the beauty of the game," Granato declared to a reporter for Reuters (January 28, 1998). "There is a lot of finesse in the game because there is no checking. I mean, there is definitely body contact, but the women's game offers a lot of fundamentals of the game, and that is why a lot of purists like it."

Granato certainly qualifies as one of those purists. Since her birth, on March 25, 1971, Cammi—officially, Catherine Michelle Granato—has been surrounded by hockey-lovers. Her father, Don, a beverage distributor, played for a local team self-mockingly called the Duffers. Her three older brothers, Tony, Don, and Robbie, and a bevy of her cousins as well, also took up the sport. The Granato clan watched with pride as their own flesh and blood competed in state high school title games, National Collegiate Athletic Association (NCAA) championships, Stanley Cup finals, and the Olympics.

So it is not altogether surprising that Cammi Granato, too, became a hockey aficionado—much to the disappointment of her older sister, Christina, who, when Cammi was born, thought that at last, the family included someone who would someday join her in playing with her Barbie dolls. When Cammi was four, her mother, Natalie, tried to get her interested in figure skating, but lutzes, axels, and frilly dresses did not hold her attention, and she would sneak away from figure-skating practice to gawk at the hockey players. With her brothers and neighborhood kids, she spent entire afternoons playing hockey on a frozen pond near the Granato family home, in Broadview, Illinois, and after the family moved to nearby Downers Grove, in about 1977, she helped to turn the family's basement into a hockey war zone. Her body was seldom, if ever, without bruises from hockey, and her mother sometimes joked that she would never dare take Cammi to the hospital because the doctors would think she was an abused child.

Since there were no girls' leagues in hockey when Granato was growing up, she played with boys' leagues, even at the Bantam level, where body-checking was legal. Sometimes coaches protested that she would get hurt. At least one coach ordered his players to deliver a punishing hit to her after the game began. Fortunately for Granato, one of her own coaches overheard that directive; Granato swapped jerseys with a male teammate, so it was *he* who got pummeled. On another occasion, a rival player rammed into her seconds after she scored a goal, causing her to suffer a concussion. (Granato watched with some satisfaction as her teammates pounced upon the boy.)

When Granato was 12, her mother sat her down to talk with her about her prospects in hockey. Women, Natalie told her daughter, didn't have much of a future in the sport. After having a good cry, Granato rejected her mother's pessimistic take on the situation. "I always liked hockey too much to stop playing . . . ," she told Larry Mayer for the *Chicago Tribune* (April 12, 1992, on-line). "So I always worked harder and pushed myself that extra step. If I was average, I thought people might say I was only playing because I was a girl. If I was better, they'd accept me." And indeed, Granato's skill and work ethic won her respect on the ice. She continued playing until around the time she entered high school, when, because of the rapidly increasing difference between the size and strength of her competitors and her own, the risk of serious injury had grown too great. With no girls' leagues in existence at her age level, Granato withdrew from hockey and, instead, played soccer and basketball on girls' teams at school. She also competed in handball at a couple of Olympic Festivals.

The opportunity to resume playing hockey did not arrive until 1989, when Granato won a hockey scholarship to Providence College, in Providence, Rhode Island. Her debut game with the Lady Friars, the college's women's hockey team, marks the first time that Granato played hockey exclusively against women. The major difference between the women's and the men's versions of the game is that in women's competition, body-checking is not allowed. "The biggest thing for me was the change in the game," Granato told Larry Mayer. "In women's hockey, I had to slow down. You don't have to be as aggressive. You can take your time to make a pass. The men are quicker and stronger, and if you don't keep your head up, you're going to get hit. No one's going to hit you in women's hockey. On this level, what you need is plain smarts."

At first, Granato got a lot of attention because of her brother Tony, who was playing professionally. Soon, she drew notice by distinguishing herself in the Eastern College Athletic Conference (ECAC) Women's Hockey League, the first intercollegiate women's hockey league. (It was established in about 1984.) In her freshman year, she scored 24 goals and 22 assists, and was named rookie of the year. During the next three years, she continued to rack up impressive numbers. In her sophomore year, she scored 26 goals and 20 assists; in her junior year, 48 goals and 32 assists; and in her senior year, 41 goals and 43 assists. By the time she graduated, with a bachelor's degree in the social sciences, in 1993, she had accumulated a total of 139 goals and 117 assists, a school record. She was voted player of the year three times consecutively, beginning in 1991, and she led her team to two consecutive ECAC championships, in her junior and senior years.

After her college graduation, Granato received an invitation from the management of the New York Islanders to attend the team's pro training camp. Some female goaltenders have gone to pro training camps, but never a female forward or center. Feeling ambivalent about the offer, Granato declined it. Instead, she has played primarily for the U.S. national women's hockey team in international competition. At the first women's World Championships, which were held in 1991, when she was a college sophomore, the U.S. team lost to Canada, 5–2, in the final round. It was the first of a series of losses the U.S. would suffer in contests with Canada over the next seven years. In five subsequent international tournaments, three of them World Championships, the U.S. team finished runner-up to Canada.

Granato was earning far less as a hockey player than was her brother Tony, but she continued playing anyway. One enticement was the chance to play in the Olympics: In 1992, Olympic officials decided that women's hockey would be included in the 1998 Winter Games.

As the 1998 Games approached, the Canadian women's team was favored to win, since it dominated international competition. But Granato, who was the leading scorer in international competition and was selected as captain of the U.S. team, predicted an upset. Her confidence in that prediction was bolstered by the U.S. team's six victories in 13 matches with the Canadians that took place just prior to the Olympics. And her confidence proved to be well founded: The U.S. team won each of its six games at Nagano, including two against Canada, and came home with the gold medal. Among those who witnessed the U.S. women's upset victory was the entire Granato family. Tony Granato declared that the tournament was one of the most exciting he had ever seen—as a player or otherwise. As for Cammi's mother, she has said that she is glad her daughter ignored the advice she gave her 15 years ago.

Granato wears the number 21 in honor of her brother Tony, and she practices with him during the summer. "I pattern myself after my brother," she told Larry Mayer. "I really admire his work ethic and the way he digs the puck out of the corners. He works hard on every shift, and he's feisty. He doesn't let anybody push him around. He keeps me going in the right direction." Perhaps the one time that Cammi had negative thoughts about hockey was on February 14, 1996, when Tony, who was then with the Los Angeles Kings, got hit in a game and had to undergo brain surgery. "I was mad at the game," she told Bonnie DeSimone for the *Chicago Tribune* (February 3, 1998, on-line). "I couldn't believe that hockey could almost take his life, this game that we had devoted ourselves to, that we were so passionate about, that we loved."

After the U.S. women's basketball team won the gold medal at the 1996 Summer Olympics, a women's professional basketball league came into being. Few observers thought that there was much likelihood of a similar development soon in women's hockey, because there are far fewer women's hockey teams than basketball teams. There has recently been some talk, however, about the creation of a four-team league in the Northeast. Granato, for one, intends to be there when that happens, no matter how long it takes. "If there is [eventually] a pro league, I will get out of my rocking chair to play," she told a reporter for Reuters (January 28, 1998). Granato is currently working toward a master's degree in sports administration at Concordia University, in Montreal, Quebec, Canada.

Suggested Reading: *Chicago Tribune* Metro p1 Sept. 24, 1997, with photos; *Chicago Tribune* (on-line) Jan. 26, 1992, Apr. 12, 1992, Feb. 3, 1998, with photo; *Sports Illustrated women/sport* (on-line) Spring 1997, with photos; *USA Today* C p10, Jan. 8, 1993, with photo; *USA Today* (on-line) Apr. 1, 1997; *Washington Post* D p3 Aug. 1, 1993

Archive Photos

Grier, Pam

(greer)

May 26, 1949– Actress. Address: c/o Kelly Bush Public Relations, 7201 Melrose Ave., Suite 202, Los Angeles, CA 90046

In the mid-1970s, the actress Pam Grier was sometimes compared to Barbra Streisand and Liza Minnelli. That was because, along with Streisand and Minnelli, she was one of the top three female box-office draws at that time. In most other respects, though, there were few similarities between Grier and the other two entertainers. Streisand had gained fame as a singer and actress in such highly regarded films as *Hello, Dolly!* and *The Way We Were*; Minnelli was celebrated for her singing and dancing and her performances in such acclaimed films as *Cabaret*. Grier, by contrast, had made her reputation as one of the biggest stars in so-called blaxploitation films, portraying characters who pulled weapons out of their Afros and blew drug lords away. Often scantily clad, they were "able to bed a man or shoot him with equal flair," as Rebecca Ascher-Walsh wrote in *Entertainment Weekly* (December 19, 1997).

The label "blaxploitation" has been applied to many low-budget 1970s films that were made with primarily black casts and were filled with violence. Describing those films in the *Chicago Tribune* (September 11, 1988), Michael Matza wrote, "Every car was a pimpmobile or a junker, every black man was a dude or a dupe, every white man was a stooge or a slavemaster, and the independent, all-powerful Grier was the avenging Amazon who meted out vigilante justice." As such characters as Coffy and Foxy Brown, Grier became one of the first African-American action heroines and one of the toughest females in cinema history. In *Time* (December 8, 1997), Christopher John Farley declared that "Grier was a woman of action well before Thelma met Louise, or Ripley encountered aliens."

Her popularity notwithstanding, Grier virtually dropped out of sight in the 1980s and remained largely forgotten by mainstream audiences through most of the 1990s. Now, at the age of 48, Grier may become a household name again, with her appearance as the title character in Quentin Tarantino's latest film, *Jackie Brown* (1997). In a review of *Jackie Brown* for *Newsweek* (December 22, 1997), David Ansen called the film "above all, . . . a loving homage to '70s blaxploitation star Grier's sexy, poignant, middle-aged swagger."

Pam Grier was born on May 26, 1949, in Winston-Salem, North Carolina, to Clarence and Gwendolyn Grier. Part Cherokee, she traces her other roots to pioneering blacks who escaped from the American South via the underground railroad and settled in Colorado well before Abraham Lincoln delivered his Emancipation Proclamation. "In my own family's history, the pioneer women were all 'Foxy Browns,'" she remarked to *Hollywood Online*.

Grier grew up in a relatively poor family. Her father worked as a mechanic in the U.S. Air Force, and as a result, Grier, her brother, and her sister lived like nomads. Sometimes, they lived with relatives in the South; other times, they drifted with their parents from one air-force base to another. When Pam was around 11 years old, the family lived in England and France, where Grier has said she became more comfortable with her body. "People had a different attitude toward nudity there; it was more accepted," she told *Essence* (December 1988). "In France, there was a lot of nude art; they just love the shape, curve, form of the body."

The Grier family eventually settled in Colorado. Already something of a tomboy (she played with models of missiles and jets as a child and aggravated her parents by swinging on shower curtains and chandeliers), Grier learned to fight by defending herself from other kids in Denver schools. "It was pretty rough for a kid who had been sheltered on air-force bases," she told Louie Robinson for *Ebony* (June 1976), "but I am a quick study." She studied karate and aikido with a police sergeant.

As a youngster, Grier never imagined becoming an actress, in part because of her reservations about her looks. "My grandmother projected a lot of her neuroses on me," she told Elvis Mitchell for *Premiere: Women in Hollywood* (1998). "She had a problem with identity. She told me I was unattractive." During her infancy, her grandmother and an aunt had tried to make her beautiful by using her urine as a magic lotion. "It was some juju stuff. . . . They would wipe my face with my diaper and chant," Grier told Rebecca Ascher-Walsh.

Whether the juju actually worked, science may never know, but it came to pass that Grier matured into a stunning beauty. She studied art at Metropolitan State College, in Denver, and planned to enter the medical profession. To earn money for medical school, she entered a pair of beauty pageants in Colorado. In one, she emerged second runner-up; during the other, she was spotted by a talent scout who asked her to move to Los Angeles. Grier was initially reluctant, but her mother, who had always wanted to be an actress and singer herself, convinced her daughter to give Tinseltown a try.

After arriving in Los Angeles, in the late 1960s, Grier worked at odd jobs, among them switchboard operator at American International Pictures (a studio that would later produce many blaxploitation films). She landed her first role, as an extra, in Russ Meyer's film *Beyond the Valley of the Dolls* (1970). Her breakthrough came in a succession of women's "prison pictures"—*The Big Doll House* (1971), *The Big Bird Cage* (1972), and *Black Mama, White Mama* (1973). The ad copy for these films reveals their basic premise. The poster that publicized *The Big Bird Cage*, for example, proclaims, "Women so hot with desire they melt the chains that enslave them"; the promotional copy for *Black Mama, White Mama* reads simply, "Chicks in chains." Hardly in keeping with the ethic of political correctness that prevails today, the films feature nubile women corralled in island prisons, where, more often than not, they are oppressed by homosexual guards—either disdainful gay men or sadistic lesbians. Inevitably, the women prisoners revolt, and when they do, they bust not only out of prison but also out of their clothes.

Between 1971 and 1975, Grier appeared in 15 blaxploitation films and became the biggest female star of the genre. The films that her fans tend to remember most fondly are *Coffy* (1973) and *Foxy Brown* (1974). In *Coffy*, she played a nurse out for revenge against the drug pushers and their cronies who are responsible for introducing her 11-year-old, addicted sister to drugs. Often using the promise of sex to induce her enemies to drop their defenses, Coffy kills them off in a variety of ways—with bobby pins, with a razor pulled out of her Afro, or with well-placed shots to her enemies' private parts. In *Foxy Brown*, Grier again played a revenge-seeking woman, this time for the death of her boyfriend, a narcotics agent. In one of the final scenes, Foxy Brown throws to a female drug lord a glass jar containing the severed penis of the drug lord's boyfriend.

Shot in a matter of weeks and on shoestring budgets, these and other Grier films—including *Scream, Blacula, Scream* (1973), *The Arena* (1973), and *Sheba Baby* (1975)—grossed millions of dollars in box-office receipts. According to Quentin Tarantino, what made these films so successful was the "Pam Zone": a mixture of savvy, sexiness, and fierceness that he believes is unique to Grier. "For a while there, she was one of the only female draws in the movies," he told *Spin* (December 1997). "When all of the black actors were coming out to do blaxploitation films, they were always compared to some degree to white counterparts. Jim Brown could easily be referred to in an article as 'the black Clint Eastwood.' Fred Williamson could easily be referred to as 'the black Burt Reynolds.' You could never do that in an article about

Pam. There was no white equivalent for what she was doing. She was completely on her own, and there really hasn't been anyone since."

As the label attached to them implies, blaxploitation films were not universally appreciated. In *Toms, Coons, Mulattoes, Mammies, and Bucks* (1995), his history of blacks in American film, Donald Bogle wrote that Grier's early films were "high-flung male fantasy" and "a hybrid of stereotypes, part buck/part mammy/part mulatto," and that few real African-American women could relate to them. For her part, Grier has never expressed remorse about appearing in those movies. She has said she often participated in writing the characters to make them "authentic." She has also said that she dislikes the term "blaxploitation." "I think the '70s were a great period for us, for blacks, in the movies," she told Elvis Mitchell. "We got a chance to smile and not cover our mouths. We were coming from so many places, and it's all on film. It's interesting how people responded to those movies. That's why the kids, the hip-hop community, have reached back to that. Because it was about pride and individuality. For the first time." To Grier, Coffy and Foxy Brown were feminist role models. "After seeing what I do, a woman who has been beat up by her husband might say, 'Wait a minute, I want to be like Pam Grier,' and learn to protect herself," she told *Newsweek* (February 2, 1976).

However one views the cultural politics of Grier's films, there is no denying their box-office success. The February 1975 issue of *Esquire* predicted that Grier, who was then 25, would be a prominent fixture of future Hollywood films, along with Steven Spielberg, Martin Scorcese, Brian DePalma, George Lucas, Robert Towne, and Paul Schrader. She herself was quoted in that article as saying, "I don't just want to make my mark in the movies. I'm gonna kick a great big *hole* in the movies."

However, by the mid 1970s, Grier had begun to tire of playing the archetypical "Coffy" and "Foxy Brown" characters, and her next few films—*Friday Foster* (1975), in which she played a photographer caught in the middle of an attempt to assassinate a black billionaire; *Bucktown* (1975), in which her character leaves the business of revenge to her brother-in-law; and *Greased Lightning* (1977), in which she portrayed Mary Scott, the patient, long-suffering, but staunchly loyal wife of Wendell Scott, a black 1940s stock-car racer (played by Richard Pryor)—did not fare nearly as well as her earlier ones. Indeed, with the passing of the blaxploitation era, Grier's career took a nosedive. Throughout the 1980s and early 1990s, she appeared mostly in supporting roles. In *Fort Apache, the Bronx* (1981), she played a drug-addicted prostitute who castrates her clients. She was Steven Seagal's partner in *Above the Law* (1988) and an android teacher in *Class of 1999* (1990). She had parts in the comedy *Bill and Ted's Bogus Journey* (1991) and in Mario Van Peebles's *Posse* (1993), a western with a mostly black cast. In *Original Gangsters* (1996), she was part of a cast that included such blaxploitation stars as Fred Williamson, Jim Brown, Ron O'Neal, and Richard Roundtree. Also in 1996, she appeared in *Mars Attacks!* Her résumé includes, in addition, work in television (in installments of *Miami Vice* and *Martin*), and in theater (in a mounting of *The Piano Lesson*, an all-black production of *Fool for Love*, and a San Diego production of Terrence McNally's play *Frankie and Johnny in the Clair de Lune*, for which she put on 80 pounds to take on the role of Frankie). According to some reports, she also recorded an album.

Though Grier's star power had dimmed, she had not been completely forgotten. One director who remembered her was Quentin Tarantino, who had long admired her 1970s films. The two first met when Grier auditioned for a role in his 1994 film *Pulp Fiction*. After Rosanna Arquette won that part, Tarantino promised Grier that he would write a film specifically for her. Some months later, Grier received Tarantino's script for *Jackie Brown*, an adaptation of the novel *Rum Punch*, by Elmore Leonard. With Grier in mind, Tarantino had changed Leonard's white character Jackie Burke to the black Jackie Brown, a struggling airline stewardess in her 40s who smuggles money for an arms dealer on the side and gets drawn into an FBI sting operation. "One thing you get with someone like Pam is they've been up and down and sideways and out," Tarantino told Rebecca Ascher-Walsh. "And it's all there, in their body and in their face, ready to be drawn upon."

In the months leading up to its release, in December 1997, many observers speculated that *Jackie Brown* would do for Grier what *Pulp Fiction* did for another 1970s star, John Travolta. Grier admitted that she looked forward to new opportunities, but, at the same time, she had no false expectations about becoming as successful as Travolta. "The dynamics are different," she explained to Jill Gerston for the *New York Times* (December 21, 1997). "I'm not a great-looking white man who can dance." The *New Yorker* film critic Anthony Lane came to much the same conclusion. In a review of *Jackie Brown* published in the magazine's January 8, 1998 issue, he wrote, "Tarantino is so enamored of black culture that he veers toward parody: Jackie Brown is basically a gun-toting love goddess, and Pam Grier, whose principal expression is an Elvis-style curl of the upper lip, doesn't do quite enough to drag her down to earth. The gallant Tarantino obviously plans to recharge her career, as he did Travolta's in *Pulp Fiction*, but it has to be said: Ma'am, you're no John Travolta." Maybe so. Nevertheless, the 90 members of the Hollywood Foreign Press Association thought highly enough of Grier's performance to nominate her for a Golden Globe Award for best actress in a comedy or musical.

By her own account, Grier gave more of herself to the role of Jackie Brown than she had to perhaps any previous one. She told Jill Gerston, "I know I've brought a lot more humanity, a lot more pain and emotion and texture to this role than to anything I've done because of everything I've been through." What she has been through includes two near brushes with death. The first occurred after she contracted a mysterious disease while working on a Roger Corman movie in the tropics. To cure her, her doctor prescribed prolonged periods of freezing, in the belief that since she had gotten sick in a hot climate, cold would combat the disease. Then, in 1988, Grier was diagnosed with cancer and told she had 18 months to live. But after undergoing treatment for two years (and losing all her hair), she recovered. "I remember I stopped wearing my Rolex, which I used to wear because you would get help in stores faster, people would wait on you quicker," she told Elvis Mitchell. "I took it off after [my bout with cancer]. I just wanted to bring more truth to my life. I survived a wall, and I didn't need a Rolex to say anything about me."

Pam Grier has never been married and has no children. A resident of Denver and an outdoors enthusiast, she likes to fish, hike, kayak, camp, mountain climb, skate, run, and bike. Apparently, all that exercise and the herbs she has been taking since her bout with cancer are doing wonders for her. "I'm as energetic as I've ever been . . . ," she told Christopher John Farley. "I feel better than I felt at 19."

Selected Films: *Beyond the Valley of the Dolls*, 1970; *The Big Doll House*, 1971; *Women in Cages*, 1971; *The Big Bird Cage*, 1972; *Hit Man*, 1972; *Twilight People*, 1972; *Cool Breeze*, 1972; *Black Mama, White Mama*, 1973; *Scream, Blacula, Scream!*, 1973; *Coffy*, 1973; *The Arena*, 1973; *Foxy Brown*, 1974; *Sheba Baby*, 1975; *Friday Foster*, 1975; *Bucktown*, 1975; *Drum*, 1976; *Greased Lightning*, 1977; *Fort Apache, the Bronx*, 1981; *Tough Enough*, 1983; *Something Wicked This Way Comes*, 1983; *Stand Alone*, 1985; *On the Edge*, 1986; *The Vindicator*, 1986; *The Allnighter*, 1987; *Above the Law*, 1987; *The Package*, 1989; *Class of 1999*, 1990; *Bill and Ted's Bogus Journey*, 1991; *Posse*, 1993; *Serial Killer*, 1995; *Original Gangsters*, 1996; *Escape from L.A.*, 1996; *Mars Atttacks!*, 1996; *Jackie Brown*, 1997

Selected Plays: *Fool for Love*; *The Piano Lesson*; *Frankie and Johnny in the Clair de Lune*

Selected Television Shows: *Miami Vice*; *Martin*

Suggested Reading: *Chicago Tribune* XIII p30 Sept. 11, 1988, with photo; *Ebony* p33+ June 1976, with photos; *Entertainment Weekly* p26+ Dec. 19, 1997, with photos; *Hollywood Online*; *Interview* p78+ Jan. 1998, with photos; *People* May 13, 1996, with photo; *Premiere: Women in Hollywood*, p92+ 1998, with photos; *Spin* p124+ Dec. 1997, with photos; *Time* p94 Dec. 8, 1997

Griffith, Nanci

1954– Folk and country singer-songwriter.
Address: c/o Gold Mountain Entertainment, 1514 South St., Nashville, TN 37312

Barry Talesnick/Retna Ltd.

Nanci Griffith is as much a songwriter as she is a singer. "Carson McCullers once said she couldn't live if she couldn't write, and I kind of feel that way too," Griffith told Michael Segell for *Cosmopolitan* (May 1988). "It provides a way for me to be anybody and go anywhere and do anything I want without having to go out there and get in trouble doing it." Given that she spent her teen years learning guitar and reading the works of such renowned writers as McCullers, Eudora Welty, Truman Capote, and Tennessee Williams, it is perhaps not surprising that her 12 albums, performed in a style she calls "folkabilly," have been viewed as a collection of short stories of sorts. Indeed, her "story songs" are rich in character development, and many are portraits of people on the road longing for home. Her 1985 song "October Reasons," for example, is about one such traveler: "5:00 a.m. travelers, bleary-eyed and lonely / We're all countin' miles and tradin' lanes / But if I stopped to call you / What would you say?"

Griffith has spent many years on the road. Before she had a recording contract, she booked engagements for herself in honky-tonks, folk-music clubs, and coffeehouses, and she drove her own car to each performance. After recording four albums on independent labels, in the mid 1980s she signed a recording contract with MCA Records—which was something of a coup, in light of the fact that the only radio airplay her music had ever received had been on college radio stations. Over the years, some of her songs have been recorded by several prominent artists, including Willie Nelson ("Gulf Coast Highway"), Suzy Boguss ("Outbound Plane"), and Kathy Mattea ("Love at the Five and Dime"), and she has collaborated with members of U2, the Indigo Girls, Sonny Curtis (of Buddy Holly's band, the Crickets), the Chieftans, Hootie and the Blowfish, and Frank Christian, among others. In 1991, she moved to Elektra Records, with whom she is still under contract.

The youngest of three children, Nanci Griffith was born in 1954 in Seguin, Texas, and was raised in Austin. Her parents, whom she has described as "1950s beatniks who became responsible Texans," were themselves performers. Her father, Marlon "Griff" Griffith, who worked by day as a printer and publisher, sang in a barbershop quartet, and her mother, Ruelene Griffith, who worked in real estate, was an amateur actress. They divorced when Nanci was six years old. Both encouraged her to study music, and they exposed her to a broad range of musical styles—everything from traditional folk music, such as that of Woody Guthrie, to the jazz of Dave Brubeck.

A self-described "ugly duckling," Nanci reportedly stood less than five feet tall and weighed only 75 pounds at the age of 16. She struggled with dyslexia and was placed in special-education classes in school, and this, combined with her physical awkwardness, made her early social life difficult. Despite her learning disability, Griffith developed sophisticated literary tastes—she was drawn to the work of the authors Eudora Welty, Carson McCullers, and Tennessee Williams. Her dyslexia also hampered her attempts to learn piano, but she succeeded in mastering guitar, by watching a weekly public television program, *Folk Guitar*. At the age of 14, Griffith began performing in folk-music clubs in Austin. She imitated the styles of her idols, who included Buddy Holly and Carolyn Hester, both fellow Texans. "I was really awful, and I knew it," she told Terry Conway for *Acoustic Musician* (November 1996). "But I also had the opportunity to be exposed to some left-of-center music I never would have heard." On the Austin folk circuit, she got to hear such singer-songwriters as Guy Clark, Jerry Jeff Walker, and Townes van Zandt.

Griffith continued to perform while attending the University of Texas, in Austin. Spurred by her experiences as a learning-disabled student, she majored in education, and for several years after her graduation, she worked as a kindergarten and first-grade teacher. In the 1970s, Griffith married the songwriter Eric Taylor, but after six years, the marriage ended in divorce. Several of Taylor's songs can be heard on Griffith's albums; he also contributed some bass guitar tracks to her recordings.

By the mid-1970s, Griffith decided to make music her full-time vocation. In 1978, her first album, *There's a Light Beyond These Woods*, was released on an independent record label. The title song, subtitled *Mary Margaret*, tells a simple story of friendship between two young women, and it has become one of her signature pieces. Also during this time, Griffith began booking herself in small clubs and coffeehouses across the U.S. "I just went out and worked wherever I could . . . ," she told Mike Joyce for the *Washington Post* (July 5, 1996). "It was a great time in my life, and I wouldn't trade it for anything." On her excursions, Griffith would bring a portable typewriter along with her and spend her evenings writing songs and stories. In addition to songs, over the years Griffith has penned a number of (as-yet unpublished) short stories and two novels.

Like the literary works that have inspired her, many of Griffith's songs focus on the concerns of the working class, although they appeal to middle- and upper-middle-class audiences. Her 1982 album, *Poet in My Window*, for example, features such first-person confessional narratives as "Workin' in Corners" and "You Can't Go Home Again," sung to the sounds of the pedal steel guitar. *Once in a Blue Moon* (1984) is a compilation of more songs on this theme.

In 1986, Griffith came out with *Last of the True Believers*, which received critical acclaim and was nominated for a Grammy Award for best contemporary folk album. Her breahthrough album, though, was *Lone Star State of Mind* (1987); its success is attributed in large measure to the fact that it was produced by MCA Records, in Nashville. The single "From a Distance," a peace anthem written by Julie Gold, topped the record charts in Ireland and garnered Griffith invitations to perform both there and in England. The song became popular in the United States in 1990, when Bette Midler covered it on her album *Some People's Lives*. Midler's version of it won the Grammy Award for song of the year. Meanwhile, in 1988, *Little Love Affairs* was released. Unlike Griffith's previous recordings, this album featured third-person narratives rather than her traditional first-person story-songs. One ballad, "Love Wore a Halo (Back Before the War)," describes a bohemian couple, not unlike Griffith's own parents, who manage a hotel on the New Jersey shore. After the husband goes off to fight in World War II, the wife runs an illegal numbers game.

In the *New York Times* (April 22, 1995), Neil Strauss observed that Griffith's music was "caught in the gray area between folk, country, bluegrass, rock, and other American styles." As a result, she proved to be a marketing challenge for MCA executives, who had difficulty classifying her music. "I guess I got placed in [country] because of where I live," Griffith told Bob Cannon of *Entertainment Weekly* (September 30, 1994). Much more accustomed to promoting mainstream country musicians—such as Ricky Skaggs and Randy Travis—

and yet aware of her appeal among pop-music fans, MCA struggled to promote and retain Griffith for several years. During this time, she recorded the live album *One Fair Summer Evening* (1988), *Storms* (1989), and *Late Night Grande Hotel* (1991), which featured a full orchestra. In late 1991, Griffith moved to Elektra Records, which has distributed her folk- and country-tinged albums to pop audiences since that time.

The title of Griffith's Grammy Award–winning album *Other Voices, Other Rooms* (1993) is that of a novel by Truman Capote, and its music reflects Griffith's musical influences. According to Griffith, the idea for the album originated at a small gathering of Nashville musicians one New Year's Eve. "[The singer Emmylou Harris and I] were singing some favorites by the late Kate Wolf, who was such a fine songwriter, and we started talking about how great songs need to be sung by new voices to have new life," she recalled to Hal Epsen for *People* (March 8, 1993). "I've always wanted to do a tribute to all the songwriters who influenced and inspired me." The resulting album features songs by Tom Paxton, Townes Van Zandt, Bob Dylan, and Woody Guthrie, as well as works by newer artists such as Sinead O'Connor and the voices of other prominent performers, including Odetta, Carolyn Hester, Arlo Guthrie, and Emmylou Harris.

In *Flyer* (1994), Griffith returned to her first-person narrative style. The album's title song seems particularly autobiographical. It tells the story of an encounter between a woman and man who meet in an airport on a flight layover; after they part, the woman thinks the man may have been her one true love and laments that she will not see him again. *Blue Roses from the Moons* (1997) was recorded in celebration of the 10th anniversary of her backup band Blue Moon Orchestra; it also features Buddy Holly's band, the Crickets. Recording has been completed on a second volume of *Other Voices, Other Rooms*, which was due to be released in 1998, and the Nashville Symphony is reportedly slated to perform some of her music for *This Heart*, a performance by the Nashville Ballet, in 1999.

At one time, Griffith estimated that she spent 75 percent of her time on concert tours. Live, her act, which has been backed by the O'Kanes and, in more recent years, by the Blue Moon Orchestra, has been described by some critics as "nearly flawless," although some have complained that her high-register, bell-like voice is occasionally overpowered by the instrumentation. Cynthia Rose of the (London) *Guardian* (October 12, 1994) described Griffith's concert at Albert Hall as "the epitome of the low-fi, *Unplugged*, roots-rock connection so in vogue today." Griffith has also been noted for her graciousness on stage. In the (London) *Observer* (October 16, 1994), Louise Young called attention to Griffith's "faultless manners"—a reference to Griffith's habit of singing backup vocals for her own opening act and crediting even deceased songwriters in concert. Young was also enchanted by Griffith's habit of sharing family news with her audiences. "She tells about how her uncle Tootie finally died last year, smokin' a Chesterfield and mowin' the lawn, and what Great Aunt Nettie Mae had to say about that; and that her percussionist is now a grandfather." One critic who was not taken with Griffith's on-stage persona is Alanna Nash, who in *Stereo Review* (March 1989), called her "as affected as the white cotton anklets she wears with the old-fashioned dresses she makes from prints bought on sale from Woolworth's."

After the warm reception that greeted her in Ireland in the late 1980s, Griffith made the city of Dublin her second home, leasing an apartment there for several years. She has performed and recorded with the Irish pop group the Chieftans and joined them on the Grammy-nominated album *An Irish Evening with Roger Daltry and Nanci Griffith* (1993). She has received a number of European music awards, including the IRMA and an Edison Award. In the 1990s, she decided to make Franklin, Tennessee, where she owns a 100-year-old farmhouse, her home. Although she is in her 40s, reviewers constantly remark that her gamine face and casual style of dress make her look like a teenager. Griffith hopes to join the ranks of her music idols. "Longevity—I guess that's the brass ring for me," she told Eliza Wing for *Rolling Stone* (April 2, 1992). "I still want to hear my music coming back to me when I'm 65."

Selected Recordings: *There's a Light Beyond These Woods*, 1978; *Poet in My Window*, 1982; *Once in a Very Blue Moon*, 1985; *Last of the True Believers*, 1986; *Lone Star State of Mind*, 1987; *Little Love Affairs*, 1988; *One Fair Summer Evening*, 1988; *Storms*, 1989; *Late Night Grande Hotel*, 1991; *The MCA Years—A Retrospective*, 1993; *Other Voices, Other Rooms*, 1993; *Flyer*, 1994; *Blue Roses from the Moons*, 1997

Suggested Reading: *Christian Science Monitor* p25 Apr. 28, 1987, with photo; *Chicago Tribune* XIII p16 June 4, 1989, with photo; *Entertainment Weekly* p57 Sept. 30, 1994, with photo; *Lear's* p61+ Jan. 1994, with photos; (London) *Guardian* p6 Oct. 12, 1994; (London) *Observer* p10 Oct. 16, 1994; *New York Times* C p22 Feb. 10, 1988, I p18 Nov. 5, 1994, with photo, I p19 Apr. 22, 1995; *Washington Post* N p10 July 5, 1996, with photo; *Contemporary Musicians* vol. 3; *Who's Who 1998*

Intel Corp.

Grove, Andrew S.

Sept. 2, 1936– Chairman of Intel Corp. Address: c/o Intel Corp., 2200 Mission College Blvd., Santa Clara, CA 95052-8119

"Every company reflects the personality of its leader," Richard Shaffer, a computer-industry analyst, told an interviewer in 1990. "Intel's culture is no exception. It is ruthless, intense, and disciplined. Just like Andy." Shaffer was referring to Andrew S. Grove, the chairman of Intel Corp., the Silicon Valley giant that makes nearly 90 percent of the microchips used worldwide to run personal computers (PCs). With $6.9 billion in earnings on revenues of $25.1 billion in 1997, the company is one of the most profitable businesses on the planet. In addition to running PCs, Intel microprocessors power a huge array of devices—everything from traffic lights to calculators, medical equipment, and electronic toys. While Grove helped to formulate the technology—the microchip—upon which his company is based, his genius has been in applying exacting management skills and tough business practices to create the efficient corporate environment responsible for Intel's success. Grove has written three books about his fiercely competitive style of management, including the aptly titled *Only the Paranoid Survive: How to Exploit the Crisis Points That Challenge Every Company and Career* (1996). In March 1998, Grove, who is a co-founder of Intel, resigned as president and chief operating officer, while retaining his position as chairman.

A Holocaust survivor, Grove fled his native Hungary in 1956 and arrived in the U.S. with a limited knowledge of English and about $20 in his pocket. His remarkable rise to a position of worldwide influence prompted *Time* magazine to name him its 1997 man of the year and to call him "the person most responsible for the amazing growth in the power and the innovative potential of microchips."

Andrew Steven Grove was born András Gróf on September 2, 1936, in Budapest, Hungary. He is the son of George Gróf, who owned a small dairy business, and Maria Gróf, who worked as a bookkeeping clerk. In 1940, young Grove became seriously ill with scarlet fever during an epidemic that claimed the lives of many Budapest residents. A middle-ear infection that he suffered in the course of the disease left him with serious damage to his hearing. (He has since regained his hearing, thanks to a series of reconstructive operations.) By then, World War II was well underway, and the Holocaust had begun. In March 1944, German troops marched into Hungary and started to transport Jews to concentration camps and work camps. Grove's father was grabbed off the street and sent to a labor camp. Grove and his mother managed to obtain false identification papers, and they moved in with a Christian family, who risked their lives to shelter them. "I was eight years old, and I knew bad things were happening, but I don't remember the details," Grove told Joshua Cooper Ramo for *Time* (December 29, 1997–January 5, 1998). "My mother took me away. She explained to me that I would have a different name [András Malesevics], and that I cannot make a mistake, that I had to forget my [real] name and that I couldn't, if they said 'Write your name,' I couldn't write [the real one] down."

After the war, Grove and his mother were reunited with his father, who returned from his ordeal as a forced laborer weakened from bouts with typhoid fever and pneumonia. The family's attempts to resume a normal life proved difficult, because obtaining food and fuel was a struggle in post-war Hungary. In addition, with the country having fallen under Communist rule, Grove faced prejudice for being the son of a "capitalist" as well as for being Jewish. Despite those obstacles, he was determined to realize his parents' dream that he go to college. After a youthful interest in journalism waned, he turned to science and became an outstanding chemistry student, with a special interest in the formation of molecules.

In 1956, when Grove was 20 and attending university classes, Hungary became the victim of an occupying power once again. This time it was the Soviet Union, whose Red Army stormed into Budapest to crush a budding political revolution and set up a puppet regime. Fearful that, like many other college students, he would be arrested, Grove fled the capital and headed with a friend for the Austrian border. To their horror, they discovered that Red Army troops were moving in the same direction. They paid a smuggler to show them how to get through the countryside on little-used trails. After hours of walking, the two young men heard soldiers approaching—Soviet troops, they feared.

Grove, who rarely talks about his early life, recalled to Ramo that he and his friend then heard a voice cry out in Hungarian, "Who is there?" Uncertain where they were or who was speaking, they did not reply. But the man called out again, and Grove mustered the courage to respond. "Where are we?" he asked. "Austria," the man replied. Grove and his friend were led to safety.

Several weeks later, Grove boarded a rusty World War II troop ship filled with other refugees and sailed to the United States. The ship docked at the Brooklyn Navy Yard, in New York City. "We didn't see the Statue of Liberty or anything," Grove recalled to Brent Schlender for *Fortune* (July 10, 1995). "They immediately took us by bus to Camp Kilmer, New Jersey, which had been a POW camp during the war. We thought that all the propaganda was true, that America was just another drab, totalitarian state."

Not long after his arrival, he changed his name to Andrew Grove and moved in with an aunt and uncle in a small apartment in Brooklyn. He enrolled at the City College of New York, where he studied engineering. Although he read and spoke a little English, he was bewildered by words like "angle" and "horizontal" that he heard in technical courses. "I had to go over each day's work again at night with a dictionary at my side," he told the *New York Times* in 1960. The *Times* had interviewed him in recognition of his having graduated first in his class, with a bachelor's degree in chemical engineering with honors, only three years after leaving Hungary.

Meanwhile, in 1958, Grove had married Eva, a fellow Hungarian refugee whom he had met while both were waiting tables at a summer resort. After he graduated from college, the couple moved to California, where Grove entered the Ph.D. program in chemical engineering at the University of California at Berkeley. He earned his doctorate in three years. His brilliance in his field had become well known, and he had his pick of jobs, including a position at the prestigious Bell Laboratories. But he opted to work for Fairchild Semiconductor, a start-up firm in the burgeoning computer field. One of the firm's top scientists, Robert Noyce, was an inventor of the integrated circuit, a breakthrough discovery that made it possible to put more than one transistor on a fragment of silicon, thus increasing the power and speed of computer operations. The head of research and development at Fairchild was Gordon E. Moore, a chemical engineer who was widely respected for his ability to solve tough technical problems.

At Fairchild, Grove was part of a team that studied the use of silicon in transistors. The chips had been plagued by instabilities. After months of work, the team discovered why: The sodium used in the curing process had been "souring" the semiconductors and causing glitches. "The discovery solved a fundamental problem in materials science and set the stage for the semiconductor revolution," Ramo wrote. "Grove and his team won one of the industry's most prestigious awards for their work." Besides his talent for research, Grove had excellent organizational, communication, and leadership skills. That is why, when Noyce and Moore decided to leave Fairchild and start their own semiconductor firm, Grove was the first person they asked to go with them. He agreed "almost instantly," he has said. The company, which was founded in July 1968, was named Intel, a shortened version of "integrated electronics." It soon began churning out memory chips for mainframe computers.

"I was supposed to be the director of engineering, but there was so few of us that they made me director of operations," Grove said to Schlender regarding his early days at Intel. In his managerial role, he quickly showed himself to be a "natural whip cracker," as Schlender put it. Indeed, in the very first years of Intel's existence, when he was head of factory production, Grove was determined to run a very tight ship. "Theoretician that he was, Grove had no truck with touchy-feely approaches to manufacturing that he believed were common elsewhere in the industry," Tim Jackson wrote in *Inside Intel: Andy Grove and the Rise of the World's Most Powerful Chip Company* (1997). "Instead, he wanted to be able to express Intel's production lines as a set of equations like those he delivered in his book *Physics and Technology of Semiconductor Devices* [1967]. To do this, he needed facts: statistics in huge quantities, regularly delivered. But this was 1971, not 1991. There was no company intranet, no spreadsheet software—not even desktop computers. The statistics that Grove demanded had to be collected and tabulated largely by hand—by people who were having problems enough just getting through the day, producing any output at all from the rudimentary designs and processes. . . . Most Intel engineers were lucky if they got home before midnight in time to see their families."

To ensure that he got the most out of his workers, Grove employed various tactics. One of them was to have all workers who arrived after 8:05 a.m. sign in late. And once, in 1971, he sent a memo to all Intel employees reminding them that December 24th was a full working day. The "Scrooge memo," as it became known, generated a lot of resentment in the company, and many workers sent their copies back to Grove with nasty comments scrawled on them. "May you eat yellow snow," one of them said. In those early years at Intel, Grove wore a hearing aid that resembled headphones. The device seemed to fail at opportune moments—when Grove was being told something he didn't want to hear, for example. On other occasions, he would take the hearing aid off his head and thrust it onto his desk, as a pointed way of indicating that he would listen no more. Grove also kept his bosses on their toes. As Moore was quoted as saying in the *Fortune* article, "Andy always made it hard for me. I would be all excited that we were under budget or ahead of schedule on a product—and he'd ask why we couldn't do it faster and cheaper. He got very interested in the art of management, and that served us very well."

In spite of his hard-driving manner, many employees developed a grudging admiration for Grove, whose brilliance in solving problems and ability to complete difficult projects was apparent to all. He encouraged employees to set their own goals, and then made sure that they achieved them. "I learned more from him than anyone else I ever worked with before or since," his former secretary Sue McFarland told Tim Jackson. Grove made himself accessible for consultation to all employees—a practice he continues to this day. Throughout his years at Intel, he has worked in an open eight-foot-by-nine-foot cubicle rather than in an office. He also eats regularly in the company's cafeteria and insists that everyone call him Andy. Grove wrote about his vision of business management in *High Output Management* (1983). The book was well received, as was *One-on-One with Andy Grove: How to Manage Your Boss, Yourself and Your Coworkers* (1988), which was based in large part on text from his nationally syndicated business column.

Until the mid-1980s, Intel's mission was to be the best and largest memory-chip manufacturer in the industry. Thus, when, in 1971, Intel engineers introduced the world's first microprocessor, called the 4004, which was powerful enough to run a small computer, Grove did not think of it as being part of the company's core business. "To me, the microprocessor, quite frankly, was sort of a commercially justifiable diversion from what we were doing, which was building memory chips . . . ," he told Stephen Frazier for the CNN program *Impact*. "So I didn't think very much of it at the time." Nevertheless, in the following years, Intel continued to make improvements in its microprocessors, which its creators predicted would one day be used in many devices besides computers, such as microwave ovens, cash machines, and cars. In 1972, the company introduced a second microprocessor, the 8008, and the idea that it could be used to run a small computer began to catch on in the industry. Intel introduced the 8086 in 1978, the 8088 in 1979, and the 80286 in 1982.

Meanwhile, in the early 1980s, Japanese memory-chip manufacturers began to present Intel with fierce competition. This crisis forced Grove (who by then had been named president and chief operating officer) to reassess the value of the microprocessor, and in 1985 he made a dramatic proposal to his colleagues: He suggested that Intel shift the focus of the company from memory chips to developing its microprocessor business. After persuading them to go along with his proposal, Grove shut down several plants and cut 6,000 employees from the payroll.

One key factor that aided Intel in its bid to become the premiere microprocessor manufacturer was that it had captured IBM as a client several years before. (IBM had selected Intel's 8088 microchip as the engine for its first generation of PCs.) "Plenty of companies have fumbled the IBM relationship," the industry analyst Richard Shaffer told Robert Wrubel for *Financial World* (December 11, 1990). "Not Intel. Andy Grove capitalized on that like no other company except perhaps Microsoft."

Yet however important the Intel–IBM relationship proved to be, it alone cannot account for Intel's success; Grove's near-obsession with preserving his company's big lead in microchip technology was also a factor. To that end, Grove refused to license the designs of new chips to other manufacturers (that practice ended in 1985), and he initiated expensive lawsuits against competitors, such as Advanced Micro Devices (AMD) and the Cyrix Corp., for alleged copyright violations. "Grove focused Intel on microprocessors with a paranoia and manic competitiveness that informs much of what the company does today," Robert Hof wrote in *Business Week* (January 16, 1995). Thus, by 1988, when Intel came out with the 80386SX (also known as the 386SX chip), the company had no formidable rivals, and the chip quickly became the industry standard.

Consumer awareness of Intel's chips has been heightened by the company's extremely successful "Intel inside" advertising campaign. By raising public awareness of the Intel name and asking PC manufacturers to label their machines with the company logo, the firm has been able to get people to care about what powers their computers, and thereby dampen sales of PCs run by rival chips. However, that strategy backfired in 1994: After Intel released millions of flawed Pentium chips, consumers demanded replacements. At first, Grove resisted those demands, insisting that the glitch was so small that conventional PC users would not notice the difference. People who called the company to complain were told not to worry unless they had "some advanced astrophysics problems that weekend," as Ramo put it. Dissatisfied with that answer, several consumers complained about Intel to reporters, and before long, Grove had a public-relations disaster on his hands. Within a few days, he reversed his decision and set aside $475 million to replace the Pentiums on demand. It was "a difficult education" in consumer relations, Grove has since admitted.

Intel quickly recovered from the Pentium debacle, and sales resumed at their frenetic pace. The company had kept its profit margin, estimated to be between 40 and 60 percent, by selling, for top dollar, premium-quality chips that run top-of-the-line PCs. But recently, Intel has begun to face a new challenge, one stemming from the sale of PCs priced at $1,000 or less. The low-end market exploded in 1997, and Grove has positioned Intel to respond, by making less expensive chips. "For us to walk away from a market whose size is going to be measured in tens of millions of units per year, maybe bigger, is inconceivable," Grove told Andy Reinhardt for *Business Week* (December 22, 1997). It remains to be seen how the sale of cheaper chips will affect Intel's huge profit margin. Asked about that by Reinhardt, Grove admitted, "I don't know," but he pointed out that the volume of sales, which he expected to be high, should offset lower profits on individual sales. He also emphasized that Intel would continue to produce high-end chips—namely, the 400- and 450-megahertz Pentium IIs, as well as the powerful 900-megahertz Merced chip, which is due out in late 1999, for use in workstations and home-entertainment computers. "It's very important for us to participate at both ends of the wire," he said. "I think the formula is going to work out."

Andrew Grove, who prides himself on weighing no more than he did in college, enjoys skiing, biking, and sailing during his leisure time. He and his wife, Eva, are the parents of two grown daughters. He is a regular lecturer at Stanford University, in Palo Alto, California. One of his students told Ramo that attending Grove's seminars is "like learning from God."

In late 1994, Grove was diagnosed with prostate cancer. Faced with conflicting opinions about treatments from doctors, he decided to research the subject himself. He ultimately decided on undergoing a new procedure involving high-dose radiation, and the disease appears to be in remission. His health was not a factor in his decision, announced in March 1998, to step aside as Intel's chairman and CEO. Referring to Craig Barrett, who succeeded him in those positions, he told Lou Dobbs for *CNNfn.com* (March 26, 1998), "I am ready and Craig is ready. I have been CEO for 11 years. Intel has been around 30 years. I'm the third CEO, so I've had more than my average share of tenure."

Selected Books: *Physics and Technology of Semiconductor Devices*, 1967; *High Output Management*, 1983; *One-on-One with Andy Grove: How to Manage Your Boss, Yourself and Your Coworkers*, 1988; *Only the Paranoid Survive: How to Exploit the Crisis Points That Challenge Every Company and Career*, 1996

Suggested Reading: *Business Week* p68+ Mar. 16, 1987, with photo, p88+ Apr. 29, 1991, with photo, p86+ June 1, 1992, with photo, p60+ Jan. 16, 1995, with photos, p70+ Dec. 22, 1997, with photos; *Financial World* p42+ Dec. 11, 1990, with photos; *Fortune* p88+ July 10, 1995, with photos; *Time* p54+ Dec. 29, 1997–Jan. 5, 1998, with photos; Jackson, Tim. *Inside Intel: Andy Grove and the Rise of the World's Most Powerful Chip Company*, 1997

Habibie, Bacharuddin Jusuf

(ha-BEE-bee, BAHK-ha-roo-den yoo-SUF)

June 25, 1936– President of Indonesia. Address: c/o Bina Graha, Istana Negara, Jakarta 10110, Indonesia

Courtesy of the Indonesian Embassy

To his supporters, Bacharuddin Jusuf Habibie—better known simply by the initials B.J.—is a visionary aeronautical engineer who helped develop high-technology enterprises in Indonesia, and is now, as president, leading his country toward democracy. A pro-Habibie biography that appears on Habibie's home page on the Web describes him as "the idol and the dream of all parents, who wish their offspring to become another Habibie. . . . [He] is like a wind blowing, causing the bamboo trees to tremble, transmitting the tremor to other bamboo groves."

To his detractors, however, Habibie is less like the wind that blows than the bamboo that bends. For years, Habibie was one of the most loyal—some would say sycophantic—supporters of Suharto, Indonesia's second president, who ruled as an autocrat. Indeed, Habibie referred to the elder politician as "pak," which in Indonesian means "father," and also as "SGS," which in Habibie-speak stands for "Super Genius Suharto." Habibie's loyalty apparently did not go unappreciated by the elder politician. Habibie served for 20 years as Suharto's minister of state for research and technology, and in that capacity, directed such grandiose projects as the attempt to develop an aircraft industry in Indonesia. In March 1998, in the midst of the Asian economic crisis that has crippled Indonesia's economy, Suharto elevated him again, to the position of vice president.

Habibie became the president following a remarkable chain of events that occurred within just the first 10 weeks of his vice presidency. Although Suharto had ruled for 32 years and had helped transform Indonesia into one of Asia's economic "tigers," his cronyism, nepotism, and repression of civil liberties had fostered widespread discontent. When, in the summer of 1997, Indonesia began to experience serious economic troubles, the stage was set for his eventual downfall. Riots, calls for democratic reforms, and a threat by Parliament to impeach him during the first half of 1998 eventually forced him to resign. He did so officially on May 21, 1998, and that same day, he handed power over to Habibie.

Habibie is only the third president of Indonesia, which has had only one genuine multiparty election in its 48 years as an independent nation. Political oddsmakers think Habibie has only a slight chance of holding on to power for long, however, because the very same forces that catapulted him into the presidency are threatening to remove him from power. Many of the protestors who demanded that Suharto step down see Habibie as his clone, and there have been some calls for his immediate resignation. Habibie's weakness has been further underscored by the fact that he—unlike Suharto and Indonesia's first president, Sukarno—does not have a military background. Whether the country's military leaders, perhaps the most influential of Indonesia's power brokers, will support him in the long run is unclear.

However tenuous Habibie's grip on power may be, his prospects for political survival have certainly been enhanced by the actions he has taken since becoming president. He has announced major reforms, including the lifting of controls over the press, labor unions, and political parties, and equally important, he has declared that, following a revision of the existing electoral laws, parliamentary elections will be held in 1999. The current electoral system, in which there are only three official parties, allowed Suharto to easily win term after term for 32 years. If Habibie succeeds in carrying out his pledge, free and fair elections will become de rigueur in Indonesian politics.

The speed with which Habibie has announced reforms, and the measure of stability he has brought to his country, have surprised many commentators who did not know what to expect of him. For his part, Habibie does not view himself as a mere clone of his former mentor. "There are two ways of making history: from within the elite—or from the outside," he explained to Nisid Hajari for *Time* (August 3, 1998). "Being inside doesn't mean you're a puppet. Suharto was in the mainstream of the Sukarno era, but that didn't mean that he did every thing Sukarno told him. I'm in the mainstream of Suharto's period. It doesn't mean I'm going to do what he wants me to do." Ultimately, whether he is regarded as the wind that is blowing through Indonesian politics or as the bamboo bowing to inexorable popular pressure, Habibie will have played some role in what many hope will be Indonesia's transition toward democracy. As Habibie put it to Hajari, "One thing is sure: Whoever becomes president after me, it won't be easy for them to be exclusive."

Bacharuddin Jusuf Habibie was born on June 25, 1936, in Pare-Pare, a city on the southwest coast of Sulawesi, one of the largest of the more than 3,000 islands that make up Indonesia. He was the fourth of the eight children of Alwi Abdul Jalil Habibie, a government agricultural expert, and his wife R. A. Tuti Marini Puspowardojo. Like approximately 87 percent of the people of Indonesia, he was raised a Muslim.

In 1948, when Habibie's father was appointed head of the Department of Agriculture of the State of East Indonesia, the family moved to Ujung Pandang, then known as Macassar. Across the street from where the Habibies lived was billeted a young military commander who had distinguished himself in battles against Dutch forces in the war for Indonesia's independence: Suharto. The Habibies became friends with Suharto, and when Habibie's father died, Suharto and the 13-year-old boy developed a virtual father-son relationship. In a biography quoted by Seth Mydans in the *New York Times* (May 21, 1998), Suharto said of Habibie, "He regards me as his own parent. He always seeks out my advice on the principles of life."

Habibie went to high school in Bandung, Java, and graduated in 1954. A bright student, he won a scholarship to study in Germany, and in the mid-1960s, earned a doctorate in aeronautical engineering from the Technischen Hochschule, in Aachen. He then worked at the German aircraft company Messerschmitt-Bölkow-Blohm and became vice president and director for technology application, as well as the head of the Advanced Technology and Aeronautics Division.

According to Habibie, in 1974 Suharto requested that he return to Indonesia to serve as an adviser on the development of high-technology industries like aircraft construction, shipbuilding, and other defense-related industries. Four years later, he was appointed minister of state for research and technology, and for the next 20 years, he oversaw the government's various state-owned "strategic" high-tech industries, including the state enterprise ITPN, which spent $2 billion in developing Indonesian passenger airplanes and jets. "I was asked to create strategic industry in my country, to bring self-confidence to the people of Indonesia," he told Nisid Hajari. "To bring them the confidence that they are as good as the Americans, the Japanese, the Chinese, or the Europeans in technology." For some of his compatriots, Habibie's attempt to develop high-tech industries in Indonesia was inspiring. Others, however, were skeptical. Many economists and international investors saw the projects he sponsored as wasteful and born of hubris. Habibie also alienated some members of the military by interfering with their procurement process and requiring that they buy equipment from the industries he oversaw.

Habibie was one of Suharto's longest-serving Cabinet members, and according to Seth Mydans, he was one of the few who could burst in on Suharto in the president's office at any time to discuss whatever was on his mind. His closeness to Suharto, and the power it afforded him, was demonstrated in 1990, when Suharto made Habibie the head of a new group, the Indonesian Association of Muslim Intellectuals—a position that gave Habibie a power base from which to espouse his unconventional economic theories, which the *Washington Post* (February 19, 1998) called "nationalist economics."

Suharto again demonstrated his inclination to help Habibie when, later, the news magazine *Tempo* and two other publications criticized Habibie for promoting the purchase of 39 cast-off East German naval vessels. With Suharto's backing, Habibie sued *Tempo* for $1 billion for the expressed purpose of bankrupting the publication. In June 1994, Suharto banned the three publications.

Habibie's years of service to Suharto were yet again rewarded in 1998, when Suharto, who had changed his vice president in each of his six previous terms of office and thus prevented at least some potential rivals and successors from emerging, chose Habibie as his vice presidential running mate. Meanwhile, the Indonesian economy had begun suffering severely because of the economic crisis that engulfed parts of Asia following the July 1997 devaluation of the Thai currency and the flight of investors from Asian markets. After the announcement in February that Habibie had been selected to run as vice president, the value of Indonesia's currency, the rupiah, fell even further. According to some economists and investors, the decline of the rupiah on that date was perhaps attributable to Habibie's support of what they judged to be wasteful state projects and his promotion of such economically shaky concepts as the "zigzag theory," in accordance with which interest rates would be juggled drastically up and down as a means of reducing inflation.

In March 1998, thanks to his control over the electoral process, Suharto easily won election to a seventh term. However, the victory meant little, because of the ever-worsening economic crisis. Earlier, in October 1997, Indonesia had been forced to apply to the International Monetary Fund (IMF) for assistance. As a condition for receiving a $43 billion economic aid package from the IMF, Suharto agreed to end state funding of Habibie's aircraft-construction enterprise and to stop state subsidies of such commodities as fuel. As a result, many consumer goods became unaffordable to the many Indonesians whose spending power had already been cut by the devaluation of the rupiah. Much of the resulting hardship was blamed on Suharto, who during his tenure had stifled any oppositional political movements and had enriched his family and supporters by giving them control of many lucrative businesses, among them airlines, hotels, and car manufacturers. Not surprisingly, perhaps, Habibie was said to be among those who benefited. According to *Time* (June 1, 1998), the Habibie family owns many companies through their control of two large conglomerates: the Timsco Group, which is run by Habibie's younger brother Timmy, and the Repindo Panca Group, run by Habibie's second son, Tareq Kamal Habibie.

The steady succession of student protests between February and May 1998, combined with riots to protest the increase in the price of gas and the shooting of six peaceful demonstrators at Trisakti University in Jakarta on May 12, eventually forced Suharto's hand. On May 19, he offered to hold elections within a few months and step down at that point. That compromise was not accepted, and on May 21, in the face of continued protests, Suharto resigned and turned power over to Habibie.

Within a week of becoming the president, Habibie took steps to distance himself from the Suharto regime. He replaced half the members of Suharto's Cabinet, ridding it of the most egregious cases of Suharto's cronyism and nepotism. Controls over the press, unions, and political parties were relaxed, and some political prisoners were freed. Habibie's son Ilham Akbar and his brother Jusuf Effendi resigned from state-run enterprises so as to prevent Habibie from being accused of nepotism. Habibie also agreed to withdraw troops from East Timor, the occupation of which has made Indonesia the focus of international criticism since 1976, when the country annexed it.

Habibie also came up with a timetable to reform the electoral system and hold new elections. He has pledged that the country's election laws will first be revised by the national assembly, which will be composed of the 500 members of Parliament and 500 appointed officials, and that genuine multiparty parliamentary elections will be held in March 1999, followed nine months later by a vote for president. If held, the vote will be only the second genuine multiparty election to be held in Indonesia. With the new political openness, many new parties have sprung up in recent months.

Whether Habibie's newfound commitment to reform is a calculated move to improve his public image or a genuine embrace of democratic principles is uncertain. "He is much more vulnerable and therefore much more responsible, much more accommodating, and ultimately much more democratic," Dewi Fortuna Anwar, an adviser to Habibie, told Nisid Hajari. The sociologist Arief Budiman put it more bluntly. "He's a frightened president," Budiman told Hajari. "He bends whichever way the wind is blowing."

Meanwhile, Habibie has struggled to retain control of Golkar, a coalition of groups formerly led by Suharto and currently Indonesia's largest political party. At the Golkar Party congress in July, he managed to stave off a group of retired generals, reformers, and Suharto offspring who were attempting to install Edi Sudrajat, a former general, as chairman of the party. According to Hajari, Sudrajat, if elected, planned to call a special session of Parliament at which he would demand that Habibie step down. But it was Habibie's candidate, Akbar Tandjung, who won, largely because of the support of General Wiranto, the chief of the armed forces.

Habibie has not revealed whether he will run in the scheduled 1999 election. "I am not a king," he has often said. But he has not ruled out the possibility of entering the race for president, and he has even used an aeronautical metaphor to make his pitch for the presidency: "If you have never been in the cockpit, how can you ever be acquainted with the instruments for flying the airplane?" he observed to Hajari.

Habibie is married to Hasri Ainun Habibie. The couple went to high school together, and back then, teachers and schoolmates joked that they belonged together because they were both the smallest and youngest students in class. The two fell out of touch when he went to Germany and she went to medical school in Jakarta. They got married after meeting again in 1962. According to Habibie's Web site biography, "His courtship and marriage were done in 'Blitzkrieg' style, within three months only. It evidently is a feature of his never to waste any time." Habibie and his wife have two sons, Ilham Akbar Habibie and Tareq Kamal Habibie.

Suggested Reading: *Asiaweek* (on-line) July 10, 1998; *New York Times* A p10 May 21, 1998, with photo; *Time* p60+ June 1, 1998, with photo, Aug. 3, 1998, with photos; *Wall Street Journal* B p6 Nov. 21, 1994; *Washington Post* A p19 Feb. 19, 1998, with photo, A p41 May 22, 1998, with photo

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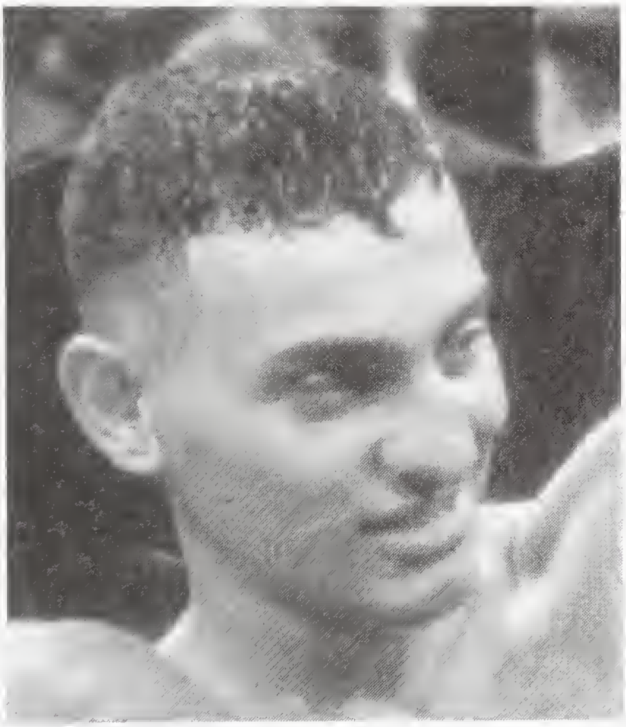

Mike Segar/Archive Photos

Hamed, Prince Naseem

(ha-MEHD, na-SEEM)

Feb. 12, 1974– British boxer. Address: c/o Sports Network, Centurion House, Brickerley Greenhartford, Herts SG14 1AP, England

On December 19, 1997, Prince Naseem Hamed—the powerful five-foot, three-inch, 126-pound World Boxing Organization (WBO) featherweight world champion—made his American boxing debut at Madison Square Garden, in New York City, against the American Kevin Kelley. In a thrilling slugfest, Hamed recovered after being knocked down three times and, in the fourth round, defeated Kelley by a knockout (KO), thus capturing his 29th win in 29 fights. Although the brawl-like quality of the fight surprised many fans, the outcome did not. Hamed, too, had predicted his win; earlier, he had boasted, as quoted by Timothy W. Smith for the *New York Times* (December 17, 1997), "I'm blessed with a gift from God. When you're blessed, you have an advantage. You know you're not going to get beat when you're fighting with a gift. You're fighting with something that God has given you."

Hamed has routinely made such self-aggrandizing statements, though usually with some justification. Since turning professional in 1992 at the age of 18, he has consistently displayed a power that belies his size, and has pummeled opponent after opponent with speed as well as strength. He has also earned a reputation for staging elaborate ring entrances, complete with smoke, music, and lights, that resemble rock shows and often last longer than the fights themselves. For that reason, Franz Lidz, in *Sports Illustrated* (March 24, 1997), described Hamed as "boxing's first rock star" and someone who combines "the roguish strut of Mick Jagger with the sneering braggadocio of Sid Vicious." While some boxing purists grimace at his larger-than-life ring persona and his showbiz antics, they cannot deny that Hamed has infused life into one of the sport's premier but often overlooked weight divisions. And in so doing, Hamed has emerged as one of England's premier pugilists and a sports hero for the Arab world.

Naseem Hamed was born on February 12, 1974, in Sheffield, England, the youngest son among the nine children of Suleiman Hamed, a grocer who had emigrated to England from Yemen in the 1950s, and his wife, Caira. Naseem (the name means "gentle breeze" in Arabic) took to boxing as a seven-year-old, when his father urged him and two older brothers to take up the sport so that they would be able to defend themselves whenever necessary. Brendan Ingle, Hamed's trainer, who runs a boxing gym out of a meeting room at St. Thomas Church in Wincobank, Sheffield, recalled the day Hamed's father brought the young boxer to his gym: "Sal said his boys were being bullied because of their color. I said, 'Bring them down. I'll show them how to look after themselves.'" Ingle already had his eye on Hamed, having watched him in a playground scuffle against three other boys. Ingle told Lidz, "[Hamed] ducked and jabbed and weaved like a pro, and no one could lay a hand on him. He was brilliant." Hamed took to the sport almost immediately. He told Lidz, "From the first day, I knew boxing was the sport for me. I liked the way I could hit and not get hurt. I loved the movement. My brothers dropped out inside of a year, but I spent the rest of my childhood in the gym."

Hamed fought his first amateur bout as an 11-year-old. A year later, he won the first of five national schoolboy championship titles. He attended Hinde House Comprehensive School in Sheffield, but knew boxing was his calling. At 18, he signed his professional contract in the halls of the British Houses of Parliament. He made his professional debut on April 14, 1992, in Mansfield, England, as a bantamweight (weight limit: 118 pounds for professionals) against Ricky Beard, and defeated Beard by KO in the second round. Around this time, he added the title "Prince" to his name, though his family has no links to royalty.

Capable of powerful punching with both hands, Hamed quickly won a series of fights, most of them by KOs, and rocketed up the boxing ranks. He also demonstrated unusual arm speed and an ability to punch with power even when he was off the ground or off-balance. In May 1994, in his 12th professional fight, he won the European bantamweight title, by beating Vincenzo Belcastro of Italy in a 12-round decision, and thus became the youngest British fighter to win a European title. However, he irked some purists by dropping his guard and taunting Belcastro in the final round after it became clear that he had outclassed the former champion in a lopsided fight. For his part, Hamed told Geoffrey Beattie for the *Guardian* (August 13, 1994), "I wanted to show that I could stand in the middle of the ring with my hands on my hips and the champion couldn't hit me. I didn't want to ridicule him at all. I didn't want to take anything away from the champion. I just wanted to show that I could do 12 rounds easy and that I was fit and ready."

Hamed then moved up a weight class and added the World Boxing Council (WBC) International World Super-Bantamweight title to his list of honors, by beating Freddy Cruz by technical knockout (TKO) in the sixth round in October 1994. Hamed then moved up another weight class, to the featherweight division (weight limit: 126 pounds for professionals), and on September 30, 1995, he captured the WBO World Featherweight title, by beating Steve Robinson by TKO in the eighth round. On February 8, 1997, he also added an IBF World Featherweight title, by beating Tom Johnson by TKO in the eighth round.

Partly because Hamed fought mostly in England at that time, his fame was limited to that country and other parts of Europe. His signature style and public persona also worked against him to some degree. Indeed, many boxing purists were reluctant to take seriously a boxer who sported leopard-skin trunks and spent an extraordinary amount of time and energy making his entrance into the ring. However, the fanfare helped to fill seats at his fights. As Hamed's promoter, Frank Warren, told Lidz, "The public loves Naz. He's winning over a whole new generation to boxing. He's beyond boxing—he's showbiz." The hoopla has proven to be lucrative for Hamed. He reportedly earned $10 million fighting in Europe in 1996, and $12 million in fight prizes and endorsements in 1997.

Unbothered by his critics, Hamed set out to establish his reputation in the U.S., where boxing has its greatest exposure and publicity. "I can't wait to conquer the States," he told Lidz. "Americans say Brits always come in second. Well, I'm a British Arab. God has chosen me to rule the entire planet." In 1997, he signed a six-fight deal with the cable company HBO for around $12 million, and in December of that year, he made his American debut. In a highly publicized fight (HBO reportedly spent $2 million advertising it), Hamed defeated Kevin Kelley, who had a record of 47 wins, one draw, and two losses and had been widely considered a formidable opponent. The fight was noteworthy in that Hamed was hit often and actually fell to the canvas. Previously, Hamed had been knocked down only once, in a June 1996 bout against Daniel Alicea, in which he recovered from a knock-down and won by KO in the second round. After beating Kelley, Hamed said, as quoted by Timothy W. Smith in the *New York Times* (December 21, 1997), "You saw the heart of a champion the way I came back. I took what I had to take and did what I had to do to win. I came to his hometown, I came to the lion's den and still walked away with my title."

Although boxing aficionados do not yet (and may never) consider him the best featherweight ever, Hamed has without question made his mark in the sport. In fairness to him, his success and fame have not been achieved simply by savvy presentation. His record speaks for itself, and the magazine *Ring* named him one of the 10 best pound-for-pound fighters, along with the likes of Julio Cesar Chavez, Roy Jones Jr., and Oscar De La Hoya. In addition, there is little doubt that Hamed, considered by some to be the wealthiest featherweight in history, has helped to publicize an often overlooked weight division. That a featherweight has become a major draw in big-money boxing, which has long been dominated by such heavyweights as Evander Holyfield and Mike Tyson, is a testament to Hamed's skill as a fighter and his uncanny ability to generate excitement. Moreover, Hamed has brought a world championship to England, a country that has long suffered a dearth of pugilistic glory, and as a boxer of Yemenite descent and a Muslim who abstains from tobacco and alcohol, he has done much for Arabs, especially in bolstering their pride in England as well as parts of the Arab world. In Yemen, where his image appears on postage stamps, Hamed is treated as a national hero. Yemen's president has received him as an honored guest, and his fights are televised throughout the nation.

In April 1998, Hamed successfully defended his WBO title for the 10th time, by dismissing Wilfredo Vasquez by TKO in the seventh round in Manchester, England. Currently, Hamed is seeking to unify the featherweight title by pursuing the World Boxing Association (WBA) and WBC titles. If he succeeds, he will become the first featherweight to do so since Vicente Saldivar in 1967.

In a conversation with Geoffrey Beattie for the *Guardian*, Brendan Ingle offered his explanation for Hamed's success: "Naz is clean-living. He doesn't smoke, he doesn't drink, and he doesn't gamble. The hardest person to beat in the world is yourself, but to beat yourself you need self-discipline. Naz has got that singular determination to win." For his part, Hamed told Beattie, "Allah has always been there for me. I always carry a small Koran with me in my sport bag. . . . If it wasn't for Allah, I wouldn't be where I am today with the gift that I've got. When I finish boxing, I will dedicate myself to the Muslim faith." In 1998, Hamed married his girlfriend, Alisha, a British citizen who converted to Islam before their wedding.

Suggested Reading: (London) *Guardian* p19 June 5, 1993, with photo, p15 Aug. 13, 1994; *New York Times* C p6 Oct. 28, 1997, with photo, C p7 Dec. 17, 1997, with photo; *Sports Illustrated* p56+ Mar. 24, 1997, with photos

Fred R. Conrad/Warner Vision

Hamill, Pete

June 24, 1935– Newspaper columnist; reporter; editor; novelist. Address: c/o International Creative Management, 40 W. 57th St., New York, NY 10019

"To me, news is a verb," the writer Pete Hamill once said. Hamill is an expert on both news and verbs, having built a reputation as one of the most widely respected print journalists in the country and the last "romantic" journalist in New York. New Yorkers have been reading Hamill's news stories and columns for over 30 years, in such publications as the *New York Daily News*, the *New York Post*, and the *Village Voice*. Outside New York, Hamill is known primarily for his contributions to *Esquire*, *Vanity Fair*, *Playboy*, and other magazines, and for his novels and works of nonfiction.

Pete Hamill was born on June 24, 1935, in the New York City borough of Brooklyn, to Billy and Anne Hamill, both of whom were Irish immigrants. Billy Hamill held a few different jobs during Pete's childhood, but also went through periods of unemployment. He was what most people would call an alcoholic—although Pete Hamill has said that he dislikes the term because of its imprecision. In his 1994 memoir, *A Drinking Life*, Hamill recalled that at the age of eight, he went to a saloon with his father for the first time. While drinking nothing stronger than ginger ale, he watched his father drink beer—and sing, joke, and laugh with the other men. "From where I was huddled by the wall, he was the star of the place," Hamill wrote. "Even the portrait of Franklin Delano Roosevelt, hanging in the dim light above the cash register, seemed to approve. This is where men go, I thought; this is what men do." Anne Hamill, a nurse, worked sporadically. Pete is the oldest of seven children; the others are Tom, Kathleen, Brian, John, Denis, and Joe. Due to changes in their income and needs, the family moved several times, within the Park Slope neighborhood of Brooklyn.

As a boy, Hamill attended one or more Catholic parochial schools. He had learned to read early in life, and he became a comic-book fanatic during World War II, when many of the most popular titles featured an enchanting mix of superhero fantasy and wartime reality. Following the war, Pete, at age 10, took his first job, as a delivery boy for the

Brooklyn Eagle. Although it lasted only a few months, the job made a strong impression on him: He was in the newspaper business, delivering *his* paper. The job thrilled him, and he began reading not only the comics but the entire paper, paying special attention to the sports pages, since his father was a Brooklyn Dodger fan. When Pete was 11, he decided he wanted to be a cartoonist, and even wrote a letter declaring this intention to Milton Caniff, the writer and artist of *Terry and the Pirates* and *Steve Canyon.*

In 1949, Pete won a scholarship to Regis High School, a prestigious Jesuit-run prep school in Manhattan. He accepted the scholarship, but with mixed feelings—he had already lost his enthusiasm for Catholicism, he mistrusted the elitism inherent in the school's selection process, and perhaps most of all, he just wanted to hang out with his neighborhood friends in Brooklyn and drink. He left Regis in the spring of 1951, during his sophomore year, which he finished at a school called St. Agnes. He did not return to high school after that. Instead, he took a job at the Brooklyn Navy Yard. Shortly thereafter, at the age of 16, he moved out of his family's house.

In January 1952, Hamill began taking night classes at the Cartoonists and Illustrators School, in Manhattan. The Korean War was still going on, and after his 17th birthday, in June of that year, he joined the U.S. Navy. He was stationed in Jacksonville and then Pensacola, Florida, where he discovered the writers of the Lost Generation. Swept away by the romantic, hard-hitting heroes who populate the stories of Ernest Hemingway and F. Scott Fitzgerald, he dreamed of going to Paris, the haven for those authors in the 1920s, to study art under the G.I. Bill after the war ended. By the mid-1950s, Hamill was living half of that dream, but back in Brooklyn; he drank by night and worked by day as an assistant to a graphic designer in an advertising agency. He tried to gain entrance to art schools in Paris and to Columbia University, but was not successful. Eventually, he learned from a Navy buddy who was also interested in art about a G.I. Bill–approved program at Mexico City College, in Mexico. "This could be our Paris," the friend told him. Hamill jumped at the chance. In the year he spent in Mexico City, he wrote essays and stories.

After returning to New York, in 1957, Hamill resigned himself to a career in graphic design. That was also the year that Jack Kerouac's Beat novel *On the Road* was published. After reading the book, and then seeing Kerouac read poetry to jazz accompaniment in a club, Hamill wrote some poetry that was published in the literary magazine of the Pratt Institute, in Brooklyn, where he was studying design. His first professional experience in journalism came with the publication of an article about a boxer named Jose Torres. Despite these experiences, writing was still a side interest for Hamill, and he continued to work—and to prosper—as a designer.

Hamill had never lost his early love of newspapers, though, and he continued to read several each day. In the spring of 1960, after reading *Reflections of an Angry Middle-Aged Editor,* by the *New York Post* editor James Wechsler, Hamill wrote Wechsler a letter. "I worked hard on that letter, making three drafts," he recalled in *A Drinking Life.* "I didn't think of it as a job application. That's what it turned out to be." On June 1, 1960, Hamill spent a "tryout" day at the *Post,* and he was hired. He immediately quit the graphic-design business. A year later, when Ernest Hemingway committed suicide in Ketchum, Idaho, Hamill was one of two reporters who worked on a special series of articles about the writer for the *Post.* These were later expanded and published as the book *Ernest Hemingway: Life and Death of a Man.* In 1962, Hamill was honored with two awards: the Meyer Berger Award for Distinguished Journalism, given by the Columbia University Graduate School of Journalism, and a special award from the Newspaper Reporters Association.

In February 1962, Hamill married Ramona Negron, a Puerto Rican–born woman nine years his junior. Their first daughter, Adriene, was born the following winter. The printers' union went on strike in New York City that winter, and Hamill was without regular work for 114 days. That experience altered his perspective. "I thought I'd work at the [*Post*] forever," he wrote in *A Drinking Life.* "The strike made me understand that in the newspaper trade, there was no such thing as forever." In July 1963, Hamill took his family to Barcelona, Spain, in a conscious attempt to live the life of an expatriate writer as romanticized by the Lost Generation novelists. "Thus began too many years of wandering, of arrivals and departures, sitting in airport waiting rooms, packing and unpacking books, smoking strange brands of cigarettes, speaking badly the languages of strangers, and drinking their beer and whiskey," Hamill wrote. In 1964, Ramona gave birth to a second daughter, Deirdre.

Hamill spent the remainder of the 1960s in different countries, sometimes with his family, sometimes not, writing pieces for various publications. By the decade's end, he had achieved an unusual level of celebrity for a print journalist, as well as a reputation as a spokesperson for the left. He served in Barcelona as the self-described "Europe guy" for the *Saturday Evening Post,* then went on to Dublin and then to Rome. Each stint was followed by a return to New York, where, invariably, he settled into, and then rejected, the routines of work—again at the *New York Post*—and family life. The recurring uprooting force during those years was his quest for "the Great Good Place," as he put it in his memoir. After Europe, he returned to his original Great Good Place, Mexico City, then spent some time in San Juan, Puerto Rico, then Laguna Beach, California, and then Washington, D.C., as a political columnist for the Long Island–based paper *Newsday.*

Hamill enjoyed some success in Washington, but there came a point, in the 1960s, when his political beliefs—specifically, his opposition to the Vietnam War—became too overpowering for him to continue as a journalist. "I was writing politics in Washington, ordinarily a marvelous assignment for someone with a taste for the absurd, but my heart was not much in it; everywhere I looked that season, I saw men in collusion with death. . . . I was sick of the way I saw the world: politically, abstractly; and I was sick of the way I let [Lyndon] Johnson and [Dean] Rusk and [Robert] McNamara and the war foul my home." He decided to abandon his career as a journalist and to write a novel—"not to effect a cure, but to walk away from a consciousness of the sickness."

The result was *A Killing for Christ* (1968), about a plot to assassinate the pope. The book was suffused with the pent-up anger Hamill was feeling at the time, although that anger was directed at other, more familiar targets. "Hamill is set on ripping the lid off the rotten church, the rotten upper classes, the rotten rightists," John Casey wrote in the *New York Times Book Review* (November 10, 1968). Around the same time, Hamill was facing the failure of his marriage to Ramona. She had first brought up the possibility of a divorce in the mid-1960s, and in 1970, the marriage ended. In the 1970s, Hamill was romantically involved with the actress Shirley MacLaine and the former First Lady Jacqueline Onassis.

In 1971, Hamill published *Irrational Ravings*, a collection of 10 years' worth of his best newspaper columns, and also a few magazine articles. The title was a phrase used by Vice President Spiro Agnew to describe Hamill's analysis of the 1970 anti–Vietnam War protests at Kent State University, in Ohio. In his review of *Irrational Ravings* for the *Washington Post* (December 19, 1971), Karl Meyer called Hamill "our laureate of outrage" and declared that "any working journalist would be proud to put his name on this selection." A *New Republic* (December 4, 1971) critic felt that the book's ultimate achievement was a portrait of Hamill himself, as "a passionate, convincing man."

Hamill had his last drink on the last day of 1972. At that time, he intended to stay sober only for the month of January 1973. However, once he realized how much clearer all his experiences, memories, and thinking had become, he set higher goals. "I sat down and wrote my novella, *The Gift* [1973], in one miraculous spurt, working day and night, removed from the world. . . . Another dry month went by, and now my mind was teeming with ideas and projects. I realized that for years I'd been squeezing my talent out of a toothpaste tube. I'd misused it and abused it and failed to replenish it."

The following year, Hamill stopped writing for the *Post*. His next work of fiction, *Flesh and Blood*, was published in 1977. Many critics found some elements of the novel, which is about an Irish-American boxer, to be clichéd, but nonetheless admitted that Hamill had written a moving story. As Barbara Zelenko wrote in the *Library Journal* (November 15, 1977), "Hamill knows the world of boxing, and he makes us care." Also in 1977, Hamill returned to regular column-writing, this time for another New York tabloid, the *New York Daily News*, and he continued producing the column until it was dropped, in 1979. "I was fired," he told *Newsday* (November 28, 1979). "[*Daily News* editor Michael] O'Neill called me in on November 14 and told me he was dropping the column. I was stunned and angry and asked why. He said that it was too far left for the *Daily News*." According to most accounts, it was Hamill's stance on two issues, the trial of the labor leader Anthony Scotto and U.S.–Iran relations, that had led to O'Neill's decision.

In 1978 and 1979, respectively, Hamill published two crime novels, *Dirty Laundry* and *The Deadly Piece*, and thus launched his series about an ex-newspaper reporter named Sam Briscoe. In an interview for *Ellery Queen's Mystery Magazine* (December 1977), Hamill described Briscoe, a Brooklyn-born Irish Jew with a fondness for Mexico, as his "attempt to create a left-wing hero." "It is handled like the left-wing thrillers of the late 1930s . . . ," he continued. "Briscoe's enemies are multinational corporations, the CIA, FBI, secret police forces." Both novels sold well in paperback. After the publication of a book of his short stories, *The Invisible City: A New York Sketchbook* (1980), Hamill produced a third "Briscoe book," entitled *The Guns of Heaven* (1983).

Throughout the 1980s, Hamill wrote columns for the *Village Voice* and other New York newspapers. Perhaps his greatest accomplishment during that period was his success in branching out into magazine writing. He began as a frequent contributor to *New York* magazine and *American Film*. In the late 1980s—after a three-month stint in 1987 as editor of the *Mexico City News*—Hamill became a regular columnist for *Esquire*, a job he held for two years. In 1989, he published *Loving Women*, his seventh novel. Critics strongly praised Hamill's story of Michael Devlin, a Brooklyn kid who joins the Navy in 1953 and is sent to Pensacola for training. "In the course of reading this novel," Thomas Fleming wrote in the *New York Times* (April 2, 1989), "we touch that ancient blend of pity and fear that takes us beyond windy rhetoric and disfiguring outrage. . . . Michael Devlin's scarred older self knows history's wounds don't go away. They go on aching for centuries."

In about 1990, Hamill married Fukiko Aoki, a Japanese journalist, whom he had met three years earlier when she interviewed him in Tokyo. His next book was a collection of stories called *Tokyo Sketches* (1993). A *Publishers Weekly* (February 1, 1993) reviewer noted that Hamill's "simple themes of love, loss, longing, and deception are joined to powerful emotions, and reveal a psychological bond" between the United States and Japan.

Soon after *Tokyo Sketches* was published, Hamill got a summons from his past: The *New York*

Post, the paper where he had begun his career more than 30 years earlier, was in deep trouble. Steven Hoffenberg, who owned the *Post* at that time, invited Hamill to take the reins as editor-in-chief. With a slew of fresh ideas and enthusiasm, Hamill seemed to be the perfect choice to initiate the paper's rebirth. However, in court on March 12, 1993, Abraham Hirschfeld won the right to buy the *Post*, and after doing so, he fired Hamill, who had been on the job for a month. The staff of the *Post* mutinied; with their leader gone, and convinced that Hirschfeld was intent on destroying the paper, they assembled a special issue for March 16. Its cover featured a portrait of Alexander Hamilton, the paper's founder, shedding a tear, and story after story was saturated with anti-Hirschfeld sentiment. Hamill's name remained atop the masthead. To the delight of his loyal troops, Hamill returned to the *Post* offices that day—uninvited by Hirschfeld—and bragged to Howard Kurtz of the *Washington Post* (March 17, 1993), "That man [Hirschfeld] hasn't shown his face on this floor yet. . . . I don't advise him to." After further shenanigans, including a court order (quickly repealed) that barred Hamill from entering the editor's office and a day of self-imposed exile from the same office by Hamill to protest another Hirschfeld decision, the entire drama came to a screeching halt. Rupert Murdoch bought the *Post* and installed his own editor, and Hamill declined an offer to stay on as a columnist.

In 1994, Hamill published *A Drinking Life*, an unsparing look at his life and his romance with the image of the hard-drinking writer. It became a bestseller. "In the literature of drinking," Hamill told Alex Witchel of the *New York Times* (February 24, 1994), "there are only drastic or extreme cases. One of the things I was determined to do was not to make it worse than it was." Hamill's second collection of essays, *Piecework* (1996), features many of his best magazine and newspaper articles from the 1980s and early 1990s.

On January 1, 1997, Hamill became editor-in-chief of the ailing *Daily News*. As he had at the *Post*, Hamill brought in many new ideas, a strong vision for the tabloid, and a contagious enthusiasm. He attempted to cut down on celebrity gossip in the new *News* and to refocus the paper on citywide events. He also made a deliberate and controversial move toward making the *News* the "literate tabloid" of the city, by serializing *The Gospel According to the Son*, the latest work by the acclaimed writer Norman Mailer, a longtime friend of his. Although the paper was under the ownership of the notoriously fickle Mort Zuckerman, no one expected a repeat of the farce that had taken place at the *Post*. But by the end of August 1997, Zuckerman had decided he did not like Hamill's methods, and after some "conversations," Hamill resigned his post, on the morning of September 4. "What does it mean that the *Daily News* can't keep someone like Pete Hamill?" one *Daily News* reporter asked Frank Bruni of the *New York Times* (September 5, 1997) rhetorically. "It's not a good sign."

In 1997, Hamill published *Snow in August*, a novel set in Brooklyn in 1947. The story of a young Irish Catholic boy who forges a friendship with a rabbi based on their mutual interest in Jackie Robinson, *Snow in August* incorporates many familiar elements of Hamill's remembered Brooklyn (the protagonist is again named Michael Devlin), but toward its end, the book takes a surprising turn into fantasy. *Snow in August* received modest praise from critics and a somewhat stronger reception among readers, who made it a bestseller. In 1998, Hamill published the slim book *Why Sinatra Matters*, an extended essay that was immediately embraced by readers and critics alike as one the finest among the many works published soon after the singer's death.

Selected Books: *A Killing for Christ*, 1968; *Irrational Ravings*, 1971; *The Gift*, 1973; *Flesh and Blood*, 1977, *Dirty Laundry*, 1978; *The Deadly Piece*, 1979; *The Invisible City: A New York Sketchbook*, 1980; *The Guns of Heaven*, 1983; *Loving Women*, 1989; *Tokyo Sketches*, 1993; *A Drinking Life: A Memoir*, 1994; *Piecework*, 1996; *Snow in August*, 1997; *Why Sinatra Matters*, 1998

Suggested Reading: *New York* p34+ Jan. 22, 1996, with photo; *New York Times* C p1+ Feb. 24, 1994, with photos, B p1 Sept. 5, 1997, with photo; *Newsday* p9 Nov. 28, 1979, with photo; *Washington Post* B p1+ Mar. 17, 1993, with photo

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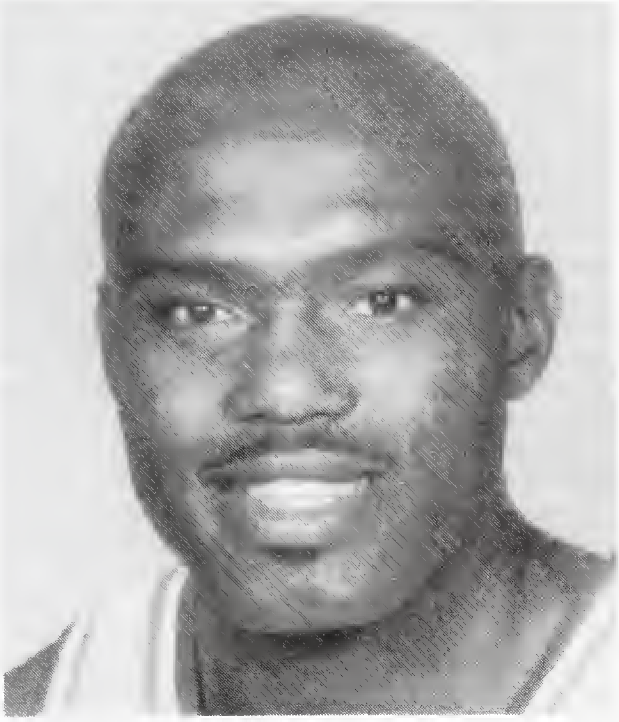
Hardaway, Tim

Sept. 1, 1966– All-Star point guard with the Miami Heat. Address: c/o Miami Heat, Suntrust International Center, 1 S.E. 3rd Ave., Suite 2300, Miami, FL 33131

Tim Hardaway, an All-Star point guard with the Miami Heat, is at his best in the face of adversity. Hardaway entered the National Basketball Association (NBA) in 1989, as the 14th draft pick overall, and he was named to the NBA All-Star team during his second season with the Golden State Warriors. During that season, 1990–91, he emerged as a leader and as a player capable of coming through for his team when they needed him most. Don Nelson, Golden State's head coach at that time, told Bruce Newman for *Sports Illustrated* (February 11, 1991), "[Hardaway's] made more big plays, taken over more games, and led more runs than anybody we have. He won three games this year that we were out of. When the hour is bleakest, he saves the day. I think he's Mighty Mouse."

Midway into his brilliant career, Hardaway went through a bleak period that even he had trouble getting out of; hobbled by knee injuries, he



Courtesy of the Miami Heat

Tim Hardaway

missed the entire 1993–94 season. Shortly after his return, the Warriors' coaching staff changed, and Hardaway became dissatisfied with his role on the reconfigured team. He also failed to play up to the level of his first few seasons with them. Thus, when he was traded to the Miami Heat, in February 1996, some people within the NBA's ranks, including the coach and management of his new team, thought the best part of his career was over. For his part, Hardaway has said that the desire to prove himself to those who doubted him was a motivating factor that helped make the 1996–97 season the best of his career to date. He returned to his role as the go-to guy in desperate situations, led the Heat to the Eastern Conference Finals, and was named to the All-NBA first team, along with point guard Michael Jordan. Heat coach Pat Riley is now among Hardaway's biggest fans. "He's a very, very courageous player," Riley told S. L. Price for *Sports Illustrated* (May 5, 1997). "He looks fear right in the eye and says, 'Get the hell out of my way. I got something to do.'"

Tim Hardaway was born on September 1, 1966, and he grew up on the South Side of Chicago, Illinois. His father, Donald Hardaway, who for a time made his living driving a Coca-Cola truck, is a fabled basketball player on Chicago's neighborhood playground courts, and he passed down his love of the game to his son when Tim was a youngster. "Always be tough," was the advice the elder Hardaway gave to his child on the way to the playground, as quoted by Price. "Be confident, be serious. You're going to take some bruises, but get right up. Show 'em you're not a punk or a crybaby. Show 'em you can take a hit." Although he was smaller than average for his age, Hardaway quickly proved himself a talented player. "He was just so little, but so good," his father recalled to Selena Roberts for the *New York Times* (May 19, 1997).

Early on, basketball became more than just a sport to Hardaway. Donald Hardaway's alcoholism was causing increasing tension between him and Hardaway's mother, Gwen, a postal worker. Arguments became more frequent, and Hardaway witnessed his father physically abuse his mother. Basketball provided an outlet for Hardaway's troubled emotions and an escape. "It was always my release," Hardaway told Price. "When I was going through stuff with my dad, I could get my frustrations worked out just by playing hard—drills, shooting, playing against people. Just taking it out on them." Hardaway also had to endure the taunting of his classmates when his father showed up drunk at his games at Kohn Elementary School. His parents divorced when he was 12, but his father's drinking problem continued throughout Hardaway's years at Carver High School. Before Hardaway headed off to college, at the University of Texas at El Paso, he told his father that he wanted nothing to do with him until he stopped drinking. His father subsequently overcame his alcoholism, Hardaway told Price, but it took about nine years for their relationship to fully heal. Hardaway is now close to his father, who comes to many of his games; their mutual passion for basketball is one of the bonds that helped father and son repair their friendship. Hardaway is also very close to his mother, although she and his father remain on bad terms.

During college, Hardaway developed a maneuver that was considered his signature for the early part of his NBA career. As a freshman at El Paso in 1986, he watched University of Syracuse point guard Pearl Washington use a crossover dribble during a televised game. "I wasn't even quite sure what he'd done, but I knew if I could perfect it, it would be a weapon for me," he told Bruce Newman. That summer, he practiced the move, first with his younger brother, Donald, and then on the playground courts. When he began using it in the NBA, in 1989, it was highly unusual, as well as effective at throwing off defenders. Earvin "Magic" Johnson of the Los Angeles Lakers told Newman, "It can't be stopped. It's bang, bang, and you're dead." The maneuver won Hardaway considerable attention, and the media dubbed it the UTEP two-step, after his alma mater. But in describing it to *Sport* (February 1992), Hardaway said, "It's not a UTEP two-step. It's just a simple crossover move that I use. I put [the ball] between my legs from my right to my left hand. Then I bring it back in front of me with a crossover dribble from my left hand to my right hand. Then I go to the basket. It's just a good, fancy move that I use that works for me." Newman noted, "What makes the crossover dribble so wickedly effective is that Hardaway does it at a full gallop." While many younger NBA players have now adopted and personalized the move, Hardaway was the first NBA player to perfect it.

The crossover dribble was not the only thing that distinguished Hardaway from his peers. His throwing form is also unusual, particularly because he gives the ball very little backspin. "A lot of people on my own team say it's very ugly," Hardaway told Newman. "But it's my shot, and nobody can seem to stop it. I love my shot. It may look bad, it may not have rotation, but it goes in."

The Warriors selected Hardaway in the 1989 draft from an unusually large crop of promising college point guards, among them Mookie Blaylock and B. J. Armstrong. Although, like most rookies, Hardaway struggled to some extent, by the end of his first season he stood out from the crowd. Just before his professional debut, he contracted tonsillitis, but he didn't inform the coaching staff, and, attempting to play despite his illness, he did not perform spectacularly. Although he had been a top-rated draft prospect among the Warriors' coaches, he was not a popular choice with fans, who were hoping for someone taller. (Hardaway is "officially" six feet tall, but some sportswriters think he is actually as much as two inches shorter.) For the first several months of his rookie season, Warrior fans gave Hardaway a hard time. "Everybody was booing me, and I was making a lot of turnovers," he later told Newman. "I'd go home and not want to show my face." Still, Hardaway averaged 14.7 points and 8.7 assists per game during the 1989–90 season, and he and the San Antonio Spurs center David Robinson were the only two rookies elected unanimously to the all-rookie team.

During his second year with the Warriors, Hardaway established himself as an elite player. Over the course of four days in January 1991, he had three outstanding performances: He scored 35 points and made 10 assists against the New Jersey Nets; 37 points (topping his previous personal best of 36 points) and 10 assists against the Boston Celtics; and 40 points and 14 assists against the Philadelphia 76ers. Hardaway went on to be selected by the Western Conference coaches to play in the 1991 NBA All-Star game. He also greatly improved his three-point shooting and was invited to participate in the NBA's three-point shooting contest during the All-Star gathering. In addition, his season statistics improved, to an average of 22.9 points and 9.7 assists per game. The Warriors beat the Spurs in the first round of the NBA playoffs before succumbing to the Lakers in the semifinals.

Hardaway continued to be an outstanding player for the Warriors during the next two seasons. In 1991–92, he led the Warriors in their battle for the Pacific Division title (they finished the season two games behind the Portland Trailblazers), and he was named to the All-NBA second team. Also that year, Hardaway became the seventh player in the history of the NBA to average more than 20 points per game (his average was 23.4) and 10 assists per game throughout an entire season. He repeated this feat again in 1992–93, when he averaged 21.5 points and 10.6 assists per game, and was named to the All-NBA third team. Hardaway also played in the NBA All-Star game in both 1992 and 1993.

Hardaway's leadership role on the Warriors extended beyond his on-court abilities. Don Nelson had singled him out as a team leader early in his rookie season, presumably due to his athletic talent, but Hardaway quickly showed himself to be a supportive teammate and a motivator for his fellow players as well. "He's the guy you'll hear yelling if you make a good move or a tough shot, the guy who will get you going on those days you might feel sluggish," Warrior forward Chris Mullin told *Sports Illustrated* (November 7, 1994). Hardaway also accompanied Mullin on a visit to his mother, who was hospitalized with a terminal case of cancer.

During a preseason practice game in the fall of 1993, Hardaway tore the anterior cruciate ligament in his left knee, an injury that required surgery and caused him to miss the entire 1993–94 season. While he was recovering, he developed bone spurs in his right knee and had to undergo arthroscopic surgery in June 1994. These injuries also destroyed his chances of playing with the second Dream Team, the U.S. Olympic basketball team, in the 1996 Summer Games. Hardaway was selected for the squad, but, knowing he would be unable to play, he opted not to attend the 1994 World Championships with the team.

Hardaway resumed playing with the Warriors at the beginning of the 1994–95 season. He felt optimistic about the recovery of his knees and hoped he could help smooth over a conflict between Nelson and two of the Warriors' forwards that had erupted during Hardaway's absence. He continued to play strongly, although not quite as well as he had before his injuries. He finished the year with averages of 20.1 points and 9.3 assists per game. He also became involved in an ongoing dispute with fellow Warrior guard Latrell Sprewell.

Midway through the 1994–95 season, Nelson resigned; he was replaced during the off-season by Rick Adelman. It seems that Adelman and Hardaway never had a good rapport. The two got off to a bad start when Adelman put Hardaway on the bench, along with fellow veteran Mullin, early in the 1995–96 season, after the team failed to come up with wins. "I'm not a coming-off-the-bench-type guy," Hardaway later told S. L. Price. "I'm a guy who goes out and gets you started, finishes it for you. Don't make me into something I'm not." Hardaway also walked out of a practice and had a heated argument with a Warrior assistant coach, Rod Higgins, who until that time had been one of Hardaway's closest friends. These were symptoms of more widespread problems between Hardaway and his team. Speaking of Hardaway's behavior during those seasons, the Warriors' general manager, Dave Twardzik, called him "the most disruptive person I've ever been around," as quoted by Price. Adelman told Price, "He just basically set himself away from everybody, and it got to be a real problem." Moreover, Hardaway's numbers continued to slip: He ended the 1995–96 season with averages of 15.2 points and 8.0 assists per game.

On February 22, 1996, Hardaway was traded to the Miami Heat. He played well with that team for the remainder of the 1995–96 season. But, at age 29, Hardaway was beginning to be considered old for a professional athlete, and his reputation had been marred by reports of his troubled relationship with the Warriors. He became a free agent during the summer of 1996, and the Heat pursued other point guards, including Gary Payton, Chris Childs, and Robert Pack. Other teams failed to show serious interest in Hardaway, but, at the same time, the Heat did not sign any of their other prospects, partly due to the NBA's salary cap; thus, Hardaway ended up staying in Miami. The team offered him a contract with a lower base salary than what many of his peers received, and the Heat coaching staff told him to drop 17 pounds before the 1996 training camp.

Hardaway returned to his pre-injury form during the 1996–97 season, in terms of both his performance on the court and his attitude. He put up good statistics, ending the year as the team's leader, with averages of 20.3 points and 8.6 assists per game, and he became a valuable teammate again. In particular, he was a positive influence on the Heat's star center, Alonzo Mourning, who often lost his temper and held on to the ball in situations where he should have passed. Hardaway encouraged Mourning to curb both these tendencies, and Mourning listened. "He's bettered my game," the center said to Price. By all accounts, Hardaway and Mourning have an excellent working relationship.

Throughout the 1996–97 season, Hardaway came through for his teammates in numerous clutch situations. On December 7, 1996, in a meeting with the Chicago Bulls, the game was tied at 80–80 with only 21 seconds left. In the huddle with his teammates, Hardaway said, as quoted by Price, "I don't care who's guarding me, give me the ball." He proceeded to outmaneuver Bulls' players Scottie Pippen and Michael Jordan, and then found a wide-open teammate, Dan Majerle, who put the ball in the net for a game-winning three pointer. It was the first loss at home that season for the legendary Bulls, who have won five NBA championships in the last seven years.

Hardaway led the Heat to a 61–21 regular season win–loss record, and the team entered the NBA playoffs with the Atlantic Division title. In the first round of the playoffs, Hardaway played a crucial role in Miami's victory over the Orlando Magic, which allowed them to advance to the semifinals against the New York Knicks. Pat Riley told the *New York Times* (May 7, 1997), "In game five against Orlando, [Hardaway] made the two biggest shots of the season for us. He shot them with confidence, and he shot them in the 48th minute of the game. He will take the responsibility on his shoulders. He was going to make the play, one way or another. If you can execute in the last two and a half minutes of a very competitive, heated playoff game, when they know what you're going to do, that's special. Great players do that. And Tim has that ability." Presumably, the shots Riley was speaking of were a 20-foot jumper and a three-pointer. Hardaway made the 20-foot jumper with only 43.5 seconds left in the game, to put Miami up by six points. Then, with 35.6 seconds on the clock, Orlando scored a three-pointer. In response, Hardaway himself scored a three-pointer, with 14.1 seconds left to play. The Heat won, 91–83.

Hardaway and the Heat went on to win their series against the Knicks. In game seven, Hardaway again turned in a stunning performance that helped seal a victory for Miami. The Heat had a 17-point lead at half-time, but a Knicks scoring run decreased that lead to nine points early in the third quarter. That was when Hardaway clicked into gear, scoring 16 points within a span of five minutes. Hardaway's total of 38 points in the game included three three-point shots in a row. The Heat, who won game seven 101–90, advanced to the Eastern Conference finals, where they lost a best-of-seven series with the Chicago Bulls, who ended up as the 1997 NBA champions.

To a certain degree, Hardaway was on a mission during the 1996–97 season: He was out to prove himself to those who said he was washed up, to the teams that didn't pick him up as a free agent, and to the other elite point guards in the league. He acknowledged to Price his desire to show up such top point guards as Anfernee Hardaway, John Stockton, and Allen Iverson during games. "I take it personal; they take it personal," he explained. "Which makes it beautiful."

Hardaway's need to prove himself time and again may stem partly from his size. Because he was small for his age during childhood, his peers were sometimes slow to take him seriously as a competitor, and they dubbed him Bug, a nickname that has stuck. "Tim always wanted to be taller," his mother told Bruce Newman, "but he said, 'If I can't be taller, I might as well be great.'" "I don't think of myself as a little guy," Hardaway said to Newman. "I think of myself as seven feet, one inch when I go in there against Patrick Ewing. But I didn't grow, so I just had to go with what I had."

In 1997–98, Hardaway had another exceptional season with the Heat, averaging 18.9 points and 8.3 assists per game and leading the team to the second-best record in the Eastern Conference, after the Chicago Bulls. He played an outstanding series against the New York Knicks in the first round of the playoffs, averaging 27.3 points per game during the first four games of a best-of-five series. Although the Heat were eliminated from the playoffs after losing game five, Hardaway has shown that he cannot be counted out. Hardaway was selected by Basketball USA to play for the U.S. team at the 1998 World Championships in Athens, Greece.

Hardaway and his wife, Yolanda, have two children, Tim Jr. and Nia.

Suggested Reading: *Miami Herald* (on-line), May 4, 1998; *New York Times* C p1+ May 5, 1997, with photos, B p21 May 7, 1997, with photo, C p4 May 19, 1997, with photos, VIII p3 Feb. 1, 1998, with photo; *Sport* p19 Feb. 1992, with photo; *Sporting News* p22 Jan. 28, 1991, with photo, p32+ Jan. 13, 1992, with photos; *Sports Illustrated* p52+ Feb. 11, 1991, with photos, p142 Nov. 7, 1994, with photo, p28+ May 5, 1997, with photos

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Harrington, David

1949– Founder and first violinist of the Kronos Quartet. Address: c/o Atlantic Records, 1290 Ave. of the Americas, New York, NY 10104-0101

In the 25 years since its founding, the Kronos Quartet has shattered almost every stereotype associated with string quartets, as well as many of those associated with classical music as a whole. In the process, the group has redefined the genre, attracted broader audiences, and breathed new life into contemporary music. The Kronos Quartet—or Kronos, as the group prefers to be called—was founded in 1973 by David Harrington, whose goal was to create an ensemble devoted to music composed during the 20th century. This was a radical idea: As Paul Moor put it in *Musical America* (January 1988), "Every concert manager in the world will tell you that contemporary music has an only slightly less discouraging effect on audiences than stink bombs." Yet by the late 1980s, Kronos had become one of the most popular string quartets in existence. Their concerts usually drew a younger and more eclectic crowd than did most classical-music performances, and they sold out weeks in advance. In addition, Kronos's albums have frequently appeared among the top 10 on *Billboard* magazine's classical-music chart; their album *Pieces of Africa* became the first ever to reach number one on both *Billboard*'s classical and world-music charts.

Part of the Kronos Quartet's appeal is their practice of crossing musical boundaries: Their repertoire includes jazz compositions, Jimi Hendrix songs, and contemporary music from all over the world. Their off-beat appearance and use of stage sets, projections, unusual lighting, and even amplifiers in their live performances also contribute to their reputation for doing the unexpected.

Harrington dislikes intensely the label "classical music"—the term used to categorize what Kronos plays—and he feels just as strongly about the label "chamber music." Speaking of the latter phrase, he told Moor, "I hate that term, I just hate it. The reason I do is that it's taken all the blood out of the music. . . . I don't like anything that takes that excitement, that kind of wild beauty, away from the music we play, and I don't think it belongs in a chamber. Every time I hear the word 'chamber,' I think of a torture chamber." The label that Harrington prefers is "quartet music," and since their repertoire includes non-Western music and transcriptions of jazz, blues, and rock, the Kronos has expanded the notion of what string-quartet music can be. Their reputation for being hip, along with their popularity with audiences, led *Rolling Stone* to dub the quartet "classical music's Fab Four."

Unlike many, if not most, people who study the violin or another musical instrument, David Harrington, who was born in Seattle, Washington, in 1949, did not harbor dreams of a solo career during his adolescence and teens. "Ever since I was 12 years old, I've wanted to play quartet music," Harrington told Marc Jenkins for the *Washington Post* (January 8, 1995). "And ever since I was 16, I've wanted to play the latest quartet music. For me, it satisfies primal urges." What compelled him to pursue his ambition in earnest was hearing the composer George Crumb's "Black Angels" on the radio one evening in August 1973. "That was when the Vietnam War was raging, and life was . . . You saw a lot of things going on that somehow needed addressing," Harrington explained to Moor. "Black Angels" may be the only string quartet written during the Vietnam War that attempts, through music, to confront the painful conflicts and moral anxieties the war provoked. The piece was personally relevant to Harrington in a way that much of the classical canon, he felt, never would be, and he decided to put together a quartet capable of playing this sort of contemporary music.

A month later, Harrington founded the Kronos Quartet. The name is that of the titan of Greek mythology, Kronos (also spelled "Cronus"), who swallowed each of his newborn children except Zeus. Zeus later killed his father to begin the reign of the Olympian gods. Harrington and the other original members liked the fact that Kronos was "a bad dude," as he put it to Moor; also, he said, "When you say it, 'Kronos' . . . sounds like 'Chronos,' so there's also the association with time and the way it evolves. The pun was intended."

During the quartet's early years, its home base shifted from Seattle to Portland, Oregon, to upstate New York, and then to San Francisco, where it is based today. In 1978, just before an important concert series, two of its original players dropped out. Thereupon, the Kronos's violist, Hank Dutt, who has been with the group since 1977, recruited the cellist Joan Jeanrenaud, who was then living in Geneva, Switzerland, and studying under the renowned French cellist Pierre Fournier. She postponed her wedding to audition for Kronos and was hired immediately. John Sherba, the group's second violinist, was selected from the same round of auditions, and soon afterward, he and Jeanrenaud both started playing with the quartet.

From the start, Kronos had a unique musical agenda that was based on the players' own interests, and though that agenda has evolved, it has always kept the quartet on the cutting edge. "When I think about the music I love to listen to, it in-

Kronos Quartet (left to right): John Sherba, David Harrington, Joan Jeanrenaud, Hank Dutt

Christine Alicino/Atlantic Records

cludes a wide spectrum, from great blues singing to real. . . . rock and roll to [the classical composers Anton] Webern to [Béla] Bartók to virtually any ethnic music," Harrington told Charles Passy for *New York Newsday* (November 22, 1987). "And when I think about walking out on the stage to play music, I know the only way I can be happy is if I'm presenting part of my musical life, and I think everyone in Kronos feels the same way about that."

Even if Kronos had limited themselves to playing the works of such internationally recognized 20th century composers as Bartók, Webern, Charles Ives, and Samuel Barber, they would have been unusual, because the works of those composers are considered less accessible than those of their earlier counterparts, and thus their music is included on relatively few concert programs. But the Kronos Quartet has concentrated on the music not of the century's well-known composers (though such works are included in their repertoire) but rather on that of such living composers as Crumb; Elliot Carter and Witold Lutoslawski, who are considered to be among the foremost composers of string quartets alive today; the experimental works of John Cage, Harry Partch, Alfred Schnittke, and the improviser John Zorn; music by the "new transcendentalist" composers Henryk Gorecki and Arvo Pärt; and works by such minimalist composers as Terry Riley, Steve Reich, and Philip Glass, to name just a few. One of their landmark pieces is Morton Feldman's six-hour Second Quartet, which has never been performed by any other group. Most of the music that Kronos plays by the aforementioned composers was written for string quartet, and while some of it is experimental, it is categorized as contemporary classical music.

Much of Kronos's repertoire is drawn from further afield, from genres that do not traditionally include works for string quartet. Thus, Kronos also plays transcriptions of jazz and blues compositions written by Willie Dixon, Ornette Coleman, Thelonius Monk, Bill Evans, and Charles Mingus, among others. In 1980, Kronos gave their first public performance of their rendition of "Purple Haze," which was written by the 1960s rock musician Jimi Hendrix; the piece has since become one of their signature works, and they often play it as an encore at their concerts. The group also has commissioned works for string quartet by composers from other cultures who work in non-Western musical styles. In recording several of the tracks on *Pieces of Africa*, which includes seven works for string quartet by African-born composers, Kronos played alongside musicians playing traditional African instruments—perhaps a first for a string quartet. Other Kronos firsts include their performances of works written for them by Sofia Gubaidulina that Harrington described to Marc Jenkins for the *Washington Post* (January 8, 1995) as "the first quartet music by an Islamic woman," and a composition by the Mohican composer Brent Michael Davids that calls for a one-string Apache violin in addition to the string quartet and that Harrington described as "the first Native-American music in string-quartet form." The quartet has also collaborated with the Argentinean composer Astor Piazzolla; for their popular album *Five Tango Sensations* (1991), they played works of his that were inspired by the tango. More recently, the throat singers of Tuva accompanied the quartet on their renditions of traditional Eastern European music.

The Kronos Quartet's energetic search for new music by composers from all regions of the world also sets them apart from their peers. Scott Johnson, whose composition "Soliloquy" has been performed by Kronos, told the *Christian Science Monitor* (November 20, 1991), "Composers are very fond of the Kronos Quartet. That you can write works that will be played widely by a successful and dedicated group—this is a big plus." Johnson added, "In the 19th century, classical music was a living form, not an academic one. It was part of the culture. Kronos clearly wants to take classical music out of the museum." As of mid-1998, Kronos had commissioned more than half of the roughly 600 works in their repertoire. Sometimes, they use money from grants or from their earnings to commission a new work. In other instances, Kronos's staff arrange to have one of the quartet's private supporters commission a new work for the group. As the group's unofficial "talent scout," as Harrington calls himself, he listens to the hundreds of tapes and reads the many scores that composers send to Kronos every year, to find new music that will enhance the quartet's repertoire. By giving composers a venue for their work and audiences a chance to hear it, Harrington and Kronos have stimulated the creation of new music worldwide.

One of Kronos's earliest collaborations was with the composer Terry Riley. Riley had been playing improvisationally for 15 years when he met the members of Kronos, in the late 1970s, when he and they were members of the faculty at Mills College, in Oakland, California. Riley agreed to their request that he compose a quartet for them, but he had become unaccustomed to writing scores. When they began working together, Harrington recalled to Stephen Fried for *GQ* (September 1989), "It was very bizarre; there were just these little slips of paper, and we had to piece it all together. Our music is handmade, it's very carefully considered, and in large part, it's because of our rehearsals with [Riley]. When he first wrote for us, it was essential that each person be contributing all of his history and ideas—everything about himself to every note, because we had to make all of the decisions. So when we went out on stage playing Riley's music, it totally belonged to us. That's when it became apparent to me that that's how any piece we play has got to feel, and since then, every piece does feel that way or we don't play it."

Kronos's 1997 album, *Early Music*, a collection of works written anywhere from the ninth century to the 20th, marks something of a departure—or even, some people might say, a startling deviation—for an ensemble so passionately devoted to new music. But Harrington has pointed out that many contemporary composers who have written music for Kronos have taken as their inspiration musical forms that pre-date the development of string-quartet music, which began in about 1750. Thus, it made sense for Kronos to delve into such music themselves. "As our world began to expand, we began to include composers who have been important in the development of music," Harrington told Leslie Kandell for the *New York Times* (February 1, 1998). "We wanted to find a way of relating vastly different pieces to one time, to find a place in time where the elements meet." Harrington told *Macleans* (March 9, 1998), "The listener doesn't know if [the work] is 1,000 years old or from yesterday, or what part of the world it is coming from. I love those moments when the audience doesn't know where it is, or how fast the clock is moving." *Early Music* promises to become the quartet's second-best-selling CD, after *Pieces of Africa*.

Just as the Kronos Quartet has changed people's perceptions of how a string quartet should sound, they have presented people with a radically different idea about how a string quartet—and a concert stage—may look. Sets, lighting effects, and unusual attire have long added a striking visual component to their live performances. For example, their staging in 1998 of concerts of the Mexican composer Gabriela Ortiz's "Altar des Muertos," a piece inspired by the Mexican holiday known as the Day of the Dead, incorporated candles and incense, and the musicians wore traditional masks.

Kronos has long eschewed traditional formal wear when performing. "Black tails neutralize the personal involvement," Harrington said to Charles Passy. "If anything, we try to maximize it." For a time, the group wore matching ensembles—some of them designed by Jeanrenaud—that in some cases had a punkish or new-wave look about them. In many publicity photos from the 1980s, the group sported sunglasses, leather jackets, and spiky haircuts, all of which gave many people the impression that they were a rock band. "I remember one summer when between us, we changed our hair color about eight times," Harrington recalled to *Scholastic Update* (May 20, 1988). "We were kind of challenging each other to come up with the wildest one." Also during the 1980s, the Kronos Quartet began traveling with a sound engineer and playing portions of their concerts with amplification—something previously unheard of in the classical-music world. Currently, a lighting designer also accompanies them.

Some critics have accused Kronos of using the visual components of their concerts as a media-friendly gimmick, and have suggested that at times all of it serves merely to distract audiences from the music. Harrington, however, contends that their visual stagings are meant to do just the opposite—that is, to help listeners *focus* on the music. "I'm much more concerned about what you're going to hear, and in what sequence," Harrington told Leslie Kandell. "I'm hoping to create a circular sense, so that in the end you want to start over again."

Other critics have said that because of the unusually large size of their repertoire, the Kronos Quartet cannot perform with the virtuosity that has come to be expected of them. Still others say that the group has coasted to success by picking up on trends, such as the current popularity of world music and early religious chants. In any event, the Kronos Quartet continues to be enormously popular and to steadfastly pursue its unique musical goals. "Unfortunately, a lot of the world's great music, in the minds of a lot of people, has become a safe thing to experience," Harrington told Moor. "In my own opinion, any great work of art is a very dangerous thing for anybody to experience, because if you're really experiencing, let's say, a great quartet work—the cavatina of [Beethoven's] Grosse Fuge, for example—you don't know what might happen to you. Your molecules could get really bent out of shape, and your whole life might take a different direction. That music has a great deal of power. It's not safe, it's not wallpaper music, and I feel that way about our entire repertoire." "Our concerts are not safe," he added, "because something really central, really vital might happen."

Selected Recordings: *Kronos Quartet*, 1986; *White Man Sleeps*, 1987; *Winter Was Hard*, 1988; *Different Trains*, 1989; *Salome Dances for Peace*, 1989; *Black Angels*, 1990; *Witold Lutoslawski's String Quartet*, 1991; *Hunting Gathering*, 1991; *Astor Piazzolla's Five Tango Sensations*, 1991; *Already It Is Dusk*, 1991; *Pieces of Africa*, 1992; *Short Stories*, 1993; *Morton Feldman's Piano and String Quartet*, 1993; *Bob Ostertag's All the Rage*, 1993; *Night Prayers*, 1994; *Kronos Quartet Performs Philip Glass*, 1995; *Howl, U.S.A.*, 1996; *Early Music*, 1997

Suggested Reading: *Christian Science Monitor* p14 Nov. 20, 1991, with photo; *Gentleman's Quarterly* p240+ Sept. 1989, with photo; *Keynote* p8+ Feb. 1987, with photos; *Maclean's* p64 Mar. 9, 1998, with photo; *Musical America* p3+ Jan. 1988, with photo; *New York Newsday* II p17 Nov. 22, 1987, with photo; *New York Times* XIV p11 Feb. 1, 1998, with photo; *Time* p86 June 26, 1989; *Washington Post* G p5 Feb. 24, 1991, G p8 Jan. 8, 1995, with photo, N p21 May 8, 1998, with photo

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Reuters/Gary Hershorn/Archive

Hasek, Dominik

(HA-shek)

Jan. 29, 1965– Czech-born hockey player.
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The 1950s and 1960s were the hockey goalie's dangerous—and maskless—days, a time when, in the words of Hall of Famer Ken Dryden, technique amounted to "an unconscious compromise between safety and effectiveness. . . . You stood upright to protect your face, and that became the model for goaltending." In the 1980s, with the introduction of better padding and helmets as well as "goalie coaches," the model changed dramatically, in that there emerged a consensus of goaltending fundamentals. Veteran players like Patrick Roy, Grant Fuhr, Andy Moog, and John Vanbiesbrouck have become the leaders of what might be called the first generation of modern hockey goalies, who execute their moves with an unprecedented degree of technical excellence. Young stars, notably Martin Brodeur, aim to continue the goaltending revolution.

One who stands apart from the revolution is Dominik Hasek, nicknamed the Dominator, and many people consider him to be the best goalie in the National Hockey League (NHL). His loose-limbed style of play depends on his exceptional flexibility and is entirely different from the style of any other goalie, past or present. "He doesn't have a weakness, and you don't know what he's going to do," Wayne Gretzky, the all-time leading scorer in the NHL, told Ed Willes of the *New York Times* (March 2, 1998). "There's no book on him. You can usually look at a goalie and say you can go here or there. You can't say that with Dominik." Another of the NHL's most prolific scorers, Brett Hull, told Larry Wigge of the *Sporting News* (November 6, 1995), "He just doesn't give you anything to shoot at."

Yet to call Hasek unconventional is something of an understatement. "Nobody has worse technique nor better leg reflexes than Hasek," Sportszone, the Web site of the sports network ESPN, reported. "His foot speed is simply tremendous. He wanders and flops and sprawls. But he stops the puck. Usually what Hasek sees, he stops, and to him, the puck seems to be moving more slowly than it does for other goalies. He watches it come off the shooter's stick into his glove or body, and he always seems in control, even while he is flopping like a trout." Hasek doesn't dispute characterizations such as these. "They say I am unorthodox, I flop around the ice like a fish," he told Wigge. "I say, who cares as long as I stop the puck?" Apparently, no one really cares; in 1997, he won the Hart Trophy, which is given to the most valuable player in the NHL. He thus became the first goalie since 1962 to win that prize. In 1998, he became the first goalie ever to win it twice.

In the NHL, Hasek plays for the Buffalo Sabres. The team's win–loss record has improved since his arrival, in 1992, and his teammates are the first to admit that Hasek is responsible for the team's success. "We try not to take unnecessary risks," center Derek Plante told Kevin Allen for *USA Today* (March 25, 1997). "But if we give up a breakaway, we don't shake our heads, because we know there's not much chance they will score." Even so, few expected the Sabres to be serious contenders for the 1998 Stanley Cup. The conventional wisdom held that even the best goalie in the league wouldn't make up for an offense as thoroughly mediocre as Buffalo's. Yet the Sabres advanced to the finals of the Eastern Conference, before falling four games to two to the Washington Capitals, and it seemed beyond dispute that Hasek's net-minding had been the the biggest—if not the single—reason for the team's success.

The Czech-born Hasek's performance at the 1998 Winter Olympics, in Nagano, Japan, showed just as little respect for the conventional wisdom. With NHL players competing in the Olympics for the first time, everyone expected that the gold-medal game would be a face-off between the United States and Canada, who had been pitted against each other for the 1996 World Cup. *Sports Illustrated* picked Sweden as the potential spoiler, but likely bronze medalist. Others predicted that Russia would be the third-place finisher. The Czech team was largely ignored, as it featured a half-and-half mixture of NHL and European club players, and only two of them—Hasek and right wing Jaromir Jagr—were considered stars. Some observers may have even made the mistake of judging the Czechs by their performance in the 1996 World Cup. That team had been badly embarrassed, losing all three of its first-round games by a combined score of 17–4. However, that team had not had Dominik Hasek on its roster.

The performances of the 1996 and 1998 Czech squads could not have been more different. The Olympic team was a model of defensive stinginess, mainly because of Hasek. In the Czech team's 3–0 shutout of Finland, Hasek made 17 saves, and in the game against Kazakhstan, he allowed two goals but stopped 21 shots on the way to an 8–2 victory. In the third and final game of the preliminary round, the Czech team lost 2–1 to the Russians. In the quarterfinals, the Czechs' 2–1 record earned them a matchup with Team USA. Although Hasek gave up a goal in the first period, he denied all 29 attempts by U.S. shooters in the second and third periods, and the Czechs rolled to a shocking 4–1 victory.

In his *Sports Illustrated* (March 2, 1998) wrap-up of the Olympics, Michael Farber called the semifinal contest, in which the Czechs faced the undefeated Canadians, "one of the 10 best [hockey] games ever played." The star-studded Canadian team featured Wayne Gretzky, Steve Yzerman, Ray Bourque, Eric Lindros, Brendan Shanahan, and other stellar NHL players. However, Hasek allowed only one goal in the three regulation periods and 10-minute overtime, and he stopped 24 of Canada's 25 shots, preserving a 1–1 tie. After the overtime, the teams had a shootout in which Hasek and Patrick Roy, the Canadian goalie, faced five shooters apiece. Hasek used a shoulder to knock Theoren Fleury's chip shot wide of the goal. He deflected Bourque's forehand with his glove. With his shin flat on the ice, he foiled Joe Nieuwendyk's attempt at a short backhand stuff. When Lindros attempted to fake him out, Hasek dropped to his back in one of his signature flopping moves to protect the goal against ground shots while keeping his glove hand raised to guard against an airborne puck; Lindros's shot careened wide off the goalpost. Finally, Shanahan attempted to outmaneuver Hasek close to the goal, but simply found no opening. The first Czech shooter, Robert Reichel, had scored on Roy, and the Czech team won 2–1. Afterward, Canada's coach, Marc Crawford, told Joe Lapointe of the *New York Times* (February 21, 1998), "History will say this was a great hockey game. . . . It will go down as a classic." Pavel Bure, who scored five of Russia's seven goals en route to a victory over Finland in the other semifinal, called Hasek "probably the best goalkeeper in the world."

The gold-medal contest, between Russia and the Czech Republic, was a defensive struggle, and Hasek stopped all 20 of Russia's attempts. Petr Svoboda's long shot in the third period sailed past Russia's goalie Mikhail Shtalenkov, and the Czechs hung on for a 1–0 victory—and their first-ever gold medal in Olympic hockey. The Russian coach, Vladimir Yurzinov, felt Hasek had played a role in the Czech victory even beyond his 20 saves. "It's not only the way he plays," he told Joe Lapointe of the *New York Times* (February 23, 1998). "It's the psychological part. At times, I felt we were not quite sure if we thought we could score at all, period." Over the six games, Hasek had allowed only six goals, and, figuring in the overtime play, his final goals-against average was a heroic 0.97 per game. "It's the happiest day of my career," Hasek told Lapointe before boarding a plane for Prague, where he was greeted by 140,000 jubilant Czechs, including the Czech president, Václav Havel, in Old Town Square.

This crowning moment had been a long time coming. Hasek, who was born on January 29, 1965, in Pardubice, Czechoslovakia, has been playing hockey for most of his 33 years. He was just six years old when his father took him to try out for a local youth team. "I didn't even have real skates. I had those blades that you screwed onto the soles of your shoes," Hasek told Larry Wigge. "But I was tall, and the nine-year-olds didn't have a goalie, so they put me in with them." Dominik soon displayed an exceptional flexibility. His parents were slightly alarmed, and even had doctors examine him to see if there was something wrong with his joints. There wasn't. Like the limber playing style he was developing even at that young age, there was nothing *wrong*—just different.

Dominik knew his flexibility would be wasted if he played the conservative style favored by most European goalies. "I watched the older goalies to see what they were doing," he told Wigge. "I'd try it all in my practices. But those goalies would stay deep in the net and hope the puck would hit them. I wanted to do more. I had seen film of some of the National Hockey League goalies, and I wanted to make the puck bounce farther away just like they did. I wanted to be an NHL goalie. My coaches just shook their heads at the way I stopped the puck." According to the Buffalo Sabres' Web site, Hasek began playing for the Pardubice club team in the 1981–82 season, when he was still in his mid-teens. After his second season with Pardubice, in which he maintained a respectable 2.67 goals-against average, he was selected by the Chicago Blackhawks in the 1983 NHL draft. He was their 10th pick, and the 199th player taken overall. He decided against accepting the offer.

Although the complexities of defecting from Communist Czechoslovakia often prevented the best Eastern European hockey talent from playing in the NHL, Hasek remained in Pardubice for the rest of the 1980s by choice, according to Willes. He was named Czechoslovakian goaltender of the year for five years straight, starting in 1986. After playing seven seasons for Pardubice, Hasek spent 1989–90 with Dukla Jihlava, where he recorded his lowest-yet goals-against average—2.13 per game. He was also selected as his country's player of the year in 1987, 1989, and 1990.

Hasek finally came to the United States in 1990, but he made only eight appearances as a Blackhawk in the 1990–91 season. He played an additional 34 games for the Blackhawks' minor-league affiliate, the Indianapolis Ice of the International Hockey League (IHL). Mike Keenan, then Chicago's coach, kept him in the minors because he felt Hasek needed to work on his stickhandling. The following year, Hasek upped his NHL appearances to 23 games, but still played 20 in the IHL. It became clear, to Hasek at least, that he would always be seen as a backup to Ed Belfour, Chicago's all-star starting goalie, and he decided that if that were the case, he'd rather go back to the Czech Republic. So, in the summer of 1992, "I called Mike Keenan and told him I wasn't good enough to play in the NHL. . . . I lied to him. I told him: 'I'm bad. I'm old. Let me go back to Europe to play.' But he wouldn't let me go."

There were new franchises entering the NHL prior to the 1992–93 season, and Keenan knew he couldn't protect both his goalies from the expansion draft. Resigned to the idea that it would be better to get something instead of nothing for Hasek, in August Keenan traded him to Buffalo for Stephane Beauregard and a 1993 draft choice. Unfortunately, Hasek's situation was only slightly better in his first season as a Sabre. He shared goaltending duties with Daren Puppa for the first part of the season, then Puppa went to the Toronto Maple Leafs in a trade that brought Grant Fuhr, the goalie of the dominant Edmonton teams of the 1980s, to the Sabres. "I was about to give up," Hasek told Wigge. "[Fuhr] had been on five Stanley Cup champions. I had been on none. I didn't ever think I'd be a number-one goalie in the NHL."

In 1993–94, the knee injuries that have long dogged Fuhr worsened, giving Hasek a golden opportunity. As Buffalo's starter by default, Hasek demonstrated that he deserved the top job by turning in the best performance by an NHL goaltender in 20 years. Hasek's 1.95 goals-against average made him the first goalie to be scored upon less than two times per game since 1973–74, when Bernie Parent's average was 1.87. "It wasn't fun sitting on the bench, but it was fun watching Dominik stone every opponent he faced," Fuhr told Wigge. "Most people will say that Ron Hextall is the most fiery competitor they've ever seen in goal, but I would disagree. I think it's Dominik Hasek." Hasek's seven shutouts tied Patrick Roy's total for best in the league that season, and his .930 save percentage was unmatched. These achievements earned him the first of his three Vezina trophies, as the NHL's best goalie, and in the postseason, he was named to the Official NHL First All-Star Team.

One of the greatest goaltender showdowns in recent history occurred during the 1994 NHL playoffs, when Hasek and the Sabres faced Martin Brodeur and the New Jersey Devils in the sixth game of the best-of seven Eastern Conference quarterfinal series. The teams finished three regulation periods in a scoreless tie. One 20-minute sudden death overtime was played to completion, with neither team scoring. Then, another was played. And then another. Finally, five minutes and 43 seconds into the fourth overtime, the Sabres scored on Brodeur, and the 1–0 Sabres victory tied the series at three games apiece. In over 120 minutes of play, Brodeur had made 49 saves, and Hasek had made 70. The Sabres failed to win the seventh game, and were eliminated from the playoffs.

Hasek was to be paid $600,000 for the 1994–95 season, but in September 1994 he renegotiated his contract, upping his worth to $8 million over three years. That season, Hasek also won his second Vezina Trophy, on the strength of a .930 save percentage, five shutouts, and a 2.11 goals-against average—he was the best in those statistical categories in the NHL. Yet despite Hasek's awesome performance, the Sabres as a team were only mediocre. "The problem is, we can't put the puck in the net, and it's all Dominik Hasek's fault," Sabres coach John Muckler half-joked to Larry Wigge of the *Sporting News* (April 24, 1995). "Our guys can't beat him in practice, so they're losing confidence. I've thought a lot about giving him a day off to encourage our scoring." Although the Sabres made the 1995 NHL playoffs, they again lost in the first round.

Hasek's save-percentage slipped slightly in 1995–96, to .920, though it was still the best in the league. However, the implosion of the Sabres' defense that season diluted Hasek's effectiveness. In 1993–94, Buffalo's defenders had allowed only 27.7 shots on Hasek per game, one of the lower rates in the NHL. Two years later, that average had shot up to 35.7, the worst in the league. Hasek managed to post only two shutouts under the heavy fire, and his goals-against average rose to 2.83 per game, the worst of his career as a starter in the NHL. Neither he nor the team finished with a winning record.

Prior to the 1996–97 season, Budd Bailey of the *Sporting News* (October 14, 1996) picked the Sabres to finish 23rd out of 26 NHL teams. "Even with good breaks, don't expect a finish over .500," Bailey predicted. Hasek and the Sabres demolished everyone's expectations by compiling a 40–30–12 record, which was good enough to win the Northeast Division title. Although Martin Brodeur bested Hasek in two statistical categories, shutouts and goals-against average—Hasek's save percentage was again untouchable, at .930—Hasek's personal win–loss record of 37–19–10 indicated his tremendous importance to the Sabres. Put simply, with Hasek, the Sabres were one of the best teams in the NHL; without him, they were one of the worst. In addition to being the overwhelming favorite for the Hart Trophy, in 1997, he won a third Vezina Trophy.

Hasek became controversial in the 1997 playoffs. He sprained the medial collateral ligament in his right knee in the third game of the Sabres' first-round series against the Ottawa Senators, and said he did not expect to return to the ice until the end of the series. A Buffalo journalist questioned the severity of the injury, and whether the pressure of his stellar regular-season performance had overwhelmed Hasek. Later, some of Hasek's teammates would voice similar opinions. Hasek responded to the article by holding a press conference at which he said he was very hurt by all the talk; then, when Hasek saw the reporter the next day, at Buffalo's Marine Midland Arena, he shouted at him and grabbed him by the collar. Hasek apologized two days later, and the Sabres won the series with Steve Shields in goal, but Hasek's behavior, coupled with rumors of conflict between Sabres' players and management, left many hockey fans wondering just what was going on in Buffalo.

For the incident with the reporter, Hasek was suspended for the first three games of the conference semifinals against Philadelphia. Just before his scheduled return, he reinjured his knee in practice. Therefore, Buffalo was without Hasek for all five games of the series against the Flyers, which they lost. After the playoffs, Muckler was fired as general manager because of his difficulties with Buffalo's coach, Ted Nolan, who declined a one-year contract offer at the end of the season.

The Sabres thus began their 1997–98 season with a new coach and general manager. But, perhaps haunted by the strange events of the recent past, Hasek compiled an ugly 3.35 goals-against average in his first 20 games, and the Sabres quickly sank to the bottom of the standings. However, in December 1997, Hasek pulled an about-face, chalking up six shutouts—which was more than he had in all the previous season and which tied an NHL record for shutouts in a month. The team's charge back out of the cellar included a stretch of 21 games with only two losses. The Sabres had the best record in the NHL from January 1 until the end of the 1997–98 season, during which time they went 22–10–11, and their final regular-season record was 36–29–17, which earned them a sixth-place finish in the Eastern Conference. In the first round of the playoffs, Buffalo squared off against the Philadelphia Flyers. Hasek, whose regular-season goals-against average had been 2.09 and whose save percentage had been .932, looked sluggish early on against the Flyers, and missed a few saves he would normally have made. However, the Sabres played surprisingly well as a team, and they split the first two games of the series. On their return to home ice in Buffalo, the Sabres put together what a *New York Times* reporter acclaimed as "their best performance of the season" to stun the Flyers 6–1 in game three, and two days later they beat the Flyers again, 4–1. The Sabres wrapped up the series with a 3–2 overtime victory in Philadelphia on May 1. Despite the shaky start, Hasek emerged as the best goalie of the first round of the playoffs, with a 1.77 goals-against average and a .949 save percentage.

After the Sabres' upset of the Flyers, many sportswriters anointed Buffalo—now apparently in possession of a potent offense as well as a star goalie—the team to beat in the Eastern Conference. In the conference semifinals, the Sabres met the Montreal Canadiens, who had also pulled an upset in the first round. The Sabres' play was once again uneven, but they got the job done and swept the Canadiens four games to none. In the first game, Hasek was superb, and the Sabres eked out a 3–2 overtime victory. Then, in game two, Hasek allowed three goals, but the Sabres' offense racked up six of their own. Hasek then allowed four goals in the third game, but the Canadiens' net-minding wasn't much better, and the Sabres managed a 5–4 win in the second overtime. In what proved to be the final game of the series, Hasek was back to his old self, and the Sabres won, 3–2.

Hasek could no longer claim to be the hottest goaltender in the Eastern Conference. That distinction had been stolen by Olaf Kolzig of the Washington Capitals. In nine playoff games, Hasek had stopped 94.3 per cent of the 334 shots fired at him; in 11 games, Kolzig had stopped 95.1 per cent of the 407 shots he had faced. The stage was set for an epic goaltending battle. Hasek prevailed in game one, in which Kolzig allowed two second-period goals, and the Sabres hung on to win their eighth consecutive playoff game, 2–1. Their postseason streak ended two nights later with a 3–2 overtime loss to the Capitals. There were several controversial calls during that game, as well as a Washington goal resulting from a tip by a Buffalo defender, and an incident in which Hasek threw a glove at the Capital right wing Peter Bondra, after Bondra cross-checked him. In game three, the Sabres rallied from a 2–0 deficit only to lose in overtime, 4–3. In game four, their offense failed to show up, and the Capitals shut them out 2–0. Many observers noted that during the series of three losses, Hasek had been less than stellar, and he admitted as much during a practice when he taped to his back a sign that read "Swiss cheese" (which, like a bad goalie, is full of holes). With the Capitals threatening to win the series in five games, Hasek "pull[ed] a page from his Olympic diary," in the words of the *New York Times* (June 4, 1998) sportswriter Tarik El-Bashir, to guide the Sabres to a 2–1 win. "Breakdown after defensive breakdown, Hasek saved his team with a variety of eye-popping stops from almost every position imaginable. The Sabres were outworked and outplayed by the Capitals and still won." However, the comeback was short-lived, as the Capitals won the series with a 3–2 overtime victory in game six.

On June 25, 1998, Hasek won both the Hart and the Vezina trophies for the second consecutive year, and he also took home the Lester Pearson Award, having been chosen the most valuable player by his fellow NHL players.

Dominik Hasek speaks English, Russian, and Czech. He and his wife, Alena, have a son, Michael, and a daughter, Dominika. Teammates say that Hasek's fierce competitiveness is by no means limited to hockey. "I played tennis with him and he kicked my butt," Plante told Allen. "He kicks our butt in backgammon. He beats everyone in chess. [And] he's very good at cards."

Suggested Reading: *New York Times* C p1+ Feb. 21, 1998, with photo, C p1+ Feb. 23, 1998, with photo, C p1+ Mar. 2, 1998, with photos; *Sporting News* p55 Apr. 24, 1995, p26+ Nov. 6, 1995, with photos, S p15 Oct. 14, 1996, p39 Feb. 3, 1997; *Sports Illustroted* p60+ Oct. 6, 1997, with photos, p40+ Mar. 2, 1998, with photos; *USA Todoy* C p1 Mar. 25, 1997, with photo

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Haseltine, William A.

(HA-zel-teen)

Oct. 17, 1944– Molecular biologist; founder, chief executive officer, and choirmon of Humon Genome Sciences Inc. Address: c/o Humon Genome Sciences Inc., 9410 Key West Ave., Rockville, MD 20850

Courtesy of Human Genome Sciences, Inc.

William Haseltine is the founder, chief executive officer, and chairman of Human Genome Sciences Inc. (HGS), a company some predict will revolutionize the practice of medicine in the 21st century. Haseltine himself declared in the June 1996 issue of *Vonity Foir* that his lab "has produced more medical-breakthrough ideas than all the academic institutions, the government institutions, and all the hospitals in the world." And his younger brother, Eric, has said, "Bill's work will have a greater effect on civilization than the Industrial Revolution."

If HGS lives up to that grandiose claim, it will be at least partly because the Rockville, Maryland–based company has succeeded in sequencing and deducing the functions of vast numbers of human genes both more quickly and at less cost than its competitors. According to some estimates, there are around 100,000 genes in the human body; already, HGS claims to have partial copies of 95 percent and full-length copies of 75 percent of all of them.

Haseltine and HGS have succeeded in assembling one of the largest databases on human genes by taking advantage of a novel technique for identifying and sequencing genes that was developed by J. Craig Venter in 1992, when he was working for the National Institutes of Health (NIH). In comparison to Venter's technique, traditional methods for sequencing genes are incredibly time-consuming and costly. The Human Genome Project, the federally funded effort to sequence the entire human genome (not just genes, which make up only 3 percent of the human genome), for example, has relied on traditional methods, and is not expected to be completed until 2005 (15 years after its launching), at a cost of $3 billion. When Haseltine, who had already made a mark in AIDS research, learned of Venter's method, he immediately recognized its potential, and after establishing HGS, entered into a partnership with Venter's nonprofit research center, the Institute of Genomic Research (TIGR, pronounced "tiger"). Despite the doubts of other scientists, Venter's technique has proven to be remarkably efficient. "We can catalogue more than 20,000 genes a day," Haseltine told Linton Weeks for the *Washington Post* (February 17, 1998). "I remember when we were lucky to do one a year."

The reason genes whose sequences are known are so valuable is that scientists can use them to develop new drugs, diagnostic tools, and therapies. One such application is gene therapy, which is at the cutting edge of treatments currently being developed for a variety of human ailments. Many diseases result from mutations within genes or the loss of small but crucial gene fragments (through environmental damage or heredity), and gene therapy entails inserting the "correct" genetic sequence into a patient's genome. Alternatively, the protein that the gene creates might be used directly as a drug. Another application concerns diseases caused by bacteria; once a bacterium's sequences are known, scientists can use this information to devise antibiotics to destroy the microbe. Yet another way in which knowledge of gene sequences can contribute to human health is through the development of diagnostic tests that can detect a person's genetic susceptibility to disease. Many people, Haseltine among them, predict that in the future, doctors will be able to "read" a patient's DNA, determine what diseases he or she might be predisposed to, and possibly even prevent the disease from developing. "The human genome contains all the information needed to build our bodies from a single fertilized cell, to maintain our bodies in good working order for decades," Haseltine told *Current Biography*. "We have begun to use genes to repair damage to our bodies wrought by trauma, disease, and even time. Knowledge of human genes will, in my opinion, usher in a new era of what I call regenerative medicine."

As of mid-1998, several drugs produced by HGS were scheduled to undergo human clinical trials. One of the drugs is derived from a protein synthesized by a gene discovered by HGS scientists; in experimental studies, the drug promotes wound-healing in skin. Another drug that has been approved for testing in humans is a protein produced in the bone marrow, where blood cells are formed; because the drug inhibits the growth of blood-forming tissue, the tissue is protected from chemotherapy, which targets only dividing cells. A third drug actually consists of genetic material: a gene that makes a protein that stimulates the growth of new blood vessels. When the drug is injected directly into heart muscle, the cells of the muscle absorb it and produce proteins that stimulate the growth of new blood vessels near the site of injection. "We are hopeful that this treatment can regenerate enough blood vessels to resupply the heart and avoid dangerous coronary bypass surgery," Haseltine told *Current Biography*.

William Alan Haseltine was born on October 17, 1944, in St. Louis, Missouri, and was raised in California, where his father, William Reed Haseltine, worked as a scientist at the naval weapons center in China Lake. His mother, Jean Adele Haseltine, was a French teacher. It is fitting that Haseltine is now devoted to the development of life-saving medical technology: He himself was the beneficiary of advanced medicine at an early age. When he was just four months old, he came down with pneumonia, and he might have died if he had not been treated with penicillin, which had been developed not long before. "My mother told me I was one of the first people saved by penicillin . . . ," he recalled to Linton Weeks. "I guess I owe my life to penicillin." Later, at the age of seven, he suffered from an inflammation of the tissue surrounding his heart. "That experience transformed my life," Haseltine told *Current Biography*. "I was confined to bed for many months, and was not allowed to exercise for many more." Haseltine's mother was also ill throughout much of his childhood. She suffered from life-threatening blood poisoning brought on by chronic psoriasis, from detached retinas, and from emotional disorders that sometimes required hospitalization. "My experience with my own health as well as my mother's illness at a young age clearly influenced the decision to devote my life to medicine," Haseltine told *Current Biography*. "By the age of nine, I was convinced my future would be medicine."

Beginning in high school, Haseltine was, in his own words, a "super achiever," and at the University of California at Berkeley, which he entered in 1962, he was among the 15 brightest students selected by a chemistry professor, George Pimmentel, to have a weekly lunch with Nobel laureates. After receiving a bachelor's degree in chemistry, in 1966, Haseltine was admitted to Harvard Medical School, in Cambridge, Massachusetts. But he chose to continue his scientific studies instead, and eventually entered Harvard's graduate program in biophysics. He worked in the lab of James Watson and Walter Gilbert, both of whom received Nobel Prizes, Watson for co-discovering the structure of DNA and Gilbert for decoding it. With them, Haseltine investigated bacterial reproduction. "I worked 20 hours a day, six-and-a-half days a week for almost a year," he recalled to *Current Biography*. "It was one of the best times of my life."

Haseltine earned a Ph.D. in 1973. Following a brief stint as a visiting professor at the University of Copenhagen, in Denmark, he got a job at the Massachusetts Institute of Technology (MIT), in Cambridge, in the lab of yet another eminent scientist, David Baltimore, who would go on to win the Nobel Prize in medicine or physiology in 1975. There, Haseltine studied retroviruses that cause cancer in animals. (Retroviruses belong to a special class of viruses whose genetic information is encoded in the form of RNA rather than DNA.) After about two years at MIT, Haseltine left to become an assistant professor at the Dana Farber Cancer Institute at Harvard University, where he remained until 1995. In 1988, about halfway through his long tenure there, he became a full professor in several departments: the Division of Human Retrovirology at the Dana Farber Cancer Institute, the Department of Pathology at Harvard Medical School, and the Department of Cancer Biology at the Harvard School of Public Health.

During his two decades at Harvard, Haseltine made several important discoveries. In 1979, along with Robert Gallo (who would later be credited with the discovery of the virus that causes AIDS), he discovered the mechanism by which the human T-cell leukemia virus—the first retrovirus known to cause disease in humans—causes leukemia. He also established and chaired a separate research group, which later grew into the Division of Biochemical Pharmacology, that investigated how drugs and radiation that are used to treat cancer affect DNA. This research led him, along with Emil Frei III, then chief of medicine at the Dana Farber Cancer Institute, to propose a new way to combine drugs and radiation to treat head and neck cancer. The method was a success and is widely used today.

In 1982, with Gallo as well as several other scientists, Haseltine correctly hypothesized that AIDS was caused by a retrovirus. For the rest of the 1980s, Haseltine studied the properties of the AIDS virus. He created a new department at the Dana Farber Cancer Institute, the Division of Human Retrovirology, which was devoted to research on AIDS. "The goal of our work was to simplify the problem of AIDS so that pharmaceutical and biotechnology companies could develop vaccines and antiviral drugs to prevent and treat the disease," he told *Current Biography*. "Our laboratory played a key role in stimulating research on protease inhibitors, now a successful class of anti-AIDS drugs."

During the early years of the AIDS epidemic, Haseltine was a proponent of the need to organize a systematic global research effort to combat the disease. To that end, he founded the scientific grant-giving program of the American Foundation of AIDS Research, and vigorously and successfully lobbied Congress for additional funding for the NIH to conduct AIDS research. In the early 1980s, he became one of the first to warn of the global threat of the AIDS epidemic and the dangers of heterosexual transmission of the virus.

By the mid-1980s, Haseltine began to branch out into the private sector. He helped launch several biotech companies, among them Cambridge Biosciences, Inc. (now called Aquila Biopharmaceuticals), the Virus Research Institute (now Avant Immunotherapeutics), Dendreon Corp., LeukoSite, Proscript, and Diversa, each of which focuses on a different area of medicine. In several interviews, Haseltine indicated that he entered the business world at least partly for financial reasons: Because of a lack of resources in academia, he had had to put up with inadequate office space at work, and he couldn't afford to replace his beat-up car. However, profit was not his only motive. "The driving force for my decision to create new biotechnology companies was to speed the application of new knowledge to improving human health," he told *Current Biography*. "My work on AIDS had taught me that whereas universities create new knowledge, they don't develop drugs; pharmaceutical companies do."

Haseltine left academia in 1992, when he learned, from J. Craig Venter, of a new method for identifying and sequencing genes. This method yielded more sequences more quickly than traditional techniques. At the time, many scientists doubted that the new gene-discovery method would be useful at all, and others, because the technique was automated, even seemed to be insulted by it. Among the latter group was Haseltine's former mentor James Watson, then the director of the Human Genome Project at the NIH, who famously said of the technique, "Even monkeys could do such work." To Haseltine, however, the new technique seemed likely to expedite the drug-development process. "The problem for me was not whether it would work, but how to organize and fund" an effort to develop it, he told *Current Biography*. "The National Institutes of Health had decided not to support the rapid gene-discovery process. Pharmaceutical companies and academic institutes were not convinced the technology would work. Universities are generally unable to support large coordinated projects. In the end, the only solution available was to create a new company, both to fund the effort and to gather a large team quickly."

The company, Human Genome Sciences, along with its nonprofit research arm, the Institute for Genomic Research, was founded with $10 million from the venture-capital company HealthCare Ventures, chaired by Wallace Steinberg. Venter would head TIGR, which would isolate, sequence, and analyze the genes, while Haseltine would lead HGS, which would be a for-profit company that, either alone or in collaboration with pharmaceutical companies and academic researchers, would try to determine from TIGR's data the function of the genes and then try to develop and market usable drugs. HGS would provide TIGR with funding ($85 million over 10 years), in exchange for the marketing rights to the institute's genetic data as well as access to the data itself as it became available. HGS's partnership with TIGR was fraught with difficulties, however, and lasted only until 1997. But by then, HGS had entered into several strategic partnerships and had obtained enough financing that its continued survival was not in jeopardy. Early on, HGS had received a commitment for $125 million from SmithKline Beecham, in return for sharing the results of its research. Besides SmithKline Beecham, HGS's partners now include Schering Plough, Hoffmann-La Roche, Pharmacia & Upjohn, Takeda Chemical Industries, Merck KgaA, Synthelabo, and Pasteur Merieux Connaught. According to Haseltine, HGS has provided more than 1,500 newly discovered genes and proteins to scientists in universities and research centers throughout the world.

HGS has aggressively sought to patent the genes its scientists have sequenced—the company has filed over 500 patents. "The only organization that comes close to HGS in filing patents on genes and their medical uses is NIH," Haseltine told Linton Weeks. In 1996, for example, the NIH filed 125 patents; in contrast, HGS filed 200. The patenting of genes is highly controversial; many scientists argue that patenting discourages collaboration among scientists, while people working in biotechnology (Haseltine included) maintain that it is foolhardy, from a financial standpoint, to develop drugs based on genetic material that has not been patented. "Genes and their proteins are our drugs," Haseltine explained to *Current Biography*. "It is the actual human gene or protein we put into vials and give to patients. Drug development is so costly and is such a prolonged process that no one would develop potentially useful new drugs, however important for medicine, without patent protection. We file patents on human genes so we can use them as drugs. It's very simple: no patents, no drugs."

To help inspire and motivate himself and his workers, Haseltine hangs prints of famous works of art in the company's offices. "Medicine is not about biology," he told the *Baltimore Sun* (online). "It's about knowing what human society wants and needs. The best places to find that are through art and literature, and so I look to them to guide us."

Haseltine is married to the socialite and cosmetics entrepreneur Gale Hayman. With her former husband, Hayman owned a shop called Giorgio on Rodeo Drive in Beverly Hills. A pioneer in using scent strips to market perfumes, in 1981 she created and launched the best-selling fragrance Giorgio. The company was later sold to Avon. She now runs her own cosmetic company, Gale Hayman Beverly Hills (which is operated from New York). She is also the author of the best-selling book *How Do I Look*.

Haseltine and his wife have homes in the Georgetown section of Washington and in New York City. While in Washington, they spend their free time socializing with members of Congress and the administration, scientists, and journalists, and while in New York, with writers, artists, and businesspeople. The two are highly compatible in their tastes—they once looked through thousands of items in Sotheby's catalogues, picked 50 of their favorite items, and agreed on 45. Someday, their compatibility may even extend to their professional lives, if genetic research ever yields drugs that will improve skin quality or reverse hair loss.

Haseltine has published approximately 250 scientific papers. In addition to his work at HGS, he is the editor-in-chief of the *Journal of AIDS* and is on the editorial boards of many other scientific publications. His awards include the 1995 Carter Burden Award for Contributions to the Aging; the KPMG Peat Marwick 1996 High Technology Entrepreneur of the Year Award in the field of biotechnology; the Ernst & Young 1996 Greater Washington Entrepreneur of the Year Award in the field of biotechnology; and the 1996 American Academy of Achievement Golden Plate Award.

Suggested Reading: *Business Week* p72+ May 8, 1995, with photos; *New York Times* A p9 July 20, 1984, A p14 June 28, 1985, B p14 May 22, 1986, A p21 June 15, 1988, with photo, C p2 June 24, 1997; *Washington Post* F p1 May 9, 1994, with photo, F p14 Sept. 30, 1996, with photo, F p5 July 7, 1997, with photo, E p1 Feb. 17, 1998, with photos

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Hashimoto, Ryutaro

(hahsh-ee-moh-toh, ryoo-tah-roh)

July 29, 1937– Former prime minister of Japan. Address: c/o House of Representatives, 2-409 Bldg., 2-1-2 Nagata-cho, Chiyoda-ku, Tokyo, Japan 100-8982

When Ryutaro Hashimoto was chosen as prime minister of Japan, in January 1996, he was generally viewed as one of the country's more colorful politicians. In the past, he had shown up at trade negotiations with the United States wearing a green leather suit. And with his slicked-back hair and long sideburns that are reminiscent of Elvis Presley, he was a favorite among female voters who chanted "Ryu-sama! Ryu-sama" to show their enthusiasm for him. After two years at the helm of the Japanese government, however, Hashimoto will probably be remembered less for his style and looks than for his failure to exhibit decisive leadership during a time of crisis in the once-vaunted Japanese economy. Since the early 1990s, the Japanese economy has remained at a virtual standstill. The country's banking system, with an estimated

Embassy of Japan

Ryutaro Hashimoto

$550 billion in bad loans, has verged on collapse, and unemployment has reached high levels. Despite pushing through economic stimulus packages and the so-called "Big Bang" proposal to deregulate Japanese financial markets, Hashimoto was widely perceived to lack leadership in addressing the country's economic problems. In July 1998, after a disastrous showing of his party in elections for the upper house of Parliament, he resigned. Hashimoto is the eighth Japanese prime minister to have come and gone in the last 10 years.

Ryutaro Hashimoto was born on July 29, 1937, in Tokyo, Japan. He is the eldest son of Ryogo Hashimoto, a politician who represented the Okayama district in the Japanese House of Representatives, the more powerful body in Japan's bicameral Parliament. His father, who also served as minister of education and minister of health and welfare in the Cabinet of Prime Minister Nobusuke Kishi, was reputed to be an inflexible and principled politician; once, when the finance ministry refused to increase welfare payments to Japanese war victims, he quit his post as health minister.

Ryutaro Hashimoto graduated from the law school of Keio University, in Tokyo, in 1960, and then worked for a textile company for three years. In 1963, his father died, and he ran for his father's seat in Parliament as a member of the LDP. Then just 26 years old, he won the election, and thus began the first of the 12 terms that he served in the House of Representatives. (Many Japanese politicians, particularly members of the LDP, have followed their fathers into politics. Hashimoto's brother Daijiro did so, too; he is currently the governor of the Kochi Prefecture.)

In his over 34 years in politics, Ryutaro Hashimoto has held a variety of positions in addition to serving in the legislature. In 1972, he became the director of the Social Affairs Division of the LDP Policy Research Council, and in 1976, he was named chairman of the House of Representatives' Standing Committee on Social and Labor Affairs. In 1978, he was chosen to be minister of health and welfare in the Cabinet of Prime Minister Masayoshi Ohira. Between 1980 and 1986, he was chairman of two separate LDP research commissions, one on public administration and finance, the other on medical care. In 1986, Hashimoto became minister of transport in the third Yasuhiro Nakasone Cabinet. During his tenure, he helped privatize the Japanese National Railways and oversee its breakup into six regional companies.

Meanwhile, Hashimoto gradually ascended in the ranks of the LDP, which had been the dominant political party in Japan since 1955. In 1987, he became the LDP's secretary-general, which is the number-two position in the party. In 1989, he was a leading candidate to become the next prime minister, but he was forced to withdraw from the race, partially because, at age 51, he would have passed over more senior members of his party and thus violated a tenet of political etiquette. After Toshiki Kaifu was elected prime minister, Hashimoto was appointed minister of finance in Kaifu's Cabinet. His appointment plunged him into the middle of a controversy surrounding the proposed imposition of an unpopular 3 percent sales tax. Through a successful media campaign, he managed to sway public opinion in favor of the tax. He also helped win approval for a $13 billion contribution to the American-led coalition of forces fighting Iraq in the 1991 Persian Gulf War.

Hashimoto's tenure as finance minister came to an end in 1991, after a series of scandals. In July of that year, it was revealed that Nomura Securities and several other major brokerage houses had improperly compensated several big clients for stock market losses. As a form of penance for failing to monitor the brokerage houses, Hashimoto took a 10 percent cut in his salary for three months. Then, just a month later, Japanese newspapers revealed that one of his top aides had arranged for three of Hashimoto's acquaintances to receive fake certificates of deposit in order to secure a loan. Though Hashimoto claimed ignorance of the transaction, he was forced to resign, in October. Despite the scandals, Hashimoto's political career was disrupted only briefly, and he remained a popular figure in opinion polls.

In 1993, after 38 years as the majority party in Parliament, the LDP was swept out of power in an historic election. That same year, Hashimoto led an LDP research commission on the environment. The LDP returned to power in June 1994 as part of a coalition with the Social Democratic Party of Japan (SDPJ) and the New Party Sakigake. Tomiichi Murayama of the SDPJ became prime minister, and Hashimoto was appointed minister of international trade and industry. In that position, Hashimoto represented Japan in trade negotiations with the United States.

At the time, the U.S. president, Bill Clinton, was threatening trade sanctions against Japan if a certain number of American-made cars and auto parts were not sold in Japan. Hashimoto opposed such quotas. During trade negotiations, U.S. representatives, led by Mickey Kantor, were taken aback by Hashimoto's outspokenness. Unlike other Japanese politicians, he was direct and aggressive, and he made outrageous remarks. At one point, for example, he referred to Kantor as "scarier than my wife when I come home drunk." In June 1995, after two years of tense negotiations during which the imposition of sanctions often seemed imminent, the two sides struck a compromise, in which, rather than being forced to accept numerical targets, Japanese automakers agreed to "voluntary plans" to buy American auto parts. Both Japan and the United States claimed victory.

As a result of the widespread perception in Japan that he had subjected the American negotiators to tough bargaining, Hashimoto's popularity rose, and in September 1994, he became head of the LDP, succeeding Yohei Kono. In October, he became deputy prime minister in the Murayama Cabinet. Then, on January 5, 1996, Murayama unexpectedly resigned. As head of the LDP, Hashimoto became the front-running candidate for the job of prime minister. In a vote by Parliament, he easily defeated the leader of the opposition party, Ichiro Ozawa, and on January 11, 1996, he became prime minister. He was the fourth prime minister, and the first from the LDP, since the previous national election, held in 1993.

Upon taking office, Hashimoto declared that reducing government corruption and deregulating the economy were his primary objectives. Though other prime ministers had made the very same promises and failed to deliver them, there was some hope that the energetic Hashimoto might succeed. "Japanese prime ministers have tended to be weak and faceless, men who stand forlornly at the edge of the group photograph when world leaders gather and whose policies are soon forgotten even by their own countrymen after they leave office," Andrew Pollack wrote in the *New York Times* (January 11, 1996). Hashimoto, Pollack argued, was different. He was "sharp-tongued, short-tempered, and arrogant." Robert Orr, a Japan scholar, proclaimed in *Maclean's* (January 22, 1996) that "for the Japanese, Hashimoto is what Jack Kennedy was to the United States."

Many others, however, did not view Hashimoto's election so sanguinely. Though the LDP had adopted a platform of reform, as had every other party, the LDP's opponents, including the opposition leader, Ichiro Ozawa, were perceived as more radical. "Hashimoto's very presence at the helm is widely taken as a sign that the political-reform movement that captivated Japan in the early 1990s has died," Jacob Schlesinger wrote in the *Wall Street Journal* (May 8, 1997). Historically, the LDP, with backing from powerful farmer and small-shopkeeper lobbyists, has been reluctant to change the political culture that enabled it to rule for so many years.

Hashimoto's prime ministership started out shakily. Continued scandals among bureaucrats cast doubts on his ability to rein them in. Meanwhile, Ichiro Ozawa led a sit-in campaign to protest a government bailout of bankrupt Japanese housing lenders—a situation akin to the 1980s savings-and-loan crisis in the U.S. Hashimoto had not been prime minister when this crisis struck, but he had been the minister of finance when the bad loans were made. Ozawa's sit-in brought the government to a standstill that lasted nearly a month. Hashimoto's popularity ratings plummeted, and there was some speculation that he would be ousted.

That prediction turned out to be incorrect. Hashimoto weathered the crisis, and by the time he called for elections for the lower house of Parliament, his ratings had once again soared. In the elections, which were held in October 1996, the LDP made significant gains. LDP candidates won 239 seats in the 500-seat House of Representatives; previously, the LDP had held 211 seats in a 511-member chamber. The number of representatives from the main opposition party, the New Frontier Party, dropped from 160 to 156. The balloting was widely interpreted as a vote for the status quo, although only 59.6 percent of registered voters went to the polls, a record low; the previous low was 67 percent, in 1993.

In the parliamentary vote that followed the national elections, Hashimoto was reelected prime minister with 262 votes. That figure included those votes cast by all 239 LDP members and 23 cast by independents, the SDPJ, and the New Party Sakigake. The latter two parties announced that they would no longer be part of a coalition with the LDP and would negotiate with the LDP on a policy-by-policy basis. As a result, Hashimoto filled his Cabinet entirely with officials from the LDP.

Just four days after his reelection, Hashimoto announced what is widely regarded as the centerpiece of his reform effort—the "Big Bang" program to deregulate Japan's financial institutions. (The program derives its name from the "Big Bang" enacted in Britain in 1986 to deregulate financial markets.) A detailed timetable of Hashimoto's deregulations, which was made public in June 1997, specified 2001 as the year by which all the reforms were to be enacted. For the most part, these reforms are aimed at eliminating the regulatory barriers that exist between the banking, trading, and insurance industries, and at making it easier for foreign financial companies to operate in the Japanese market.

Yet another priority that Hashimoto set for the government was decreasing the federal budget deficit, which ballooned during the 1990s, mostly as a result of massive public-works spending to counter the recession. Japan now has proportionately one of the worst budget deficits among industrialized nations. In April 1997, Hashimoto succeeded in raising the sales tax from 3 to 5 percent. He also submitted various plans to reduce government spending, so that by 2005, Japan's deficit would drop to 3 percent of output. Some U.S. economists expressed concern that such measures would stymie Japan's domestic growth and force companies to seek foreign markets. Japan has long relied on exports to bail itself out of financial troubles. With tensions increasing between Japan and the U.S. on matters concerning trade, this tactic is becoming increasingly risky.

Hashimoto's critics also worried that his fiscally conservative policies would cause a recession in Japan. Those fears seemed close to being realized in the second quarter of 1997, when, as the *New York Times* (December 17, 1997) put it, the Japanese economy "plunged at an annual rate of 11 percent, . . . the worst figure in nearly 25 years." In response, in mid-December, Hashimoto announced a plan to reduce income taxes to increase consumer spending, thus moderating his earlier commitment to a policy of fiscal austerity. The stimulus package was expected to add up to nearly $38 billion. These moves were also viewed as a response to the spiraling Asian economic crisis that erupted in the summer of 1997.

In the international arena, Hashimoto largely hewed to Japan's previous policies. He supported the U.S.–Japan security alliance and continued to allow U.S. troops to be stationed in Japan, despite a controversy that started in 1995, when several American soldiers raped an Okinawan girl. In one major policy shift, in April 1996 he signed a joint declaration on security with the U.S., in which Japan promised to supply American troops in the event of a military conflict in Asia and to "consider" using Japanese forces to back up the American military. Hashimoto also sought a more vigorous role for Japan in international affairs. Kyoto, for example, was chosen as the location for a recent summit on the environment. Hashimoto's plan for a greater Japanese role in international politics was set back by the Asian financial crisis. Since Japan has been affected by the crisis, the country is restricted in providing help to other financially strapped Asian nations.

For a while after he became prime minister, there was some worry in Japan and, especially, other countries that Hashimoto had extreme nationalist leanings. For two and a half years before his installation as LDP president, he had headed the Japan War-Bereaved Families Association, and at one point, he upset other Asian countries by declaring that it was a matter of "subtle definition" whether Japan's actions during World War II were outright acts of aggression. Hashimoto was also the first prime minister in 11 years to make an official visit to the Yasukuni Shrine, a Shinto temple that was the center of emperor worship during World War II and that houses the remains of Japanese soldiers, including war criminals. But there was also evidence that Hashimoto was not an extreme nationalist. For example, he signed an official Japanese apology for the war that was written by Prime Minister Murayama at the time of the 50th anniversary of Japan's surrender. In addition, in August 1996, he issued an official Japanese apology to "comfort women" (many of them Korean nationals), women who were forced into sexual slavery by the Japanese during World War II.

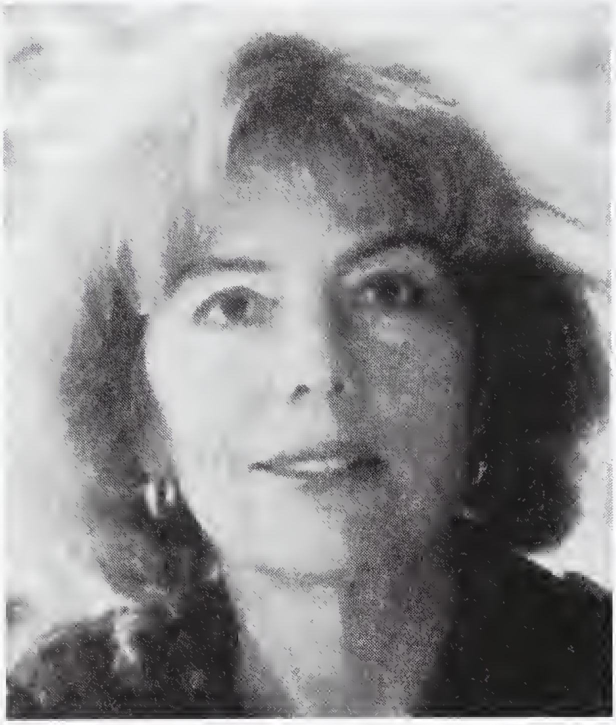
On September 8, 1997, Hashimoto was reelected to another two-year term as head of the LDP. He was the first Liberal Democrat to be reelected since Yasuhiro Nakasone, in 1984. His reelection was taken as a sign that some stability had returned to the Japanese political system.

The failure of the Japanese economy to rally proved to be Hashimoto's undoing. Under intense pressure from foreign governments to do something lest Japan drag the world economy down with it, he pushed through a second stimulus package of tax cuts and public spending—this time amounting to $128 billion— in April 1998. Then, in July, the government finally announced the so-called "Total Plan" to address the banking crisis. However, these measures proved to be too little, too late. On July 12, elections for approximately half of the seats in the upper house of Parliament were held. The elections were widely seen as a test of confidence in the prime minister. Apparently upset about Hashimoto's handling of the economy, voters turned out in high numbers to cast ballots against his party. Of the 126 seats that were being contested, the LDP lost 17 seats. Following the poor showing of his party, Hashimoto accepted blame and on July 14, resigned. He served as a caretaker prime minister until his successor, Keizo Obuchi, another LDP politician, assumed control, on July 31. Hashimoto has continued to represent his district in Parliament.

Ryutaro Hashimoto is married to Kumiko Hashimoto. The Hashimotos have two sons and three daughters—an unusually large family by Japanese standards—and two grandchildren. Hashimoto's hobbies include kendo, mountain climbing (he has been on two failed expeditions to reach the top of Mount Everest), and photography. He has written one book, *Visions of Japan* (1993).

Selected Books: *Visions of Japan*, 1993

Suggested Reading: *Business Week* p40+ Aug. 19, 1991, with photo; *Financial Times* p6 Oct. 29–30, 1994; *New York Times* D p5 June 30, 1995, A p1+ Jan. 11, 1996, with photo, A p10 Jan. 12, 1996, with photo, A p7 Jan. 15, 1996, with photo, A p1 July 13, 1998, with photo; *USA Today* B p2 Jan. 8, 1996; *Wall Street Journal* A p8 June 16, 1997; *Washington Post* A p27 Apr. 19, 1996, with photo, A p1 Nov. 12, 1996, with photo



Courtesy of Oxford University Press

Haskell, Molly

Sept. 29, 1939– Film critic; writer. Address: c/o Oxford University Press, Inc., 198 Madison Ave., New York, NY 10016-4314

The writer, film critic, and influential feminist Molly Haskell first gained national recognition with the publication of *From Reverence to Rape: The Treatment of Women in the Movies* (1973). In that book, Haskell made the argument that in films, women had traditionally been presented as either sex goddesses, working puritans, or background figures. *From Reverence to Rape* "is widely credited with bringing women's consciousness to the subject of the movies," according to one writer. A revised edition, which includes critiques of films from 1975 to 1985, was published in 1987. Haskell's next book, *Love and Other Infectious Diseases: A Memoir* (1990), told the story of the near-fatal illness of her husband, Andrew Sarris, who is also a film critic, and how the medical crisis caused her to reevaluate her marriage, her concept of feminism, and her sense of self. Haskell is a prolific writer, and her many film reviews, essays, and celebrity interviews have appeared in several publications. A collection of her writings, *Holding My Own in No Man's Land: Women and Men and Film and Feminists*, came out in 1997.

Molly Clark Haskell was born on September 29, 1939, in Charlotte, North Carolina, to John Haskell, a mortgage broker, and Mary Clark. She grew up in Richmond, Virginia. As a child, Haskell loved to read and write. She dreamed of attending Smith College, a prestigious college for women, in Northampton, Massachusetts, but her parents, who brought her up in a "deeply conservative and overly decorous environment," as she once put it, sent her to Sweet Briar College, a much smaller women's school, outside Charlottesville, Virginia. After earning a B.A. degree, Haskell began building a life for herself far from the strict milieu of her childhood. She spent a year studying at the Sorbonne, in Paris, and then settled in New York City. (At some point, she attended the University of London, in England.)

In her first job in New York, Haskell worked as a public relations associate for Sperry Rand Corp. Eventually, she landed a position as a publicist for the French Film Office in New York, where one of her duties was writing movie reviews for the film office's bulletin. Haskell, who had long been interested in film, proved to be an astute critic. She soon developed a prolific freelance career, producing film reviews and other articles for the *Village Voice*, *Vogue*, *New York*, *Esquire*, *Viva*, and the *New York Times*, among other publications. "Writing reviews in the 1970s was so exhilarating," she told Susan Mernit for *Publishers Weekly* (April 20, 1990). "The women's movement was cresting, and yet women were disappearing from the screen. . . . I remember arguing that women actually had it better under the studio system in the old days, when they had economic leverage and a whole apparatus for creating and sustaining stardom. Gee, I had so much to say!"

In *From Reverence to Rape: The Treatment of Women in the Movies*, which was published in 1973, Haskell gave an historical account of the cinema, by examining how women were depicted in film in each decade from the 1920s through the 1970s. In most cases, she argued, screen heroines were portrayed either as sex objects or brainy types, with few female characters exhibiting both intellect and sexuality. "I don't think there should be any definition of roles—nothing makes me more furious," she told Jane Perlez for the *New York Post* (August 2, 1974). "The tendency in America is for too much rigidity. The emphasis is on athleticism for the male and charm and femininity for the woman." Greeted with mostly positive reviews, *From Reverence to Rape* attracted a wide audience of film lovers and feminists during the mid-1970s, and it is credited as being influential in persuading moviemakers to come up with more realistic roles for actresses in the 1980s and 1990s. When asked by the *Johns Hopkins Gazette* (March 17, 1997) what she thinks of the recent Hollywood trend toward depicting women in films as strident and powerful, she replied, "It's a kind of political correctness where women have to be strong and in-the-know. I think it's a blight in the name of women's rights. Of course, male stars have been doing this kind of thing for years."

Meanwhile, during the early 1970s, when the women's liberation movement was at its peak in the United States, Haskell considered herself one of the pioneering "card-carrying feminists," as she once put it. There was only one small problem, as she wrote in an essay for *New Woman* (October

1990): "I was in the politically unfortunate position of being happily married." Haskell and Andrew Sarris, a film critic for the *Village Voice*, were married in 1969. In some ways, the two differ significantly: Haskell is a tall, thin, organized person from a genteel Southern background, and Sarris is a short, stocky, sloppy person of Greek heritage who grew up in New York. (The couple have often jokingly referred to themselves as Laurel and Hardy or Jack and Ms. Sprat.) Nevertheless, the two get along famously—they share many interests, in particular their love of films—and they are extremely close.

Haskell never seriously questioned the parameters of her marriage until 1984, when Sarris fell gravely ill; he "came as close to death as a person can without actually dying," as one physician told her. Frantically, Haskell enlisted specialist after specialist until Sarris was properly diagnosed—he had contracted cytomegalovirus encephalitis, a rare virus—and was ultimately cured. Taken aback at the intensity of the panic and distress she felt at the prospect of losing him, she began to take an analytical look at herself. She later described what she discovered, in *Love and Other Infectious Diseases: A Memoir* (1990). "Until Andrew became ill, I'd thought of myself as an independent woman," she explained to Susan Mernit. "Then, when he almost died, I realized how dependent I was. I felt like I wouldn't be able to exist without our relationship. Coping with Andrew's illness and coming to terms with my attachment are the key points of the book."

In an assessment of *Love and Other Infectious Diseases*, a *Publishers Weekly* (February 16, 1990) reviewer wrote, "With charm, modesty, and force, [Haskell] captures the pain and impotence of the caring bystander whose suffering is acute, and who finds the valor and unconditional love to sustain her through a four-year comedy of terrors. But this is not the story of an illness as much as it is an anatomy of the love shared by a proper Southern lady and a disheveled Greek from Queens."

After Sarris's recovery, Haskell resumed her writing career. Among much other work, she conducted interviews with the actress Liv Ullman and the director Lina Wertmuller and wrote essays about the work of the actress Meryl Streep and of her favorite movie stars, Doris Day and John Wayne—both of whom she thinks ought to be remembered with more reverence and respect. Those pieces and others were published in the collection *Holding My Own in No Man's Land* (1997).

Molly Haskell and Andrew Sarris live in New York City; they also have a home on Long Island, New York.

Selected Books: *From Reverence to Rope: The Treatment of Women in the Movies*, 1973 (revised in 1987); *Love and Other Infectious Diseases: A Memoir*, 1990; *Holding My Own in No Man's Land: Women and Men and Film and Feminism*, 1997

Suggested Reading: *American Health* p64+ May 1990, with photos; *New Woman* p190+ Oct. 1990, with photos; *New York Post* p33 Aug. 2, 1974, with photo; *Publishers Weekly* p55+ Apr. 20, 1990, with photo; *Who's Who in America, 1998*

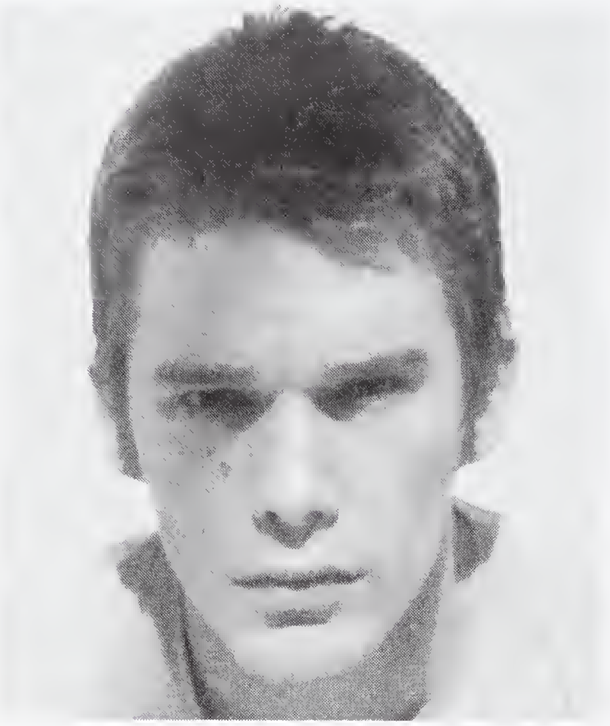
Hawke, Ethan

Nov. 6, 1970– Film actor. Address: c/o Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212

Ethan Hawke first came to prominence, especially among teenage girls, in 1989, for his performance as a withdrawn student in the film *Dead Poets Society*. At the time, he expressed to interviewers his discomfort with his celebrity status, and ever since then, a running theme in his life has been his oft-expressed uneasiness with his big-screen fame—and the apparent reluctance of many moviegoers and/or the media to take him at his word. This was especially the case following the release of the Generation X classic *Reality Bites* (1994), in which Hawke played the apathetic, world-weary Troy. Because of certain similarities between himself and Troy (Hawke dressed in slightly rumpled clothes and sported a scraggly goatee and was said to live like a slob), some people identified the actor with his character; but others, because Hawke's offscreen slacker persona seemed to be at odds with his role as a "celebrity," perceived that persona to be all pretense. As Chris Mundy put it in *Rolling Stone* (March 9, 1995), "Once again, the masses weigh in with their opinion: 'Ethan Hawke . . . he's that pretentious "I'm not a movie star" guy. He's such a grunge-boy poseur.'"

By 1995, Hawke had gotten fed up with the Hollywood scene, and after completing Richard Linklater's gentle romance *Before Sunrise*, which earned him his best critical notices to date, he took a break from making movies. He wrote a semi-autobiographical novel, *The Hottest State* (1996), about a struggling young actor in New York City, and remained involved in Malaparte, an Off-Off-Broadway theater troupe that he co-founded.

Now, more than two years after his appearance in *Before Sunrise*, Hawke has returned to the big screen with appearances in three movies: the sci-fi thriller *Gattaca* (1997); *Great Expectations* (1997), an adaptation of the classic novel by Charles Dickens; and *The Newton Boys* (1998), Richard Linklater's fact-based film about four brothers who were bank robbers. His work in those films may very well go a long way toward changing the public's impression of him.



PMK

Ethan Hawke

When Ethan Hawke was born, on November 6, 1970, in Austin, Texas, both of his parents, James and Leslie Hawke, were still in their teens. His mother and father split up when he was three years old, and he and his mother spent the next several years moving to, and then from, Connecticut, Vermont, Georgia, and New York. "The up side to the way I grew up is that it gives you a great sense of independence," the actor told Chris Mundy for *Premiere* (November 1992). "The drag of it is a lot of inbred unwillingness to commit to people. I had my fourth-grade best friend in Georgia. I had my fifth-grade best friend in Brooklyn." When he was 10 years old, his mother remarried; the newly expanded family, which included her new husband's son and daughter, settled in Princeton Junction, New Jersey. Hawke grew very close to his stepbrother and stepsister, and he has identified his stepfather as the person who most influenced his decision to become an actor. "He was the person who made me think it would be cool to try and live an artist's life," Hawke told Mundy in 1995. "He made me think I was pretty good at acting."

After appearing in local theater productions, Hawke was cast, when he was 14 years old, in *Explorers* (1985), a sci-fi adventure film that also marked the big-screen debut of River Phoenix. (The two young actors stayed friends until Phoenix's death, from a drug overdose, in 1993.) At the behest of his mother, Hawke did not actively pursue other movie roles until he graduated from high school. As a freshman in the acting program at Carnegie Mellon University, in Pittsburgh, Pennsylvania, he got off to a bad start: He was kicked out of his first class on his first day, reportedly for having a chip on his shoulder. He was permitted to return, but left the school two months later, after he was cast in *Dead Poets Society*. Directed by Peter Weir, this film is about an English teacher (Robin Williams) who makes a big impact on the lives of his students at a boys' prep school. Hawke played Todd Anderson, an emotionally withdrawn boy from a financially privileged background who, thanks to the efforts of the English teacher, comes out of his shell. Reviewers gave the film and the ensemble cast high marks, and several of them singled out Hawke for special praise.

The success of the movie altered Hawke's career and his personal life; for the first time, he had to deal with fame, and he found it disconcerting. More than half a dozen years later, he was still grappling with how to handle it. "Fame is like a really weird thing," he remarked to Teresa Wiltz for the *Chicago Tribune* (November 20, 1996). "It opens a lot of doors for you. I'm trying to figure out how to utilize those doors without compromising myself as an individual."

After the filming of *Dead Poets Society*, Hawke returned to college; this time, he enrolled at New York University, in New York City. But after taking leaves of absence twice to act in movies, he dropped out for good. For "a long, long time," he told Mundy in 1995, "I was uncomfortable with the fact that I didn't go to college. . . . I think just recently I've started to feel better about it. The theater company [Malaparte] for me was a lot of filling in the gaps. And I made a short film [*Straight to One*]. I just decided to give myself these things to do." According to a publicity bio of Hawke distributed by Vintage Books, the publisher of his novel, Hawke studied theater with the British Theater Association, in England. He has also made a point of reading widely, and several sources reported that in conversation, he often quotes famous writers.

One of the movies Hawke made while in and out of New York University was *Dad* (1989), in which he played the college-age son of Ted Danson's character, who steps in to care for his invalid father (Jack Lemmon) after a crisis. Another was the Disney film *White Fang* (1991), in which he was cast as the lead. Set in the Alaskan wilderness in 1898, during a gold rush, the movie was loosely based on the novel of the same name by Jack London. Hawke played a young man who travels to Alaska to deal with his late father's prospecting claim. He teams up with a veteran gold miner (Klaus Maria Brandauer) and develops a close bond with a wild wolf-dog called White Fang. Filming scenes with the dog often was difficult, but Hawke was persistent and patient, and several reviewers described his performance as strong and convincing.

Eight months after *White Fang*'s release, Hawke appeared in a completely different type of film—the teen comedy *Mystery Date* (1991). He starred as an adolescent who enlists his older brother's aid to get a date with a pretty neighbor. The film got mixed reviews and bombed at the box office. "I didn't do a good job in that movie," Hawke told Tom Green for *USA Today* (February 3, 1993).

"Why I didn't is that I shouldn't have been there." After that experience, Hawke resolved to be more careful in accepting parts. His next role was in *A Midnight Clear* (1992), a much-praised, though not widely seen, independent film about the surreal experiences of a squad of American soldiers during World War II who are sent into the freezing Ardennes forest in France to establish an advanced military position. Among the critics who admired Hawke's work was Jack Mathews of *New York Newsday* (April 24, 1992), who wrote, "As the leader of the group, [Sergeant] Will Knott is the central character, and Hawke plays him like a kid lifted from a high-school debating team and forced to make life and death decisions beyond his grasp." Also in 1992, Hawke appeared in *Waterland*, the screen adaptation of a novel by Graham Swift. He played one of several high school students who travel through time to explore the past of their teacher (Jeremy Irons).

Between film roles, Hawke has worked with his stage troupe, Malaparte, directing and/or performing in a series of small productions, and has also accepted other stage roles. "Theater acting is much more difficult and more demanding [than acting in film]," he told Sid Smith of the *Chicago Tribune* (September 28, 1995). "It's not just figuring out how to do it well, but figuring out how you can do it again." In 1992, Hawke was cast in the part of Konstantin in a Broadway production of *The Seagull*, by Anton Chekhov. On several occasions during its run, young girls packed the balcony at matinees and would noisily greet his presence on stage. The show was roundly criticized by most reviewers, most of whom thought Tyne Daly and Jon Voigt were miscast in the lead roles; the assessments of Hawke's performance were mixed. In 1995, Hawke appeared on the Chicago stage in Steppenwolf Theatre Company's presentation of Sam Shepard's *True West*, which was directed by Gary Sinise.

Hawke played a pivotal part in *Alive* (1993), a film based on Piers Paul Read's best-selling book about a Uruguayan rugby team whose airplane crashed in the Andes Mountains in 1972. Hawke played Nando, the leader of the survivors, who suggests that, to avoid starving to death during an ordeal that stretches into 10 weeks, they cannibalize the crash victims. The movie was filmed on a mountain in British Columbia, Canada, often under difficult conditions. Moreover, the actors had to subsist on a 1,100-calorie-a-day diet, to increase the verisimilitude of their predicament. Being hungry "got everybody on edge, which was good for the movie," Hawke told Tom Green. Hawke lost 30 pounds and became temporarily anorectic; it took him weeks after filming ended to recover his strength and regain the weight.

After *Alive* came Hawke's career-altering performance in *Reality Bites*. He played Troy, a cynical college dropout and budding musician who cracks such one-liners as "I'm cuckoo for Cocoa Puffs." After losing his job at a newsstand, Troy moves in with Lelaina (Winona Ryder) and Vickie (Janeane Garofalo), two recent college graduates, at Vickie's invitation. The ambitious Lelaina, an aspiring filmmaker who is making a documentary of her friends, at first protests Troy's presence; she tells Vickie, "He will turn this place into a den of slack!" But in spite of herself, Lelaina is drawn to the glassy-eyed young man, and a love triangle develops between the two of them and Michael, a cheerful yuppie, played by Ben Stiller, who also directed the film.

Hawke's performance as Troy was so convincing that some moviegoers began to associate the actor with the part. This notion, that Hawke himself was a lackadaisical slacker, was embellished when Winona Ryder was quoted as saying that she was tired of the unkempt, faux-poverty way "certain actors" live in real life in order to show that they are "real" and "deep," when, in fact, they are millionaires. Asked by Chris Mundy for his reaction to Ryder's remarks, Hawke, who at the time of his interview with Mundy lived in a cluttered, unkempt apartment in New York City, laughed and said, "It's definitely about me. The bottom line is that I'm not a millionaire. . . . Not to say I'm not doing well financially. But to be honest, that's [Ryder's] whole thing. It's her projection. I don't live like this for how it appears. I live like this because I always wanted to live in New York City, and I wanted to live in the kind of apartment I thought [the writer] Henry Miller might live in."

Jesse, the character Hawke played in Richard Linklater's *Before Sunrise* (1995), has significantly more zest for life than Troy. While riding on a train on the next-to-last day of a trip through Europe, Jesse, an American student, meets Céline (Julie Delpy), a French student, and persuades her to disembark with him in Vienna, Austria. During the hours that they spend together before Jesse catches his flight back to the United States, they wander around the city, all the while engaging in long talks—on topics ranging from the inconsequential, to their hopes, dreams, and experiences, to such weighty matters as the human condition and death. Displaying what Dave Kehr, in the *New York Daily News* (January 27, 1995), described as "a bashful charm," Hawke "improves greatly once he stops grinning avidly at everything Céline says, and once an element of tenderness begins shading his performance," according to Janet Maslin in the *New York Times* (January 27, 1995). In the opinion of Michael Wilmington, a film critic for the *Chicago Tribune* (January 27, 1995), Hawke's acting had "never been better" than it was in *Before Sunrise*.

Meanwhile, on the heels of the success of *Reality Bites*, Hawke's personal life had come under greater media scrutiny, and Hawke had become a target for the tabloids and paparazzi. Unhappy about his loss of privacy, and tired of making so many films back-to-back, he took a two-and-a-half-year break from movies after the shooting of *Before Sunrise*. "It's easy to get burned out on what you do, and lose interest and stop," he told Michael

Szymanski for the on-line publication *Mr. Showbiz.* "You lose contact with why you wanted to do this to begin with. You spend all your time at movie sets, and movie sets are not a good place to live. They are very misleading, because as a movie actor, you get incredibly spoiled."

In 1996, during his break from film acting, *The Hottest State* was published. Hawke's novel is about a 20-year-old actor who experiences his first serious love affair and attempts a reconciliation with his estranged father. Asked by Mim Udovitch for *Details* (January 1998) how autobiographical the story is, Hawke replied, "My pat answer is this: I think all first novels are woven from the fabric of one's own life. But the truthful answer is: Pretty autobiographical."

Hawke returned to the screen in *Gattaca* (1997), a futuristic thriller far from the world of slackers and wistful romantics. Set in a society dominated by genetically engineered people, he played a man who is considered a member of the subservient class because he is not genetically engineered. Unwilling to accept his fate and eager to work at Gattaca, an aerospace corporation that sends people on space explorations, he schemes to pass himself off as one of the elite. While employed at Gattaca, he falls in love with a co-worker (Uma Thurman), thus complicating his already precarious position. (While on the set of *Gattaca*, Hawke and Thurman began an off-screen romance as well.) In the *Chicago Sun-Times* (October 24, 1997), Roger Ebert declared that Hawke was "a good choice for the lead," because he "combin[ed] the restless dreams of a 'Godchild' with the plausible exterior of a lab baby."

In *Great Expectations* (1997), Hawke played the hero, Finn, in a contemporary adaptation of the 1861 novel by Charles Dickens (who called the character Pip). The film, which also starred Robert De Niro, Gwyneth Paltrow, and Anne Bancroft, generated mixed reviews. Hawke joked to Mim Udovitch that any male model could have played his role, but she disagreed, calling his performance "assured and compelling."

In 1998, Hawke appeared in Richard Linklater's *The Newton Boys*, in which he co-starred with Matthew McConaughey, Skeet Ulrich, and Vincent D'Onofrio as four brothers who robbed banks in the early 1920s. In a mixed assessment of the film, Peter Stack of the *San Francisco Chronicle* (March 27, 1998), wrote, "Hawke is on the money with wild Jess, a rodeo type leaning to broncos and booze. He drives his brothers nuts thrumming away on a tinny ukelele." The year was a busy one for Hawke off-screen as well: He and Uma Thurman got married in May, and in July, they became the parents of a daughter, named Maya Ray.

Selected Books: *The Hottest State*, 1996

Selected Films: *Explorers*, 1985; *Dad*, 1989; *Dead Poets Society*, 1989; *Mystery Date*, 1991; *A Midnight Clear*, 1991; *Waterland*, 1992; *Alive*, 1993; *Reality Bites*, 1994; *Before Sunrise*, 1995; *Gattaca*, 1997; *Great Expectations*, 1998; *The Newton Boys*, 1998

Suggested Reading: *Details* p80+ Jan. 1998, with photos; *Premiere* p113+ Nov. 1992, with photos; *Rolling Stone* p44+ Mar. 9, 1995, with photos

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Heche, Anne

(haysh)

May 25, 1969– Actress. Address: c/o Huvane Baum Halls, 8383 Wilshire Blvd., Suite 444, Beverly Hills, CA 90211

When the actress Anne Heche landed a starring role in the big-budget romantic comedy *Six Days, Seven Nights* (1998) opposite Harrison Ford, it seemed as if the young actress's career was about to turn the corner to superstardom. That bright future was cast into doubt in April 1997, when Heche revealed that she was dating the comedian Ellen DeGeneres, who had just publicly revealed her own sexual orientation. As one on-line magazine put it, Heche instantly became Hollywood's second-most-famous lesbian, and many wondered whether her career, which had been built playing heterosexual roles, would continue to progress.

Heterosexual actors playing gay roles have been accepted in the past, and some have even won awards for their performances, among them Tom Hanks (for his work in *Philadelphia*) and William Hurt (in *Kiss of the Spider Woman*). However, gay actors playing heterosexual roles have typically kept their sexual preferences private. With the recent release of *Six Days, Seven Nights*—which may be the first romantic comedy starring an openly gay woman—some of the uncertainty over whether audiences will accept a lesbian playing the role of a woman in a heterosexual relationship may finally be resolved.

Even if Heche's career suffers from her decision to be open about her relationship with DeGeneres, the decision was an easy one for her to make. "Between a career and the love of my life, the choice is not a difficult one," she told Mal Vincent for the *Chicago Tribune* (February 12, 1998). "I didn't even have to think twice." Her upbringing in a conflicted Christian household also may have played a part in her decision to make her relationship public.

Anne Heche was born on May 25, 1969, in Aurora, Ohio. Looking back on her childhood, she does not have many positive things to say. "Insane and stupid was how I was raised, blinded and in deni-

Fred Prouser/Archive Photos

Anne Heche

al," she told Jen Doman for *Life* (March 1998). Her father, Donald, was a Baptist church organist whose work in various parishes took the family all over the Midwest and East. When he developed AIDS, the family learned that he had contracted the disease through a sexual relationship with another man. "My father was gay, but it was shrouded in ugliness because he lied about it," she told Cathy Booth for *Time* (June 15, 1998). "He was sick my whole life, but we were in complete denial. As good Christians, we never asked."

AIDS eventually claimed Donald's life, and from his agonizing experience, Heche learned an important lesson. "I watched my father, who died when I was 13, be destroyed and a family be destroyed because everybody was lying," she told *E! Online*. "So, I think by the time I was 13, I was committed to trying something new—and that was telling the truth."

With Donald gone, the family struggled both emotionally and financially. Beginning at age 12, Heche performed at a dinner theater in Atlantic City, New Jersey, to help support her mother, Nancy, and her brother and two sisters. Then, just three months after her father died, tragedy struck again: Her brother was killed in a car accident.

The family eventually moved to Chicago, where Heche, who had never taken an acting class, continued to excel as a performer. Her appearance in a high school play attracted the notice of a talent scout, who then offered her a part in a soap opera. She refused, chiefly because she felt she had to be home to support her mother emotionally, but two years later, when she was again offered the part, she accepted. Promptly after graduating from high school, she moved to New York City and appeared on the soap opera *Another World*, in which she played the twins Vicky and Marley, one of whom is good, and the other, evil. For her performance, she received an Emmy Award in 1991.

Heche studied architecture just in case her career as an actress floundered, but she has not had to rely on that option. One of her early roles was in the television movie *O Pioneers!* (1992). She has worked steadily in film ever since, in such movies as *Ambush of Ghosts* (1993); *Milk Money* (1994); *Pie in the Sky* (1995), in which she played the love interest of a kid obsessed with becoming a traffic reporter; *Walking and Talking* (1996), in which she appeared as a therapist who is about to get married but is having fantasies about one of her patients; and *The Juror* (1996), in which she had a small role as the friend of Demi Moore's character. In *Donnie Brasco* (1997), she turned in an acclaimed performance as the wife of an undercover FBI agent. For Heche, the role allowed her to discover a link with her mother. "That whole idea of hiding one part of her life I was very connected to," she told *USA Today* (April 23, 1997). "I wanted to find honor for that woman, for every woman, who chooses that. . . . There was a lot of forgiveness there that happened with my mother. I was able to understand by playing [the role] what the commitment is to family and that it is an honorable choice."

Heche met Ellen DeGeneres at *Vanity Fair*'s post-Oscar party in 1997. Until that point, Heche had dated only men; her last relationship had been with the comedian Steve Martin. "I'd had lesbian women friends hit on me before, and it didn't hold any sexual appeal," she told Cathy Booth. However, according to Heche, there was something different about DeGeneres. "I knew the second I met Ellen I would be with her forever," she told Jen Doman for *Life*. "She didn't believe it. Took her three days. We haven't been apart since the day we met."

When DeGeneres and Heche decided to go public with their relationship (it was on April 30 that DeGeneres made television history by coming out on her television program, *Ellen*), many industry insiders felt that Heche's announcement would inevitably hurt her career. Friends, managers, and agents urged caution. "Except for my publicist, Ellen, and her mother, no one told me love is the most important thing—and you go with it," she told Jen Doman.

Ignoring the advice of others, Heche appeared with DeGeneres on the *Oprah Winfrey Show* and at such high-profile public events as the premiere screening of the 1997 film *Volcano* (in which Heche had a part as a seismologist) and the White House correspondents' dinner with President Bill Clinton. In the media frenzy that accompanied Heche and DeGeneres's decision to make their relationship public, Heche dismissed her agent, Doug Robinson, of the Endeavor Agency, and her managers, Keith Addis and Nick Wechsler, for advising her not to be so visible in her relationship, and hired Ellen's manager and agents at Creative Artists Agency.

Before getting involved with DeGeneres, Heche had won parts in *I Know What You Did Last Summer* (1997), in which she played the sister of a suspected killer, and *Wag the Dog* (1997), in which she appeared opposite Dustin Hoffman and Robert DeNiro as Winifred Ames, a presidential aide. (The latter role was originally written as a male part but was changed to a female after Heche's strong audition.) Since neither of those roles were romantic ones, they did not attract as much attention as her role in *Six Days, Seven Nights* (1998), which she had also won before meeting DeGeneres. The director Ivan Reitman expressed some anxiety about the film's box-office prospects, though he felt that Heche was the right woman for the part. As Reitman told Cathy Booth, "The most important thing for me was to find someone who could play opposite Harrison Ford and hold the screen equally. Right away [at the screen test], I saw that she had this way of getting under his skin. He was better with her." As for the frequently asked question of whether she could play a heterosexual part convincingly, Heche had a straightforward answer. "I've been straight for a lot more years than I've been gay," she told Mal Vincent for the *Chicago Tribune*. "Why should they ask me if I can play a love scene with a man? I'm an actress. Maybe they should ask me if I could play a gay role. That might be more difficult. I never had a lesbian relationship before Ellen."

In *Six Days, Seven Nights*, Heche played Robin Munroe, a New York editor who falls in love with a gruff pilot, played by Ford. The film was released in June 1998, and most reviewers, even if they did not like the film, found her performance as a heterosexual credible. In *Time* (June 15, 1998), Richard Schickel wrote, "Anne Heche is a completely persuasive object for Harrison Ford's (or any other male heterosexual's) attentions."

Heche starred as a lawyer in *Return to Paradise*, which was released in the summer of 1998. She has also been cast by the director Gus Van Sant in his remake of *Psycho*. She will play the role originally performed by Janet Leigh.

Should her acting career be affected to the point where she can no longer make a living from it, Heche has other career prospects. She is reportedly developing a one-hour TV drama with Jonathan Craven and working on a poetry book and a children's book, tentatively titled *Adelaide, God's Little Fairy*. She is also beginning to work on the other side of the camera. She wrote and directed the short film *Stripping for Jesus*, which she has described as "a fantasized version of my life as a kid."

Heche and DeGeneres live in the Hancock Park neighborhood of Los Angeles, California. Aside from the occasional annoying piece of journalism (such as one that falsely claimed that the couple plan to have a baby), the two are said to be living in complete bliss. Heche is looking forward to the time when the public will be comfortable with their relationship. As she told *E! Online*, "It's going to be cool when people stop going, 'Ooh, do they have to hold hands?' and start going, 'Wow, they're still holding hands. Isn't that the coolest thing?'"

Selected Films: as actor: *Ambush of Ghosts*, 1993; *Milk Money*, 1994; *Pie in the Sky*, 1995; *The Juror*, 1996; *Walking and Talking*, 1996; *Donnie Brasco*, 1997; *Volcano*, 1997; *I Know What You Did Last Summer*, 1997; *Wag the Dog*, 1997; *Return to Paradise*, 1998; *Six Days, Seven Nights*, 1998; as writer and director: *Stripping for Jesus*, 1998

Selected Television Shows: *Another World*, 1987–1991; *O Pioneers!*, 1992

Suggested Reading: *Chicago Tribune* B p10 Feb. 12, 1998; *Life* p34+ Mar. 1998, with photo; *New York Times* C p11 Apr. 28, 1997, with photo; *People* p176+ May 11, 1998, with photos, p125 July 6, 1998, with photo; *Time* p70+ June 15, 1998, with photos; *USA Today* D p6 Apr. 23, 1997, with photos

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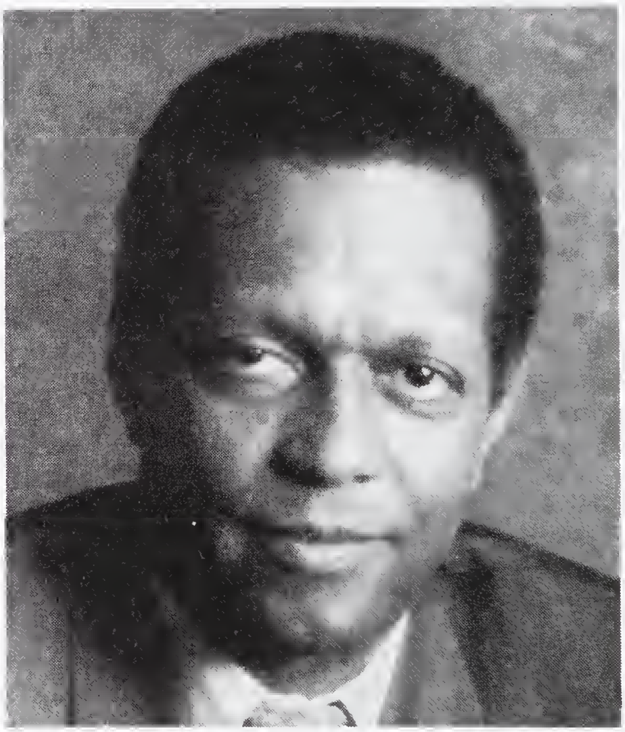


Fred R. Conrad/The New York Times

Herbert, Bob

Mar. 7, 1945– New York Times *columnist.*
Address: c/o New York Times, *229 W. 43rd St., New York, NY 10036*

In 1993, Bob Herbert won one of the most prestigious assignments in American journalism: He was named an op-ed columnist for the *New York Times*. The first African-American to hold that post at the *Times*, he writes a twice-weekly column that often focuses on the underbelly of life in New

York City—that is, incidents of police brutality and racism; corruption in and the physical decay of the public schools; and politicians' disregard for the plight of the poor and disadvantaged. "Like Jimmy Breslin, Pete Hamill, and Jim Dwyer, Herbert is a storyteller, and his narratives seek to arouse indignation and fury among the *Times*'s readership," Scott Sherman wrote in the *Progressive* (August 1995). Herbert was a reporter, editor, and columnist for 17 years at the *New York Daily News* before coming to the *Times*, and had also served as a correspondent for NBC News.

Bob Herbert was born on March 7, 1945, and grew up in suburban New Jersey, where his parents had an upholstery business. He attended Roman Catholic schools and was always interested in reading and writing. "I was reading newspapers from the time I was five years old," he recalled to Sherman. "I would read anything. I especially liked [Charles] Dickens, and I read *Oliver Twist* when I was about nine. I remember being awed. It never occurred to me that there was this kind of power in literature. So my little mind was won over."

After graduating from high school, Herbert served in the U.S. Army, and was stationed in Korea during the Vietnam War. He is a graduate of Empire State College, in Manhattan, a unit of the State University of New York, where he earned a B.S. degree in 1988.

Herbert's first newspaper job was at the Newark *Star-Ledger*, where he was hired as a reporter in 1970. He was promoted to night city editor in 1973. Three years later, he joined the *Daily News*, where he worked as general assignment reporter, national correspondent, consumer affairs editor, City Hall bureau chief, and city editor. In 1985, he was named a columnist and a member of the *News*'s editorial board.

Herbert made a name for himself at the *News* by using his reporting skills to write his column. He was "one of a new breed of younger newspaper writers who actually [got] out on the street to produce their work," as the media critic Edwin Diamond put it in *New York* (January 30, 1989). He specialized in bringing injustices to light. For example, in November 1987, he reported on a school custodian in the borough of Queens who demanded a "fee" from the principal to open the school for an early breakfast program, thereby illustrating the power that many New York City public-school custodians wield. His columns did not mince words: He often took politicians and other city officials to task for their lack of leadership in solving problems. Herbert won several awards for his work, including the prestigious Meyer Berger Award in 1992. The citation for that honor (named for a celebrated *New York Times* reporter) noted that his columns "consistently display sympathetic interest in the lives of the people of New York."

In April 1993, Arthur Sulzberger Jr., the publisher of the *New York Times*, announced Herbert's appointment as an op-ed columnist, which took effect two months later. "In many ways, he was the ideal op-ed hire," Edwin Diamond wrote in his book *Behind the Times* (1993). "Arthur Sulzberger at last had a writer with a strong background in city affairs to fill the long-vacant . . . chair [of the newspaper's former columnist Sydney Schanberg]. The new columnist was, in the bargain, a black American, who met the new publisher's standard of greater 'diversity' . . . up to a point, of course: For Herbert, despite his raffish tabloid background, was as middle-class and mainstream as any of his new colleagues. His moderate views insured that . . . Sulzberger was making the best possible P.C.—politically centrist—appointment."

Ironically, perhaps, Herbert soon gained a reputation as a political liberal. His columns, called "In America," debuted at approximately the same time that the Republicans won a majority in the U.S. Congress, and in his pieces, he railed against the conservative social agenda of the national GOP, particularly on measures that cut funding for programs that help poor people. He has taken some Democrats to task as well, including those who supported the 1996 welfare-reform bill. Just "throwing people off welfare" without providing them with adequate employment opportunities is part of an "evil" political game played by both major parties, he told Sherman.

Herbert's selection as an op-ed writer also coincided roughly with the election of the Republicans Rudolph Giuliani and George Pataki as, respectively, the mayor of New York City and governor of New York State. And not surprisingly, he has taken them, too, to task. For example, his April 30, 1998 column lambasted the New York leaders for opposing a bill that would have increased funding for the much-needed repair and construction of New York City public schools. "Both [Pataki] and the mayor have made it clear as a bright spring day that they feel little but contempt for the families who send their children to public schools," Herbert wrote. "There is not much of a political price to pay for trashing the interests of such families. Mr. Pataki expects to win reelection in a walk in November, and last year Mr. Giuliani easily defeated a mayoral candidate, Ruth Messinger, who had made improvement of the schools a cornerstone of her campaign." On another occasion, Herbert referred to the strong-willed Giuliani as "snarling, bullying, hot-tempered."

In his conversation with Sherman, Herbert discussed the fact that some readers have labeled him an "ultra-liberal fanatic." "The funny thing is that I don't consider myself as liberal as most people tend to think," he said. "I tend to appear more liberal than I really am because of the political climate that is prevailing right now. So I am reacting to what I consider to be far-right or conservative excesses. That would tend to pigeonhole me as way over on the left somewhere, when in fact, I don't believe that is true. . . . I think I have a fairly conservative approach to the problem of crime. . . . This society really ought to come down *hard* on criminals, and especially violent criminals. We let far too many of them off easily."

Since joining the *Times*, Herbert has occasionally written about international affairs. Some recent columns have dealt with the infanticide of girls in China; the effect of economic sanctions on the people of Iraq; the atrocities committed against civilians, particularly women, in Algeria; and the exploitation of foreign labor by American-owned companies. He has also written about the investigation by the independent counsel Kenneth Starr into various activities of Bill Clinton as governor of Arkansas and as president. However, his primary focus has remained the lives of the unfortunate in New York City. He has written several compelling columns that give first-hand accounts of innocent residents who have been terrorized in their homes by commando-like raids by police officers looking for drugs.

Asked by Sherman how he wins the trust of people who tell him their extraordinary stories, Herbert replied, "It has to do with empathy, and I think people pick up on that. But the most important thing is reporting skills. If you go out into the streets with a notebook and a pen and talk to people, you will get stories. For the most part, people want to talk about their lives. They want to talk about things that are important. They want attention paid to them."

Bob Herbert and his wife, Suzanne, live in Manhattan. Herbert has taught journalism at Brooklyn College and at the Columbia University Graduate School of Journalism, both in New York City, and he has appeared on locally produced news-discussion television programs. In his spare time, he enjoys reading, tennis, and rotisserie baseball.

Suggested Reading: *New York* p16+ Jan. 30, 1989; *Progressive* p36+ Aug. 1995; Diamond, Edwin. *Behind the Times*, 1993; *Who's Who in America, 1998*

Office of the Secretary of Labor

Herman, Alexis M.

July 16, 1947– U.S. Secretary of Labor. Address: c/o U.S. Dept. of Labor, 200 Constitution Ave. N.W., Washington, DC 20210

A longtime advocate of training and job-placement programs for minorities and women, Alexis M. Herman is the first African-American to fill the post of U.S. secretary of labor. Sworn in as the 23rd secretary of labor in early May 1997, a few months into the second term of Bill Clinton's presidency, she is the highest-ranking black woman in the Cabinet. Her principal responsibilities are enforcing the nation's labor laws and developing policies that promote the welfare of American workers. During the 1980s and early 1990s, Herman operated a consulting firm that advised companies on how to comply with affirmative action guidelines, and because of her ties to business, some labor leaders opposed her nomination as secretary of labor. Since August 1997, when she played a key role in bringing to an end a strike by 185,000 workers against the shipping giant United Parcel Service (UPS), some of that distrust has dissipated. "One of her strengths is that she had good relationships with business and labor," former secretary of labor Ray Marshall told the *New York Times* (August 16, 1997), a few days before the UPS settlement was announced.

Alexis Margaret Herman was born on July 16, 1947, in Mobile, Alabama, to Alex Herman, a mortician and community activist, and Gloria Caponis, a reading teacher. Her father, she told *Jet* (May 26, 1997), "taught me that you have to face adversity. He taught me to stand by my principles. He also taught me how to work within the system for change." One of Herman's most vivid early memories is of a car ride with her father one night in 1952, during which a carload of Ku Klux Klansmen forced her father's car off the road. Before stepping outside to confront the Klansmen, her father gave her the pistol that he always kept under his seat, and said to her, "If anybody opens this door, I want you to pull the trigger." The Klansmen beat up her father but spared his life. Alex Herman later successfully sued the Democratic Party in Alabama to allow blacks to vote in party elections, and he eventually became the first black ward leader in the state's Democratic Party organization.

Raised in the Roman Catholic faith, Alexis Herman attended a parochial elementary school and then Mary Roman Catholic High School, where she once got suspended as punishment for publicly questioning why black students were not permitted to participate in an annual religious pageant. In 1966, she enrolled at the Edgewood College of the Sacred Heart, in Madison, Wisconsin, and then, the next year, transferred to Xavier University, another Catholic institution, in New Orleans, Louisiana. She earned a B.A. with honors from Xavier in 1969. In 1970, she attended the Human Relations Institute of Spring Hill College, in Mobile, and she pursued graduate studies at the University of South Alabama from 1970 to 1972.

Meanwhile, in 1969, Herman did community work as an employee of Interfaith, Inc., in Mobile. For about three years beginning that same year,, she was employed as a social worker by Catholic Charities, also in Mobile, and, among other accomplishments, helped secure apprenticeships for unskilled black laborers at Ingall's Shipbuilding. In 1971–72, she served as an outreach worker with the nonprofit group Recruitment and Training Program (RTP) in Pascagoula, Mississippi. Next, she moved to Atlanta, Georgia, where she directed the Southern Regional Council's Black Women's Program and helped to place college-educated black women in office jobs that had previously been filled exclusively by whites. Herman's success in that area led to her being hired, in 1974, as the national director of the Minority Women's Employment Program of the RTP, also in Atlanta. In that position, Herman oversaw 30 programs designed to secure employment for women, and here again, thanks to her efforts, doors long closed to members of minorities began to open.

Herman had first approached the RTP at the suggestion of Ray Marshall, an acquaintance of hers. After Marshall became the secretary of labor, in 1977, he appointed Ernest Green, another person associated with the RTP, as his deputy secretary, and named Herman director of the Labor Department's Women's Bureau. According to some sources, Herman was a top adviser to both Marshall and Green.

After Ronald Reagan's inauguration as president, in 1981, Herman and Green left government service and formed the consulting firm Green–Herman & Associates, Inc. (It became A. M. Herman & Associates in the mid-1980s, after Green sold his stake in the corporation to Herman.) The bulk of the firm's work consisted of providing advice to businesses on how to comply with minority hiring regulations, some provisions of which Herman had helped to develop while she worked for the Labor Department.

Meanwhile, Herman had become involved in politics. In the 1970s, she worked on election campaigns of Maynard Jackson and Andrew Young, and in the early 1980s, she aided the successful reelection campaign of Mayor Marion Barry of Washington, D.C. She also worked in the presidential campaigns of Jesse Jackson in 1984 and 1988. In 1971, Jackson had founded a program called Operation PUSH, the aim of which, in his words, was to "push for a greater share of economic and political power for poor people in America in the spirit of Dr. Martin Luther King Jr." So close did Herman become to Jackson that he often told businesses threatened with Operation PUSH–provoked boycotts that, if they wanted to avoid being boycotted, they should get advice from her consulting firm.

Ron Brown, who served as President Clinton's secretary of commerce until his death in a plane crash in Croatia, in 1996, was another influential black politician in Herman's circle of associates. She became acquainted with Brown early in his political career, and after he became the chairman of the Democratic National Committee, in 1989, he installed her as his chief of staff and then deputy chairwoman; she held the latter position until 1991. Herman served as the chief executive officer of the 1992 Democratic National Convention Committee. Held in Madison Square Garden, in New York City, the 1992 convention was attended by over 40,000 delegates and journalists from across the country. According to some political observers, Herman's smooth handling of the enormously complicated arrangements for the gathering played no small part in the dramatic rise in Bill Clinton's popularity (a boost of 20 points in opinion polls) immediately after he won the nomination.

After Clinton's election, Herman quit her consulting business and, in 1992, became deputy director of the Presidential Transition Office. From 1993 until the end of Clinton's first term, she served as director of the White House Public Liaison Office, where her mission was to generate public support for Clinton's policies on matters ranging from health-care coverage to free trade. In addition, she served as one of Clinton's most important links to the African-American community, and particularly to the Congressional Black Caucus. During her stint in the Public Liaison Office, the *New York Times* (August 30, 1994) quoted an unidentified source as calling her "the queen of schmooze."

In December 1996, following his successful bid for reelection, President Clinton nominated Herman for the post of secretary of labor. (Robert Reich, who had filled the position during Clinton's first term, had announced his intention to leave Washington after the president's inauguration in January 1997, so as to be able to spend more time with his family.) Because of her past ties to the corporate world, labor groups were initially suspicious of Herman, and many labor leaders named Harris Wofford, a former U.S. senator from Pennsylvania, as their preferred candidate. After it became plain that Clinton would not back down from his choice, many labor groups publicly threw their support behind Herman.

Organized labor was not alone in questioning Herman's suitability for the position of secretary of labor. Members of Congress, too, voiced doubts about her, and the Senate proceeded to launch a lengthy investigation of her past activities. During the two and a half months that it continued, senators looked into such matters as whether Herman had used her influence in Washington to profit from various real estate deals. In one instance, in exchange for advice to a real estate developer regarding minority hiring practices, she had received a stake in Market Square that was later valued at between $500,000 and $1 million. There were also questions about whether Herman had ever violated the Hatch Act, which stipulates that government employees cannot engage in political fund-raising activities during their working hours. None of the allegations were ever proven, and, in the opinion of some political observers, the lengthy probe may have reflected the tit-for-tat culture of Washington politics rather than real concerns about possible improprieties on Herman's part. According to these observers, Senate Republicans prolonged the confirmation process in order to discourage President Clinton from issuing an executive order aimed at encouraging the use of union labor in construction contracts. Indeed, when the Senate finally conducted Herman's confirmation hearing, she received overwhelming bipartisan support, and on April 29, 1997, the Senate confirmed her as the 23rd secretary of labor by a vote of 85 to 13. Some commentators have speculated that Republicans supported Herman because they believed that she would be a weaker secretary of labor than Robert Reich, who had been influential in the passage of a law that raised the minimum wage, to cite just one instance in which Republicans had fiercely opposed a position taken by Reich and had failed to prevail over him.

George Stephanopoulos, a former senior adviser to President Clinton, noted to the *New York Times* (August 16, 1997) that labor secretaries "are often judged by how they've handled . . . major moments." Herman gained credibility through her handling of one such "major moment": the 1997 strike of UPS workers, the largest walkout by American workers thus far in the 1990s. UPS workers are members of the Teamsters union, and on August 4, 1997, approximately 185,000 of them went on strike, primarily to demand increased wages and full-time employment for part-time UPS workers. When the strike was called, approximately 60 percent of UPS workers were categorized as part-timers—a significantly higher percentage than the norm at comparable companies—and they included workers who put in as many hours a week as other UPS employees. Because of their part-time status, UPS paid them far less than what full-timers received.

Legally, Herman had no authority whatsoever to bring the dispute between UPS management and workers to a resolution. Virtually all she could do was repeatedly encourage the two parties to bargain, and precisely what part she played in the settlement of the strike after 15 days is not clear. In any event, the final deal was widely perceived as favorable to UPS workers. One of the key provisions in the new UPS contract calls for the conversion, over a five-year period, of more than 10,000 part-time UPS jobs into full-time positions.

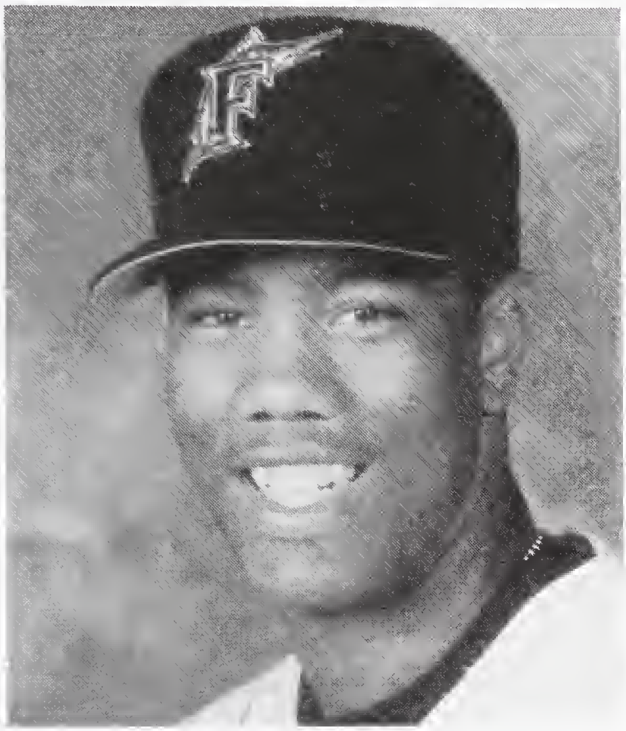
Shortly after the UPS strike ended, Richard L. Trumka, the secretary-treasurer of the AFL-CIO and the former head of the mine workers' union, declared to John M. Broder of the *New York Times* (August 26, 1997) that Herman had "showed tremendous skill and a commitment to the institution of collective bargaining. That has to make her job of helping workers a little easier." Jeffrey H. Joseph, the vice president for public policy at the United States Chamber of Commerce, had a different take on the situation; as he pointed out to Broder, most American workers do not belong to unions, and "the Department of Labor is not the department of organized labor."

Despite the bonanza of favorable publicity that followed the settlement of the UPS strike, Herman has continued to face tough battles against congressional Republicans as well as other problems. "The Labor Department itself has languished for years in Washington's liberal backwaters," John Broder reported. "The question is whether Ms. Herman can build on her enhanced visibility and stature or whether the [UPS] settlement will turn out to be the high water mark of her career."

According to Broder's *New York Times* article, Herman's five main policy initiatives at the Department of Labor are increased job-retraining measures; more welfare-to-work programs involving businesses; the establishment of more company day-care centers and the adoption of flex-time for increased numbers of care-givers and other workers; pension reform, to make it easier for small businesses and the self-employed to set up retirement programs; and new health-and-safety regulations regarding indoor smoking and the prevention of repetitive-stress injuries. In evaluating Herman's chances of succeeding in implementing these measures, Robert Reich—who had tried in vain to realize some of those same goals—commented to John Broder, "The budget [now] is far more constrained, the Republican dominance is more entrenched. On the other hand, the unions are more aggressive and possibly more popular, if the UPS strike is any indication." He added, "Alexis is perfectly positioned to achieve some important accomplishments."

Alexis Herman is known for her impressive mix of affability and persuasiveness. She remains a devout Catholic, and she chose the National Cathedral, in Washington, D.C., as the site for her 1997 Labor Day address, a talk that, as tradition decrees, the secretary of labor must give annually. A prominent theme in her address was the "moral value of work." "I was raised to believe that next to family and faith, the most important thing in our lives is the work that we do," she told Broder. Herman, who has never married, enjoys tap dancing in her leisure time.

Suggested Reading: *Jet* p5+ May 26, 1997, with photos; *New York Times* I p23 June 7, 1992, with photo, A p16 Aug. 30, 1994, with photo, A p16 Mar. 12, 1997, with photo, A p1+ Aug. 26, 1997, with photo; *News-Times* (on-line) May 9, 1997



Florida Marlins

Hernández, Livan

Feb. 20, 1975– Pitcher with the Florida Marlins. Address: c/o Florida Marlins, Pro Player Stadium, 2267 N.W. 199th St., Miami, FL 33056

In the early morning hours of October 26, 1997, the Florida Marlins defeated the Cleveland Indians in the seventh game of the World Series and became the world champions of baseball. The Marlins' rookie pitcher Livan Hernández, who had helped his team win Games 1 and 5, was named the most valuable player of the series. For Hernández, who had defected from Cuba two years before, the championship was the culmination of a struggle not only for victory on the playing field but for material success.

Eisler Livan Hernández was born on February 20, 1975, in Villa Clara, Cuba, to Arnaldo Hernández, a former pitcher on the Cuban national baseball team, and Miriam Carreras. Young Livan grew up on the Isle of Pines, along Cuba's southern coast, and was encouraged to play baseball by his half-brother Orlando Hernández, an ace pitcher who went on to compile a lifetime record of 129 wins and 47 losses, the highest win–loss ratio in Cuba's premier baseball league. Livan quickly proved himself a promising pitching prospect in a country where baseball is revered. As a member of the Cuban National Junior Team in 1992, he led the team to a Junior World Championship title, by allowing only one hit and striking out 19 batters in the 12-inning championship game. As a 20-year-old, he became a member of the Cuban National Team and played with Cuba's best players, among them Orlando. Hernández told S. L. Price for *Sports Illustrated* (March 25, 1996), "Whatever I came [to the United States] with, my brother taught me—mechanics, location, how to approach the game, how to use the wrist. My brother taught me everything I know."

No matter how good Hernández was, political circumstances in Cuba did not allow him the material rewards that athletes in capitalist countries enjoyed. Although he played for what was arguably the best amateur baseball team in the world—Cuba won gold medals in both the 1988 and the 1992 Olympic Games—he received only a modest salary from the state (from $5 to $250 a month, according to various sources) and had to ride his bicycle to get to the ballpark. All that changed in September 1995, after Hernández sneaked out of a hotel in Monterrey, Mexico, where the Cuban national team was staying during a training session, and jumped into a car where Joe Cubas, a Miami-based sports agent, was waiting. Cubas had followed the Cuban team for several years, and in July 1995 had helped another Cuban pitcher, Osvaldo Fernández, defect.

With the help of Cubas, Hernández sought asylum in the Dominican Republic. Earlier Cuban defectors, such as Rene Arocha of the St. Louis Cardinals and Rey Ordonez of the New York Mets, had sought asylum in the U.S., which forced them to participate in the annual June amateur draft or a special lottery. (Any player who is given asylum in Canada, Puerto Rico, or the U.S. must do that.) The draft and special lottery gave teams the exclusive right to negotiate with a player, and reduced the player's leverage in salary discussions. By going to the Dominican Republic, Hernández benefitted from a loophole in baseball regulations and gained free-agent status, which gave him the right to negotiate with any team he chose. Pitching for the Escogido Lions, in the Dominican Winter League, he displayed to major-league scouts his repertoire of pitches—a 95 mile-per-hour fastball, a slider, a curveball, and a change-up—and other talents. The Florida Marlins, the Baltimore Orioles, the Toronto Blue Jays, and the Atlanta Braves all took part in a bidding war for the six-foot-two-inch, 220-pound right-hander. In the end, Hernández chose the Marlins, because of the team's proximity to Miami's Cuban community. Marlin executives, for their part, hoped that Hernández would help attract Cuban-American fans.

Hernández's four-year, $4.5 million contract included a $2.5 million signing bonus, which was the highest ever paid to an amateur baseball player and eclipsed the $1.55 million the Marlins paid to Josh Booty in 1994. The contract also included an additional $1.5 million in incentive clauses. Hernández thus became a millionaire and joined a growing list of Cuban defectors. Speaking about his defection, he told S. L. Price, "It was a very difficult decision. You leave everything behind." For Hernández, "everything" included his mother, a sister, and his half-brother Orlando.

On March 11, 1996, during spring training at Joe Robbie Stadium, in Miami, Hernández made his American debut. Pitching against the Toronto Blue Jays for four innings, he gave up no hits, and he hit a double in his only time at bat. He spent the remainder of the season in the Marlins' farm system, adjusting to American-style baseball while playing with Double-A Portland and Triple-A Charlotte. He made his major-league debut on September 24, 1996, against the Atlanta Braves. In three scoreless innings, he walked two men and struck out two.

Hernández's career as a Marlin took off in the 1997 season. He became the first pitcher in 47 years to win his first nine decisions in a season (Whitey Ford accomplished that feat in 1950), finished the regular season with nine wins and three losses and an ERA of 3.18, and was runner-up for Rookie of the Year honors. In the Marlins' contest with the Atlanta Braves in the National League Championship Series (NLCS), Hernández did not make the starting rotation and was relegated to the bullpen, but stepping in as a reliever, he helped his team win Game 3. Then, after the Marlins' pitchers Alex Fernandez and Kevin Brown became incapacitated (because of a torn rotator cuff and a stomach virus, respectively), he became the starting pitcher for Game 5. In that game, which took place on October 12, 1996, Hernández allowed only three hits and one walk while striking out 15 Brave players in nine innings. He thereby set an NLCS record for most strikeouts. In the *New York Times* (October 18, 1997), Buster Olney wrote that Hernández had "pitched one of the greatest games in playoff history." Eric Gregg, the home-plate umpire during the game, said, as quoted in *USA Today Baseball Weekly* on-line (October 22–28, 1997), "[Hernández] kept [Atlanta] batters off-balance all night. He had tremendous control of his curveball. And he never gave in to their hitters by giving them anything to hit." The Marlins captured the NLCS four games to two, and Hernández was named the NLCS most valuable player.

In the 1997 World Series, the Marlins were pitted against the Cleveland Indians. Hernández became one of the youngest pitchers to start in a world championship, and he helped his team win Games 1 and 5. In Game 1, which the Marlins won 7–4, he walked two, struck out five, and gave up three runs. In Game 5, in which he pitched more than eight innings, he allowed six runs early on, but, maintaining his poise, earned an 8–7 victory. In Game 7, the Marlins tied the score in the ninth inning and then won, 3–2, with Edgar Renteria's dramatic two-out single in the 11th inning. The Marlins, who joined the National League in 1992, became the youngest franchise to win baseball's most coveted title. On victory night, Hernández was named the World Series' Most Valuable Player.

For Hernández, the day's events were especially memorable, because earlier that day, he had been reunited with his mother, whom he hadn't seen in 26 months. (After requests from the Marlins organization and the intervention of Florida governor Lawton Chiles, Cuba had agreed to let her visit the U.S., and U.S. authorities had granted her a special six-month visa.) "This is definitely the best day of my life," Hernández told reporters after the game, as quoted in the *Miami Herald* on-line (October 27, 1997). "I'm very, very happy. I got to cry with my mother, talk to her a little bit, and then win a World Series. This is better than a dream." After the World Series, Hernández's jersey was sent to the Baseball Hall of Fame. Because the Cuban government considers Hernández and other Cuban baseball players who have defected to the U.S. traitors, the official Cuban media often ignore their triumphs.

Livan Hernández lives in a luxury condo overlooking Miami Beach and reportedly has a fondness for sports cars. As for one of the people whom he left behind in Cuba, in August 1996 Orlando Hernández was banned from baseball for life in Cuba because he was suspected of planning to defect. Then, in late December 1997, Orlando, along with seven others, fled to the Bahamas. Two weeks later, Orlando flew to Costa Rica, where he established residency and petitioned the office of the U.S. major-league baseball commissioner to be recognized as a free agent. The following March, he signed with the New York Yankees, and he emerged as one of the premier pitchers for that team in 1998. His 12 wins and four losses in the regular season helped the Yankees win 114 games and lose only 48, thus setting a new American League record for most wins in a regular season. The Yankees eventually captured the World Series, by sweeping the San Diego Padres in four games.

Livan Hernández, by contrast, finished the 1998 season with a record of 10 wins and 12 losses and an ERA of 4.72. Although his statistics were strong and he performed well in many key games, his team finished in last place in their league, with just 54 wins and 108 losses—the worst record by a defending World Series champion in baseball history. (The previous holder of that dubious record was the Cincinnati Reds, who had finshed the 1991 season with 74 wins and 88 losses.) The Marlins' poor season was attributed to the departure, for financial reasons, of many of the team's best athletes following the 1997 season. With the loss of such key players as Kevin Brown, Robb Nen, Moises Alou, Gary Sheffield, and Devon White (all of whom were subsequently named to the 1998 All-Star team), the Marlins had been left with a team made up in large part by rookies.

Suggested Reading: *New York Times* B p24 Dec. 7, 1995, C p1 Oct. 18, 1997, with photo, I p8 Oct.

19, 1997, C p3 Oct. 24, 1997, with photo, C p1+ Jan. 1, 1998, with photos; *Sporting News* p39 Apr. 1, 1996, with photo; *Sports Illustrated* p72+ Mar. 25, 1996, with photos; *Time* p77 Mar. 11, 1996; *Washington Post* D p1+ Feb. 11, 1996, with photo

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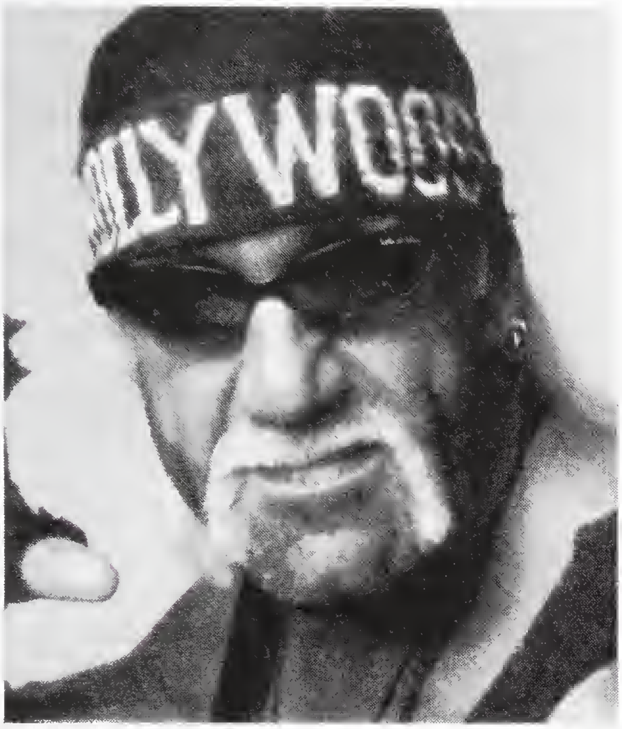


Andrew Eccles/World Championship Wrestling

Hogan, Hulk

Aug. 11, 1953– Wrestler. Address: c/o World Championship Wrestling, 1 CNN Center N.W., Atlanta, GA 30303

Without a doubt, Hulk Hogan is the most famous wrestler of all time. Standing six feet, eight inches and weighing 303 pounds, he is the man most people think of when asked to name a practitioner of the sport. Hogan shot to superstardom in 1984, when he defeated the Iron Sheik for the World Wrestling Federation (WWF) championship belt, and he held the WWF championship for the next three years. His most significant accomplishment, however, is that, perhaps more than anyone else, he has been responsible for the transformation of professional wrestling into a form of entertainment with mass appeal. In 1987, a year in which professional wrestling's popularity reached an unprecedented high, he was the headliner at the WWF's Wrestlemania III, an event that "set an indoor attendance record as more than 92,000 fans crowded the Pontiac Silverdome," according to the Wrestling Museum Web site.

"There are those that would argue that professional wrestling is no more a sport than the rodeo, the circus, the Ice Capades, or the Macy's Thanksgiving Day parade, a point of view that has merit . . . ," Phil Pepe wrote in the *New York Daily News* (February 16, 1986). "It is not the intention here to take either side of the debate, merely to point out that any event, sport or otherwise, that will attract 26,000 people to Madison Square Garden . . . cannot be ignored. Also, that in the world of wrestling, there is a Supreme Being, and his name is Hulk Hogan."

Interspersed with the extraordinary highs of Hogan's life—both inside and outside the ring—have been some abysmal lows. By the mid-1980s, Hogan had acquired tremendous marketing power; he had launched what seemed likely to be a promising film career, and his image was being used to sell everything from toys to vitamins. But by the early 1990s, he had left wrestling, his movie career had bombed, and he had been forced to testify in court against his former boss, the owner of the WWF, Vincent McMahon Jr. Worst of all, at least in terms of his public persona, he had had to admit that he had used anabolic steroids for years. After sinking to that nadir in his career, Hogan made a remarkable rebound. He changed his moniker to "Hollywood" Hogan, left the WWF, and took on the role of a "villain," or "heel," in the lingo of wrestling. In so doing, he has not only reestablished his place in professional-wrestling lore but has secured his reputation as a true icon of American entertainment.

Hulk Hogan reportedly weighed over 10 pounds when he was born, on August 11, 1953, in Augusta, Georgia. Named Terry Gene Bollea at birth, he is the youngest of the three sons of Pete Bollea, a construction foreman, and Ruth Bollea, a homemaker and dance teacher. The middle boy, Allan, died when Terry was very young; his other brother, Kenneth (his mother's child from a previous marriage), became an Air Force colonel.

Terry began wrestling during high school. He also got into scuffles off the mat, and at the age of 14, he was arrested for street fighting and then sent to the Florida Sheriffs Boys Ranch, a reform school. He became a born-again Baptist there, and upon his release, he promised himself that he would stay out of trouble. He studied business at both Hillsborough Community College and the University of South Florida but never graduated; he was more interested in working out at a local gym owned by the wrestlers Jack and Jerry Brisco. Terry had weighed about 200 pounds at age 12, and by the time the Brisco brothers met him, he looked so impressive that they asked him if he wanted to become a professional wrestler. According to Michelle Green in *People* (October 14, 1991), he responded, "I've thought about it all my life."

"By the time he got into the ring, Bollea was getting a standing ovation," Jerry Brisco recalled to Green. "Nobody had a clue who this was, but they were cheering him like he was already a superstar." Bollea's charisma proved to be his starmaking quality; by all accounts, his wrestling technique has never been great. After he spent a few months wrestling on some small circuits in the Southeast, the Briscos introduced him to the Japanese trainer and wrestler Hiro Matsuda, whose advice was to prove invaluable to him. Also around this time, Bollea changed his stage name to Terry "The Hulk" Boulder. Before long, the Continental Wrestling Association (CWA), at the time one of the more powerful leagues in the Southeast, recruited him, and in December 1979, Terry—after changing his name yet again, to Sterling Golden—won the CWA's Southeastern Title belt. At the time, Bollea was not earning much, but the buzz among wrestling insiders was that he could become the hottest star in all of professional wrestling.

Also in 1979, Vincent McMahon Sr., the legendary New York wrestling promotor and owner of the World Wrestling Federation (WWF), the powerful Northeastern league, lured Bollea into his stable. McMahon wanted to cast Bollea as an Irish villain, but his protégé's ring name did not appeal to him. So he suggested that Terry adopt the pseudonym Hulk Hogan, not least because of his resemblance to Lou Ferrigno, who had starred in the popular television show *The Incredible Hulk*. Bollea agreed.

In his debut match, in August 1980, Hogan for the first time wrestled the Frenchman Andre Roussimoff, better known as Andre the Giant, who was the WWF's biggest star at that time. (Outside the ring, the Hulk and Andre were actually good friends.) McMahon suspected that pitting the star wrestler against the up-and-coming Hogan would appeal to viewers, and he was right. The event, dubbed the "Showdown at Shea," which was broadcast from New York City on closed-circuit television, was a huge success.

Among those who saw the broadcast was Sylvester Stallone, who was so taken with Hogan that he cast him in a small role, that of "Thunderlips, the Ultimate Male," in his upcoming movie *Rocky III*. Following the release of the film, in 1982, Hogan's visibility increased manyfold. As Neil Rubin reported in the *Chicago Tribune* (April 1, 1987), "By the end of 1982, . . . Hulk Hogan was a household name for 'immensity.'" Indeed, the response to his debut on the silver screen was so positive that Bollea considered pursuing a career as an actor and leaving wrestling altogether. He remained in the ring, however, and joined the midwestern-based American Wrestling Association (AWA), and there, too, he became a star. (Earlier, in 1981, he had done a brief stint with a hot local circuit in Memphis, Tennessee, which later became known as the United States Wrestling Association.) With the AWA, he played the role of a "babyface"—wrestling lingo for a "good guy." Yet despite the enormous success of his "babyface" routine, the top AWA brass reportedly would not allow him to capture the championship from Nick Bockwinkel, who was over 50 years old. Frustrated, in 1983 Bollea left the association to go to Japan, where he was almost immediately given a belt, as the International Wrestling Grand Prix champion.

Bollea's fortunes turned again in 1984, thanks to Vince McMahon Jr. The younger McMahon had succeeded his ailing father as the head of the WWF, and he was on the verge of transforming TitanSports—the company that markets the WWF—into a multimillion-dollar business. Sensing the potential in Hogan's new nice-guy image, McMahon Jr. signed Hogan to the federation and arranged a title bout between him and the reigning WWF champion, the Iron Sheik. Hogan won the match, and the publicity he generated, combined with McMahon's success in bringing many minor wrestling circuits under his TitanSports corporate umbrella, gave rise to a phenomenon that swept both the industry and the nation: "Hulkamania," as the WWF dubbed it.

To capitalize on Hogan's enormous popularity, McMahon and the WWF decided to host a nationwide televised event—the federation's first ever—featuring the wrestler. The event, "Wrestlemania," was broadcast on March 31, 1985, via "135 closed-circuit locations, drawing an estimated viewership of 400,000," according to the *1998 Wrestling Almanac and Book of Facts*. The program was a great success, and Hogan, who had teamed up with the 1980s star Mr. T against other WWF attractions, among them "Rowdy" Roddy Piper and Paul "Mr. Wonderful" Orndorff, became a national celebrity. "Cyndi Lauper has done it. So has Dave Righetti. Bob Costas, too. Also Regis Philbin, Billy Martin, Muhammad Ali, and Andy Warhol," Phil Pepe wrote. "What each of them has done is become Hulk-anized: caught up in the hysteria, the phenomenon, the mania that is wrestling today." Hogan was now all over the media—from talk shows to deodorant commercials—and he appeared in cartoons and on record albums that featured him and other popular wrestlers.

On March 28, 1985, Hogan was a guest on the cable show *Hot Properties*, and in the course of the taping, he clutched the host, Richard Belzer, in a chin lock. During the demonstration of this hold, Belzer lost consciousness and banged his head, causing an injury that reportedly required nine stitches. (He later sued Hogan and the WWF for $5 million, and settled out of court.) The incident seemed to have no visible negative impact on Hogan's career. Indeed, on April 29, 1985, a photo of Hogan appeared on the cover of *Sports Illustrated*, and the issue became the magazine's second-hottest seller that year. (Number one was the annual swimsuit issue.)

In 1987, Hogan reached a new height in popularity. That year, the WWF staged Wrestlemania III, arguably the most heavily publicized wrestling match of all time. The largest indoor crowd ever—more than 92,000 spectators, at the Silverdome, in Pontiac, Michigan—witnessed Hogan body-slam the 530-pound Andre the Giant in Andre's title defense. Eleven months later, Hogan lost a title defense for the first time: To give Hogan time off to film *No Holds Barred* (a moderately successful wrestling movie that premiered in 1989), the WWF allowed Andre to capture the title from him. The next year, Hogan took another leave of absence, this one connected with the birth of his son, Nicholas.

Concurrent with, and inextricably linked to, Hogan's emergence as a national celebrity was the transformation of professional wrestling from a "traditional" sport to a form of entertainment. This change was the result of a strategy deftly pursued by McMahon with the cooperation of Hogan and other wrestlers. During their 10-year partnership, McMahon and Hogan made no attempt to defend the long-running myth that professional wrestling was a real sport in the usual sense—because it wasn't. They even publicly admitted that the outcome of a match "is not left to chance." "It was the smartest thing we did," Hogan told Green. "Now, in the first row, we've got families, we've got kids."

In the early 1990s, Hogan's career suffered several setbacks. One stemmed from the allegation that he used steroids—a charge that he initially denied. During an appearance on the *Arsenio Hall Show* in 1991, Hogan told his host, as quoted in the *1998 Wrestling Almanac and Book of Facts*, "I've trained for 20 years, two hours a day, to look like I do. But the thing I am not is, I'm not a steroid abuser, and I do not use steroids." He maintained that he had used steroids only once, on orders of a physician, who had prescribed them to speed the healing of an injury.

The thumbs-down reviews that greeted Hogan's second movie, *Suburban Commando* (1991), as well as its disappointing reception at the box office, dealt the wrestler's career further blows. In *Entertainment Weekly* (January 28, 1994), Ty Burr expressed what increasingly seemed to be the consensus regarding Hogan as an entertainer: "He took the sting out of pro wrestling's carnival of brutality and exposed it as a goofy sham—pure no-brow entertainment. . . . Neck chops are one thing, though, and acting chops are another."

Hogan's professional life took another plunge in the summer of 1993, when McMahon reportedly told Hogan that he was no longer a big enough draw to warrant his holding the title belt. McMahon asked Hogan to pass the torch to the up-and-coming wrestler Bret Hart and to stay on with the WWF as an "elder statesmen" of sorts, in the same way that the legendary wrestler and former champion Bruno Sammartino had done for years. Hogan refused, but he was forced to relinquish the title nevertheless, so he left the WWF and went to Japan. Also in 1993, Hogan's next film, *Mr. Nanny*, was released; like its predecessor, it was a failure.

Then, in 1994, Hogan became entangled in a matter that threatened to ruin what remained of his career: the courtroom trial of Vincent McMahon Jr., who had been charged with illegally providing anabolic steroids to wrestler-performers in his World Wrestling Federation between 1985 and 1991 to enhance the size and musculature of the men; allegedly, he had purchased the drugs with funds taken from TitanSports. "Terry Gene Bollea was a subdued and sad-faced man," the *New York Times* (July 15, 1994) reported, "as he testified in the federal trial against his former employer." On the witness stand, Hogan admitted that he had used steroids for nearly 14 years—not just once, as he had asserted on the *Arsenio Hall Show* three years earlier. He added that his use "had been an entirely personal action," that steroid use "was fairly common" among wrestlers in the 1980s, and that he would "pick [the drugs] up along with my paycheck, fan mail, or whatever." Although the trial cast Hogan, McMahon, and most of professional wrestling in a negative light, McMahon was acquitted.

After taking a year off, Hogan decided not to return to the WWF, and instead signed on with World Championship Wrestling (WCW), which the media magnate Ted Turner had set up after buying a major stake in a loose federation of leagues that previously had been known collectively as the National Wrestling Association (NWA). Throughout the 1980s, the NWA had consistently run a distant second to the WWF in popularity, and Turner hoped to narrow the gap. He recruited Hogan as the WCW's potentially biggest star and signed the wrestler to a deal reportedly worth $4 million a year. Turner also agreed to cast Hogan in an action-adventure series, *Thunder in Paradise*, but the show was canceled after one season, in 1994.

Despite the tremendous hype surrounding his joining the WCW, Hogan found himself with scant fan support. He was even openly booed on the WCW's weekly broadcasts. When he had signed with WCW, he had been given considerable power within the organization—an unprecedented amount, by the standards of the industry—and he realized that he had to act fast to save his dwindling fan base. That was when "Hollywood" Hogan came into existence.

During a brief absence from the ring in 1996, Hogan filmed *Santa with Muscles*, which was both a critical and commercial disaster. When he resumed wrestling, he and WCW executives created a new "story line" to revitalize his sagging career. Consequently, in June 1996, he teamed up with the "villains" Kevin Nash and Scott Hall in a group calling themselves the New World Order (NWO) and then turned on Randy "Macho Man" Savage and some of Hogan's other 1980s allies. This switch so disturbed fans that they "pelted the ring with drinks and food as Hogan told them to 'stick it,'" according to *Pro Wrestling Illustrated* (April 1997). The gimmick did more than put the WCW on the ratings map; it also made the WCW the most popular wrestling organization in the nation. Moreover, the NWO became so well-liked that in mid-1997, WCW executives considered changing the name of the WCW to the NWO.

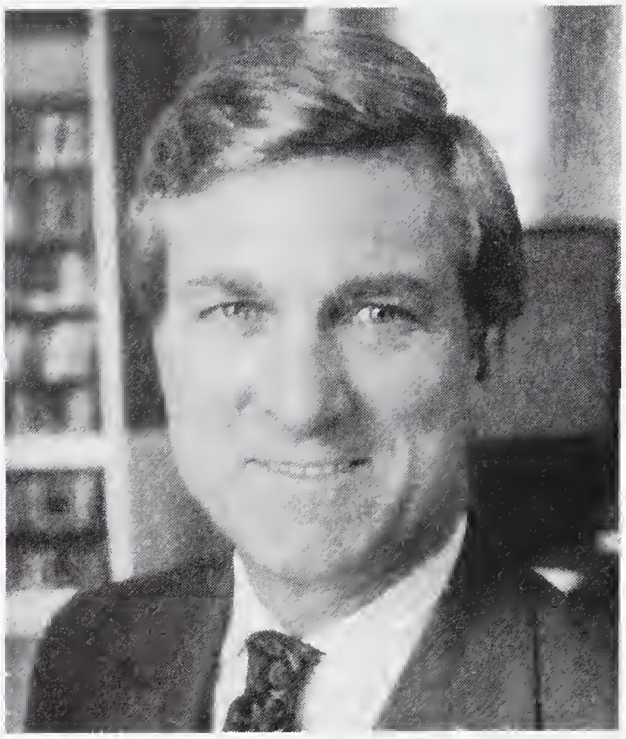
Thus it was that Hogan once again became a major force in the emergence of a wrestling empire. Ratings shot through the roof, and wrestling as a whole enjoyed a resurgence in popularity; according to some observers, it was attracting even more spectators than it had its heyday in the 1980s. "Between the two [USA and TNT cable] networks, 35 million viewers a week are watching some portion of the wrestling shows every week," Barry Koch, the vice president for research at TNT, told Bill Carter for the *New York Times* (August 17, 1998). Since 1997, pay-per-view WWF and WCW broadcasts have consistently been among the weekly top-10 shows on cable. In July 1998, Hogan made an appearance on the *Tonight* show with its host, Jay Leno, and that segment, too, received exceptionally high ratings. The positive response prompted NBC executives and WCW's executive vice president, Eric Bishoff, to suggest a cross-marketing promotional deal between network television and World Champion Wrestling. Leno agreed to participate in a wrestling match, and, according to Carter, "Mr. Bishoff said he came up with a story line that started off with a faked takeover of Mr. Leno's set one night by Mr. Hogan and Mr. Bishoff, leading to a challenge to settle in the ring." The "drama" turned out to be a ratings success for both NBC and the WCW, and led many network executives to reconsider the "stereotype of the wrestling audience"—one thought of as "lower income, under-educated," in Carter's words. Hulk Hogan, or "Hollywood" Hogan, as he now likes to be called, deserves as much credit for the recent boom in wrestling's popularity as do either the WWF or the WCW.

Terry Bollea and his wife, Linda, have two children, Nicholas and Brooke. "Even Brooke calls me Hulk," he told Green.

Selected Films: *Rocky III*, 1982; *No Holds Barred*, 1989; *Gremlins 2: The New Batch*, 1990; *Suburban Commando*, 1991; *Mr. Nanny*, 1993; *Spy Hard*, 1996; *The Secret Agent Club*, 1996; *Santa with Muscles*, 1996; *McCinsey's Island*, 1998; *3 Ninjas: High Noon at Mega Mountain*, 1998

Selected Television Shows: *The A-Team*, 1983; *Search for Tomorrow*, 1985; *Saturday Night Live*, 1985; *Dolly*, 1987; *Baywatch*, 1989; *Happy Birthday, Bugs!: 50 Looney Years*, 1990; *Space Ghost Coast to Coast*, 1994; *Thunder in Paradise*, 1994; *Assault on Devil's Island*, 1997

Suggested Reading: *Entertainment Weekly* p57+ Jan. 28, 1994; *New York Times* B p13 June 20, 1991, B p5 July 15, 1994, with photo, I p25 July 23, 1994, with photo, D p1 Aug. 17, 1998, with photo; *People* p61+ Oct. 14, 1991, with photos, p9+ Mar. 23, 1992, with photos; *Pro Wrestling Illustrated* p35 June 1987, p43 Aug. 1992, p35 Nov. 1995, p35 Apr. 1997; *Wrestling Museum* (on-line) Aug. 11, 1998, with photos; *Biographical Dictionary of Professional Wrestling*, 1997; *1998 Wrestling Almanac and Book of Facts*



Wyatt Counts/AP/Wide World Photos

Hoge, James F., Jr.

(hohg)

Dec. 25, 1935– Editor of Foreign Affairs.
Address: c/o Foreign Affairs, *58 E. 68th St., New York, NY 10021*

The scholarly journal *Foreign Affairs* "used to just sit on coffee tables," Leslie H. Gelb, a former federal-government official and foreign-affairs columnist for the *New York Times*, told an interviewer in 1998. "Now, people are actually reading it." As the chairman of the Council on Foreign Relations, which publishes *Foreign Affairs*, Gelb cannot be considered an unbiased observer, but many subscribers unaffiliated with the council or the journal have made similar observations. And they have credited James F. Hoge Jr., the editor of *Foreign Affairs* since 1992, with breathing life into its pages, by offering articles from a new generation of writers.

Assuming the editorship of the august *Foreign Affairs* was a major career change for Hoge, who had spent over 30 years in the tumultuous world of tabloid journalism. A veritable wunderkind, he became the editor of the *Chicago Sun-Times* when he was 32 years old, in 1968. Twelve years later, he was named the newspaper's publisher, and he held that post for three years. Under his leadership as editor and then publisher, the *Sun-Times* won six Pulitzer Prizes for journalistic excellence.

In 1983, shortly after he made an unsuccessful attempt to buy the *Sun-Times*, Hoge left Chicago to become the publisher of the *New York Daily News*. His mission was to ensure the survival of the *News* in an era of dwindling circulation and fierce competition. Toward that end, Hoge sought greater management control of operations by insisting on work-rule concessions from the paper's unions. The unions resisted those changes and, in 1990, all but one of them went on strike. Marked by acrimony and incidents of violence, the walkout lasted almost five months. Hoge, whom the unions cast as a heartless villain, managed to continue publishing the *News* with a skeleton crew. Just days before the presses were scheduled to shut down for good, the newspaper was sold to the British media tycoon Robert Maxwell. A year later, Hoge became the surprise choice for editor of *Foreign Affairs*. After about two months on the job, he told Lisa Anderson of the *Chicago Tribune* (November 4, 1992), "I'm happy as a clam right now."

James Fulton Hoge Jr. was born in New York City on Christmas Day in 1935 to Virginia (McClamroch) Hoge and James F. Hoge Sr., an attorney. He has two sisters, Virginia and Barbara, and a brother, Warren, who is an editor at the *New York Times*. A child of privilege, he lived with his family in a spacious apartment on Manhattan's tony Park Avenue, and he attended private schools. Hoge has bristled at the often-repeated suggestion that whatever success he has enjoyed is attributable to his upper-class background. "Sure, my father made a good living, but I never got a penny of inheritance," he told Edward Klein for *Vanity Fair* (October 1989). "I didn't have any trust funds. . . . I started work at $76 a week, and that was my sole income. If you look like a WASP and talk like a WASP, there's a kind of inverse racism. That is shortchanging us who are like that. My major motivation has never been making a ton of money. To me, the fun of the game is big-time journalism."

Hoge has traced his interest in journalism to his father, who brought home four or five newspapers every day. "My father was a high-energy guy who loved being a lawyer, but who also had a visceral response to newspapers," he recalled to Klein. "He was really interested in politics and public affairs. . . . He'd spread the papers out on the floor and he'd say, 'Look at that, will you!' Or he'd say, 'Read that column!' Or he'd just laugh."

After graduating from Phillips Exeter Academy, in Andover, Massachusetts, Hoge enrolled at Yale University, in New Haven, Connecticut, where he earned a B.A. degree in political science, in 1958. He continued his education at the University of Chicago, which awarded him an M.A. degree in modern American and European history, in 1961.

To finance his graduate-school education, Hoge worked as a reporter for the *Chicago Sun-Times*, a scrappy tabloid that competed for readers with the more prestigious *Chicago Tribune*. After earning his master's degree, he began a meteoric rise up the editorial ranks at the *Sun-Times*: He was named Washington correspondent in 1963, city editor in 1965, managing editor in 1967, and editor in 1968.

During his 12 years as editor, Hoge tried to make the *Sun-Times* more appealing to suburban readers, by introducing sections devoted to food, real estate, fashion, and business. He also took steps to beef up the paper's investigative reports and, in hopes of scooping the *Chicago Tribune*, hired aggressive young reporters. Hoge "wasn't above a competitive street fight [with the *Tribune*] and a little razzle-dazzle," Tony Schwartz wrote in *New York* (April 30, 1984). "In 1978, for example, the *Sun-Times* bought a downtown saloon, named it the Mirage, and used it to document a pattern of kickbacks and bribes that were routinely solicited by city inspectors. The stories ran in 25 installments—colorfully written, splashily played, and loudly trumpeted."

Meanwhile, in 1976, Hoge had been appointed editor-in-chief of both the *Sun-Times* and its sister publication, the *Daily News*, an afternoon paper that had been losing circulation steadily for over a decade. Moving quickly to try to turn things around, he effected changes that prompted some reporters to call him "Attila the Hoge" behind his back. "In two months, Hoge has housecleaned the veteran Washington staff of the *Sun-Times*, dismantled the *Daily News*'s respected foreign service, and—in a weekend burst of energy at his kitchen table—restyled the *News*'s makeup and news coverage," David Gelman wrote in *Newsweek* (February 7, 1977). Hoge's efforts to save the *News* were not successful, and in 1978, it folded. Nevertheless, Hoge's star continued to rise; after a two-year stint as executive vice president and editor-in-chief of the *Sun-Times*, he became its publisher. His continuing attempts to make the paper more attractive to suburban readers and advertisers were moderately successful, but the steady decline of city readership offset the gains in suburbia.

In 1983, the *Sun-Times*'s owners, the Marshall Field family, put the newspaper up for sale. At that time, the *Sun-Times* was making a small profit and its circulation—600,000—was only slightly less than that of the *Tribune*. After organizing a group of investors, Hoge made a bid of about $63 million for the paper, but he lost out to Rupert Murdoch, who reportedly paid close to $100 million for it. Three days before Murdoch took control of the *Sun-Times*, Hoge resigned. "There was never any question whether I would stay," he told Eleanor Randolph of the *Washington Post* (April 9, 1984). "We both knew it was impossible."

Hoge wasn't out of a job for long. His new employer was the Tribune Co.—the publisher of the *Chicago Tribune*—which, in March 1984, named him publisher of its New York City holding, the *New York Daily News*. A respected tabloid, the *News* was then the nation's largest-selling general-interest daily, but its circulation had been declining for some time. The *News*'s main competitor was the *New York Post*, one of Rupert Murdoch's newspapers. Under Murdoch, the *Post* had adopted a flashy style and screaming front-page headlines. Hoge, who replaced most of the paper's top editors, steered the *News* in a similar direction, as Alex S. Jones noted in the *New York Times* (December 10, 1984): "Nowhere has the *News*'s battle for readers been more apparent than on its front page, where big, sassy, and occasionally lurid headlines cry to potential readers from newsstands in competitive chorus with those of the *Post.* 'Screams Ignored, She's Shot Dead,' declared the front page of the *News* earlier this month." In a further effort to increase circulation and attract more advertising, Hoge initiated a series of expensive television ads and readers' contests and expanded the paper's suburban coverage. In 1986, the *News* columnist Jimmy Breslin won a Pulitzer Prize for criticism or commentary.

"I want to be the man who has on his epitaph he saved the *Daily News,*" Hoge told Edward Klein. The *News* did endure, and it even survived a long and bitter labor strike. In the fall of 1990, after months of contract talks broke down, nine of the newspaper's 10 unions struck. A major area of contention was work rules. Hoge accused the unions of featherbedding and other forms of rampant wastefulness, and he demanded more management control over employees. Labor leaders accused Hoge and the Tribune Co. of asking for unreasonable concessions and of trying to destroy a union shop. Some employees did not join the strike, and by printing thinner-than-normal editions, the *News* managed to continue publication during the 19-week strike. On more than one occasion, violence broke out between strikers and workers who crossed the picket lines. Hoge blamed the unions for those incidents, but the unions denied responsibility. As the walkout dragged on, the strikers' anger at the publisher increased. Labor supporters demonstrated outside Hoge's Manhattan duplex, and the protests eventually became so heated that he temporarily moved out.

In March 1991, Hoge announced that the *News,* which had been losing about $750,000 a day during the strike, would end publication in less than two weeks unless a buyer could be found. Two days later, Robert Maxwell agreed to buy the newspaper, and he succeeded in reaching a settlement with the striking unions. Maxwell's decision to retain Hoge as publisher astounded union leaders, who apparently assumed that Maxwell would oust him. But they did not have to deal with him much longer; in July 1991, Maxwell announced that Hoge had stepped down as the result of a "mutual agreement."

Hoge spent the fall of that year as a fellow at the Institute of Politics at the Kennedy School of Government at Harvard University, in Cambridge, Massachusetts. He was named the editor of *Foreign Affairs* in September 1992. Although he was a member of the Council on Foreign Relations, which publishes the scholarly journal, his appointment "raised a few gray eyebrows," as one observer put it, because he had no background in foreign policy or government. Hoge's willingness to take the helm of *Foreign Affairs* also surprised some people, because although it was known to be influential, the publication was viewed as stodgy and, except among its subscribers, had little name recognition. But Hoge undertook his new job enthusiastically. "Foreign affairs has always been a particular interest of mine," he told Lisa Anderson.

In an action that immediately put his stamp on *Foreign Affairs,* Hoge incorporated the results of the 1992 presidential election in the first issue that he edited, and delayed its publication in order to do so. "The issue is being designed to offer the new president a lot of free advice," he told Anderson. In subsequent years, Hoge decreased the average length of articles from 7,000 words to 5,000; began publishing six times a year instead of four; added color and gloss to the cover; and introduced enlarged quotes and bold subtitles to break up the text. He regularly contributes his own articles to the publication. While remaining scholarly, *Foreign Affairs* under Hoge has expanded its coverage to include, for example, "unorthodox articles about privatizing pensions and . . . the gender gap in Eastern Europe," as Robin Pogrebin reported in the *New York Times* (January 12, 1998). Both circulation and the number of ad pages have increased in recent years. "Virtually everyone I know in the foreign policy–national security area of the government is attentive to it," Strobe Talbott, a deputy U.S. secretary of state, told Pogrebin.

Hoge has served as a member of the Pulitzer Prize Board (1981–90) and as its chairman (1990–91). While living in Chicago, he chaired the Adlai E. Stevenson Institute of International Affairs and was a vice chairman of the Chicago Council on Foreign Relations. He has served on the advisory board of the Overseas Development Council and on the Regional Plan Association since 1988 and on the New York City Partnership Foundation since 1992. His honors include the Public Service Award of the University of Chicago (1977), the American Heritage Award of the B'nai B'rith Anti-Defamation League (1981), and the Distinguished Journalism Award of the Better Government Association (1983).

For many years, much was written about Hoge's "men's ad" handsomeness. In 1979, to cite just one example, *Esquire* included him, along with several Hollywood celebrities, in an article entitled "The Dangers of Being Too Good-Looking." From his first marriage, to Alice Albright Hoge, a journalist, which ended in divorce in 1971, Hoge has a daughter and two sons. During the 1960s, he and his first wife were regarded as Chicago's "golden couple." Hoge lives in New York City with his second wife, Sharon King Hoge, a former consumer-affairs reporter on television, whom he married in 1981. He has taught seminars and lectured at several universities and is a popular speaker at forums about international affairs, politics, and the media.

Suggested Reading: *Chicago Tribune* Tempo p1+ Nov. 4, 1992; *New York* p28+ Apr. 30, 1984, with photos; *New York Times* D p1+ Jan. 12, 1998, with photo; *Vanity Fair* p202+ Oct. 1989, with photos; *Who's Who in America, 1997*

Shawn Moore/U.S. Dept. of State

Holbrooke, Richard C.

Apr. 24, 1941– United States ambassador to the United Nations. Address: c/o United States Mission to the U.N., 799 United Nations Plaza, New York, NY 10017-3505

Richard C. Holbrooke has long been a well-known quantity in Washington, D.C., and in many other capitals throughout the world, having spent a good part of his career working in the U.S. State Department on some of the nation's most challenging foreign-policy issues. He is also a formidable presence in the business community, having pursued a second career as a Wall Street investment banker since the 1980s. He is currently in his fourth stint in government service; in June 1998, he was chosen by President Bill Clinton as the United States ambassador to the United Nations.

Holbrooke is best known—not only within the diplomatic community but among the general public as well—for his ultimately successful efforts to broker a negotiated settlement to the 1991–95 civil war in the former Yugoslavia, which saw some of the worst fighting on European soil since World War II. His task entailed finding common ground among a cast of characters who seemed hopelessly at odds, among them the Bosnian Serb leaders Radovan Karadzic and Ratko Mladic, who had been bent on making Bosnia an "ethnically pure" state; Slobodan Milosevic, the Serbian leader whose government supported them; Alija Izetbegovic, the Bosnian Muslim leader; and Franjo Tudjman, the rabidly nationalistic president of Croatia. By drawing on his considerable diplomatic skills, which include not only an ability to charm but also the ability to know when charm must give way to old-fashioned arm-twisting, Holbrooke succeeded in negotiating an agreement between the leaders of the parties to the conflict. Following the conclusion of the historic peace accord, in Dayton, Ohio, in November 1995, Holbrooke resumed his career as a Wall Street investment banker. He also wrote a memoir about his Bosnia experience, the best-selling *To End a War* (1998), and, intermittently, lent his diplomatic expertise in various assignments for the State Department, only to return to government service full-time to accept the U.N. appointment in 1998.

Richard C. Holbrooke was born in Manhattan, New York City, on April 24, 1941, to Dan Holbrooke, a physician, and the former Trudi Moos, a potter. Both parents were Jewish immigrants, the father (who assumed the name Holbrooke as part of his Americanization) from Poland, the mother from Germany by way of Switzerland and Argentina. His mother remarried after Dan Holbrooke's death (when Richard was 16) and acquired her present last name, Kearl. When interviewed for a profile of her son by Roger Cohen for the *New York Times Magazine* (December 17, 1995), Trudi Kearl said that she and Dan Holbrooke took Richard to Quaker meetings on Sundays. "I was an atheist, his father was an atheist," she told Cohen. "We never thought of giving Richard a Jewish upbringing. The Quaker meetings seemed interesting."

In high school in Scarsdale, New York, Holbrooke's closest friend was David Rusk, the son of Dean Rusk, a future U.S. secretary of state (1961–69). In keeping with his father's wish, Holbrooke entered Brown University, in Providence, Rhode Island, as a math-physics major on a full-tuition scholarship, but switched to history in his junior year. He was editor in chief of the *Brown Daily Herald*, and planned to become a journalist. One month after receiving his degree from Brown, in 1962, he joined the U.S. Department of State as a foreign service officer; he was sent to Vietnam, where he spent the next three years working in the U.S. Embassy and the Mekong Delta.

In 1966, Holbrooke joined the Vietnam staff of the Johnson White House. He was a junior member of the U.S. delegation to the Vietnam peace talks in Paris in 1968 and 1969, an experience that taught him much about the art of negotiation. Also during this period, he wrote one of the volumes of the Pentagon Papers (the U.S. government's secret history of the Vietnam War). In 1970, after a year as a fellow at the Woodrow Wilson School at Princeton University, in New Jersey, he became the Peace Corps director in Morocco. In 1972, he left government service, to become the managing editor of the quarterly journal *Foreign Policy*. He remained in that position until 1976. During this period, he was a contributing editor of *Newsweek* magazine and a consultant to a presidential commission on organizing government for the conduct of foreign policy.

Holbrooke worked as coordinator of national security affairs in Jimmy Carter's successful presidential campaign in 1976, and in the Carter administration (1977–81), he was assistant secretary of state for East Asian and Pacific affairs. When the Republican administration of Ronald Reagan displaced the Carter administration, in 1981, Holbrooke left government service and, with James A. Johnson (who would later become the CEO of Fannie Mae), formed a consulting firm, Public Strategies. In 1985, they sold the company to the New York investment banking firm Lehman Brothers, where both became managing directors. During that period in the private sector, Holbrooke also collaborated with Clark Clifford, a top adviser to several Democratic presidents, on Clifford's memoir *Counsel to the President* (1991), which became a bestseller.

Holbrooke returned to government service in 1993, when President Bill Clinton named him ambassador to Germany, a position he held until September 1994. Meanwhile, in 1992, as a private citizen working incognito with the International Rescue Committee, Holbrooke had visited Bosnia and Herzegovina, often called simply Bosnia, in the former Yugoslavia, which had not long before erupted into civil war. The conflict had been precipitated by the secession of four of the former Yugoslavia's constituent republics—Croatia, Slovenia, and Macedonia in 1991, and Bosnia in 1992—and the refusal of what remained of Yugoslavia—the republics of Serbia and Montenegro—to sanction the other republics' independent status. The conflict was further complicated by the fact that Croatia and Bosnia had sizable Serb populations who, understandably, felt threatened by the anti-Serb sentiments expressed by their new governments. Yet another complicating factor was the figure of Slobodan Milosevic, the president of Serbia, who, in addition to backing ethnic Serbs in Croatia and Bosnia in their efforts to establish Serb states of their own, sanctioned the Yugoslav army's "ethnic cleansing" of targeted populations—largely Muslim—in eastern Bosnia. ("Ethnic cleansing" became the catchword to describe the Yugoslav army's eradication or displacement of those populations by methods ranging from artillery strikes to mass rapes.) The international community finally took action in May 1992, when the United Nations imposed sweeping international sanctions against the government of what came to be known as the rump of Yugoslavia.

During the first few years of the war, Holbrooke was a persistent critic of the international community's Bosnia strategy—he called it "the greatest collective failure of the West since the 1930s." In September 1994, he became assistant secretary of state for European and Canadian affairs, and his top priorities were Bosnia and NATO enlargement. During the months that followed, the situation in Bosnia continued to deteriorate, and it reached a nadir in July 1995, when the Bosnian Serbs invaded the predominantly Muslim city of Srebrenica (which had been designated a "safe haven" by the United Nations), massacred several thousand men and boys there, and drove out 30,000 Muslims as refugees. In August, President Clinton launched Holbrooke and a small negotiating team on a last-ditch effort to bring peace to Bosnia.

On August 14, 1995, Holbrooke began crisscrossing the Balkans on a three-month mission of shuttle diplomacy. One week into the mission, three members of his delegation—Robert Frasure, Joseph Kruzel, and Nelson Drew—were killed, when the armored personnel carrier in which they were traveling, in company with his own, plunged off a mountain road near Sarajevo. That tragedy seemed only to further compel him to continue the mission. Then, on August 28, the Bosnian Serbs shelled a marketplace in Sarajevo, killing 37 civilians and wounding 80. The following day, in retaliation, NATO forces, led by the U.S., at Holbrooke's recommendation, began air strikes against the Bosnian Serbs' military positions, including its army command structure, with intense aerial bombing and the firing of Tomahawk cruise missiles.

By this point, the balance of power had already begun to shift away from the Serbs. Earlier that month, the Croats had attacked the Serb-occupied region of Krajina, in eastern Bosnia, which resulted in the first significant defeat of the Serbs, 200,000 of whom became refugees. (The attack was carried out with the tacit approval of Western governments, including that of the U.S., and was supported by Holbrooke.) Additionally, the predominantly Muslim Bosnian government forces—who were being funneled arms from Muslim countries and other sources—were resurging, and international economic sanctions were crippling Serbia's economy and therefore its ability to continue supporting the ethnic Serb militancy in Bosnia. These factors, in combination with the air strikes, were all prods toward the negotiating table.

Holbrooke achieved a major breakthrough on September 14, 1995, when Milosevic, along with the Bosnian Serb leaders, President Radovan Karadzic and General Ratko Mladic, signed an agreement to end the three-year-long siege of Sarajevo, in return for which the NATO bombing ceased. At that time, Holbrooke also obtained an agreement for dividing the future Bosnia into two "entities," one Bosnian Serb and the other Croat-Muslim. Then, in October, all sides in Bosnia—Serbs, Croats, and Muslims—agreed to a cease-fire. According to Kevin Fedarko in *Time* (December 25, 1995), "Holbrooke relentlessly bullied his interlocutors toward the negotiating table. . . . The reason everyone quit fighting, it was joked, was that this was 'the only way to get Holbrooke to go home.'"

For the final stage of negotiations, Holbrooke brought to Wright-Patterson Air Force Base, outside Dayton, Ohio, on November 1, 1995, Slobodan Milosevic; Franjo Tudjman, the president of Croatia; and Alija Izetbegovic, the president of Bosnia and Herzegovina. Milosevic spoke for the Bosnian Serbs in the absence of their leader, Radovan Karadzic, who had been indicted as a war criminal and would therefore have been arrested if he had come to the United States. The U.S. secretary of state, Warren Christopher, was on hand to open the talks and to sign for the United States, and representatives of Germany, the United Kingdom, France, Russia, and the European Union were present, but more peripherally. While Holbrooke's negotiating style drew criticism from some quarters, others saw Holbrooke as effective. "During the Bosnia talks, some of the Europeans called him a bully," Leslie Gelb, the president of the Council on Foreign Relations, told the *New York Times* (June 19, 1998). "I call what he did getting things done. And anyone who gets anything done in the State Department is called raging bull."

On November 21, 1995, the parties in Dayton reached a comprehensive agreement on the future of Bosnia and Herzegovina. The agreement stipulated that Sarajevo was to be the unified capital of Bosnia, under the control of the central government, and was to consist of a national presidency and a legislature in which the Muslims and the Croats were to have a two-thirds majority; that, in addition, the Serbs and the Muslim-Croat federation as sub-entities were to elect their own presidents and legislatures within their own territories; that foreign policy, foreign trade, and monetary policy were to be the concern of the national government, and taxation, economic activity, and welfare programs, that of the two entities; that the Bosnian Serbs were to relinquish control of the Sarajevo neighborhoods and suburbs from which they had launched attacks on the government during the recent civil war; that refugees were to be allowed to return to their homes or to receive compensation for property taken from them; and that no one indicted for war crimes would be barred from holding public office. A peace treaty incorporating these provisions was signed by the presidents of Bosnia, Croatia, and Serbia in Paris on December 14, 1995.

While the media tended to focus on Holbrooke's achievements in the diplomatic arena, he is also, among other things, according to his colleagues, a gifted administrator who brought significant and long-needed structural changes to the State Department's Canadian and European bureau. According to Aric Schwan, who worked with Holbrooke in the bureau's public affairs office, Holbrooke helped to "bring the bureau out of a Cold War structure" and to institute "a process that recognizes those individuals who do the work." Another aspect of his career that has not received much media attention, Holbrooke told *Current Biography*, is his work with refugees, which has been a "passion" of his, as he put it, for the past 20 years. He is currently the chairman of Refugees International and a member of the board of overseers of the International Rescue Committee.

After 17 months as assistant secretary of state, Holbrooke went back to Wall Street, this time as a vice chairman of the investment bank Credit Suisse First Boston. In a farewell ceremony honoring Holbrooke on February 21, 1996, Warren Christopher joked about how he had had to counsel his "laid-back, self-effacing" assistant, "Come out of your shell. Don't be afraid to let people know what you think and what U.S. policy is." Holbrooke confessed that he had been wont to "interrupt" Christopher "a lot," but he thought that they had "worked together as a team in an extraordinary way."

While working at Credit Suisse First Boston, Holbrooke maintained his links with the White House, occasionally serving as a consultant on foreign policy and undertaking several diplomatic assignments at President Clinton's request. In July 1996, he returned to Bosnia to help iron out some kinks in the peace process in advance of the democratic elections to be held in Bosnia, under the scrutiny of international observers, on September 14. A year later, Holbrooke was called upon to serve as a special presidential envoy to Cyprus, another country rife with ethnic tensions and violence, and which since the 1970s has been partitioned into two states. More recently, in May 1998, he was asked to help negotiate a peace between the warring factions in Kosovo, a province of Serbia whose ethnic Albanian community is fighting for the province's independence.

With his considerable diplomatic experience, Holbrooke was an obvious choice for the Cabinet-level post of ambassador to the U.N., when it became clear that the post would be vacated by Bill Richardson, who had been named secretary of energy. On announcing the appointment, President Clinton said, "[Holbrooke's] remarkable diplomacy in Bosnia helped to stop the bloodshed, and at the talks in Dayton, the force of his determination was the key to securing peace, restoring hope, and saving lives."

Richard C. Holbrooke is a tall man who wears horn-rimmed glasses and has "this great, wonderful physicality, this very tactile big-bear quality," according to his present wife, Kati Marton, an author and a National Public Radio reporter, who was previously married to the ABC television news broadcaster Peter Jennings and has two teenaged children. Previously, Holbrooke was married to Larrine Sullivan and then to Blythe Holbrooke. By his first marriage, he has two grown sons, both television producers in New York.

Holbrooke is "a Manhattan sophisticate who moves in a world of Carnegie Endowment symposia and Bilderburg conferences," according to Matthew Cooper in the *New Republic* (November 20, 1995), and "who lives in three time zones all the time," according to his friend Leslie Gelb. Terry Atlas of the Washington bureau of the *Chicago Tribune* (November 10, 1995) observed, "Even in a town where policy making can be a blood sport, Holbrooke is regarded as a demanding boss and relentless infighter." In *Time* (September 25, 1995), Dean Fischer quoted one of Holbrooke's colleagues at the State Department as saying, "Dick is very abrasive and arrogant, but he is also a brilliant conceptualizer and tactician." Roger Cohen described Holbrooke as a man of great, wide-ranging appetite: "His appetite goes beyond the [dining] table. It is a force of nature. It gulps down movies, . . . books. It zaps restlessly from channel to channel. . . . It leads him to carry on two or even three telephone conversations at once. . . . The appetite fills rooms and disrupts meetings. It is, in short, a devouring zest for life that sweeps over people, embracing them in its intrusive warmth or crushing them in is roughshod power, complicating his life and sometimes putting his [Dean] Ruskian ideal of service and self-effacement grotesquely at odds with the Baroque reality of being Richard Holbrooke."

Suggested Reading: *Chicago Tribune* I p6 Nov. 10, 1995, with photos; *Economist* p36 Sept. 16, 1995, with photo; *New Republic* p20+ Nov. 20, 1995; *New York Times* A p4 Jan. 25, 1994, with photo, A p4 June 19, 1998; *New York Times Magazine* p58+ Dec. 17, 1995, with photos; *New Yorker* p81+ Nov. 6, 1995, with photo; *Newsweek* p50+ Sept. 25, 1995; *State* p18+ Apr./May 1996, with photos; *International Who's Who*, 1996–97

Agnieszka Holland

Holland, Agnieszka

(ahg-nee-ESH-kah)

Nov. 28, 1948– Polish-born filmmaker; screenwriter. Address: c/o William Morris Agency, 151 S. El Camino Dr., Beverly Hills, CA 90212

Agnieszka Holland, the Polish-born film director and screenwriter, has this to say to anyone who has ever wondered what her films might be about: "Every story I have told, the basic point is that I think the world is very complicated." Other than complication, there have been few constants in Holland's work, and, perhaps, even fewer in her life. Indeed, since entering film school three decades ago, Holland has suffered censorship, imprisonment, exile, separation from her family, and even charges of anti-Semitism. Yet her various struggles seem to have only strengthened her resolve and independence. As Margaret Menegoz, one of the producers of Holland's breakthrough 1990 film, *Europa, Europa*, told Roger Cohen for the *New York Times Magazine* (August 8, 1993), "You know, [she] is extraordinarily strong but terribly alone."

Ironically, perhaps, Holland's outcast status has put her in an enviable position as an artist: She has few loyalties or debts, apart from those to film and to her daughter. In recent years, her position has become all the more enviable, because now that she has attracted the interest of Hollywood studios, she can afford—both financially and psychologically—to deal with them on her own terms, and to continue to make the kinds of films that made her name. (Her most recent effort is the much-acclaimed *Washington Square* [1997], an adaptation of a Henry James novel.) "You have to be careful" when dealing with Hollywood, she told Barbara Quart of *Ms.* (September/October 1993). "Don't buy the houses. It's nice to make the money. But it's very bad if you *need* this money. I feel that I have the power to stay independent. I can do the movie for $1 million [or] I can do the movie for $10,000."

Agnieszka Holland's struggles can be traced, at least in part, to those of her father, Henryk Holland, who, like her mother, Irene, was a journalist. During World War II, Irene Holland participated in the Polish underground, while Henryk fought the Nazis as a member of the Soviet Union's Red Army. Henryk was born Jewish; his parents were killed in the Warsaw ghetto, and he reportedly tried to distance himself from his faith. Holland has described her father as "an idealist" who, after the war, "saw Stalin as a historical necessity." However, by 1961, he had become disillusioned, and he welcomed the liberalizing spirit that was then making headway within the Polish Communist Party. He was seized by the secret police, the official reason being that his dissent was seen as treason, but other reports have suggested that his arrest came at the beginning of an anti-Semitic purge of the Communist Party, and that he was targeted as a Zionist. On December 24, 1961, Irene Holland was told that her ex-husband (they had divorced two years before) had committed suicide while in police custody: He had jumped out a window to his death during an interrogation. Agnieszka Holland and her family feel he was probably pushed out the window. "Like Agnieszka, he could be hated by somebody, because he was very volatile, very dangerous," Holland's younger sister, now Magdalena Lazarkiewicz, told Cohen. "Because of what happened, there is a kind of fear at the center of our lives. A feeling of something not cleared up. A sense that things could always turn for the worse." Holland told Alexis Jetter of *Vogue* (February 1993), "I realized that just to have the name of Holland was like carrying a mark on my forehead."

Agnieszka Holland, who was born on November 28, 1948, in Warsaw, became intensely interested in film in her teens. In 1966, she was denied entry into the best film school in Poland, in Lodz—for political reasons, she believes. Her solution was to apply to the Czech Film Academy, in Prague, where she was the only woman and the youngest of the seven students accepted out of 220 applicants. Although she initially resolved to steer clear of politics, she changed her mind during the Prague Spring, in 1968. "It was not like a political movement; it was like an artistic happening in its joyousness," she told Cohen. "It was my most optimistic, and afterward my most pessimistic, moment." The Prague Spring ended when Soviet tanks rolled into Prague on August 21, 1968, to reassert Moscow's dominance. Holland's participation in the anti-Soviet protests and her involvement with an underground press landed her in prison in 1970. She was released after six weeks. Of her time in jail, she told Jetter, "I was alone, completely alone, but I could stand it. . . . I am free because I could stand it."

In 1971, Holland returned to Poland with her husband, Laco Adamik, who had been a fellow film student in Prague. She did not take his name, even though doing so might have saved her some trouble. In fact, she told Jetter, "I kept this name [Holland] exactly *to* have trouble. It was a provocation. I wanted to be my father's witness, to show that I was alive." The Polish Communist authorities showed their recognition of Holland's name by ignoring her efforts as a screenwriter: In four years, all 12 of the scripts she submitted to government censors were rejected. Since she was unable to write or direct feature films during her first years back in Poland, Holland did some work in television—her first production was the 48-minute drama *Wieczor u Abdona* (*Evening at Abdon's*, 1975)—and in theater. As the director of *Emigrants*, a play by Slawomir Mrozek, she attracted the attention of Andrzej Wajda, the most esteemed filmmaker in Poland. She became one of the central members of his production unit, Film Unit X, and he became a powerful lobbyist for the cause of her career. She has characterized Wajda as a "father figure." In fact, he offered to adopt her—and to thereby advance her film career by ridding her of her father's name—but she declined.

With Wajda in her corner, Holland began, quietly and somewhat covertly, to build a reputation within the Polish film industry. She did so mainly by making contributions—often uncredited—to several noted Polish films. She assisted the director Krzystof Zanussi in the making of his well-received feature *Iluminacja* (*Illumination*, 1973), for example, and she aided Wajda with his 1977 film *Czlowiek z marmuru* (*Man of Marble*), which stands as one of the masterpieces of his career. "When [Wajda] was preparing *Man of Marble*, he wanted me to be his assistant, but the Ministry of Culture said that if I worked on it, the film would be stopped," Holland told Judy Stone of the *New York Times* (March 16, 1986). "It was a happy moment for me, because it was clear that all my troubles were personal and not because my scripts were bad."

Some have suggested that the film's protagonist, a strong-willed film student named Agnieszka, was modeled after Holland. If so, she returned the favor with her contribution to the script of *Bez znieczulenia* (1979), a film known by either of the English titles *Rough Treatment* or *Without Anesthesia*, in which the central character (a high-profile Polish journalist) is said to have been based on Wajda. Holland also helped write the script for *Dyrygent* (*The Conductor*, 1979) and the sequel to *Man of Marble*, *Czlowiek z zelaza* (*Man of Iron*, 1981), which won the coveted Palme d'Or at the Cannes Film Festival in 1981.

According to one report, as a consolation to her for having worked uncredited on *Man of Marble*, the Polish government agreed to let Holland direct films based on two of her scripts. Her career seemed finally to be getting underway, and between 1975 and 1981, several films directed by Holland were released in Poland (five of them produced by Film Unit X). However, as Jetter noted, "outside of a select circle of international critics and government censors, few got to see Holland's films." Some were shown in Polish theaters for a few weeks, and then were banned by the government. She wrote and directed the television feature *Niedzielne dzieci* (1976; *Sunday Children*, 1977) herself, and was involved in both writing and directing capacities on *A Girl and Acquarius* (1975) and *Zdjecia probne* (1976; *Screen Tests*, 1977). She directed and co-wrote what is often called her first feature, *Aktorzy prowincjonalni* (1979; *Provincial Actors*, 1980), as well as *Kobieta samotna* (*A Woman Alone*, 1981), and she directed *Goraczka* (1980, *Fever*, 1981). She also assisted her husband in the writing of *Mezczyzna niepotrzebny* (*Man Unnecessary*, 1981), which he directed.

In these early films, "Agnieszka portrayed a vision of reality that was almost unimaginable in its cruelty," Wajda told Jetter. "For that kind of creative freedom, one has to pay heavily." When Poland fell under martial law, in December 1981, Holland happened to be in Sweden. Many filmmakers who supported the trade union Solidarity were arrested in Poland, and Holland, who from

Sweden publicly denounced the military's actions, was effectively exiled. She eventually moved to Paris. "It was clear that if I returned to Poland, I could not work," she told Dorene Internicola of the *Chicago Tribune* (March 22, 1986). "I like to work, and so I stay in France." Holland has professed that she was less disturbed by the prospect of adjusting to life in a different country than by her separation from her daughter, Katarzyna (also called Kasia), whom Holland could not even telephone, because in many areas the wires had been cut. "Being away from my daughter, something snaps in me," Holland told Cohen. "It was eight months, eight months of total isolation before I saw her. The poor girl was nine, she could not understand. . . . Later, Kasia told me she had been sure that I was dead."

Reportedly, Holland developed some mysterious health problems during the time she lived alone in Paris. Months later, Kasia was finally issued a visa, and Holland bounced back upon their reunion, in Paris. Adamik was not issued a visa, and their marriage, which had begun to deteriorate when they were both in Poland, was strained further by their separation. Although the two have remained husband and wife, they have not lived together since 1981.

Holland helped Wajda write his next two films, the critically acclaimed *Danton* (1982), which starred Gérard Depardieu as the eponymous leader of the French Revolution, and *Eine Liebe in Deutschland* (*A Love in Germany*, 1983). She next directed and wrote the screenplay for *Bittere Ernte* (*Angry Harvest*, 1985), an adaptation of a novel by Herrmann Field that tells the story of a Polish Catholic farmer who shelters a Jewish woman during World War II. *Bittere Ernte*, which was filmed in three weeks in Berlin, received some positive reviews and ended up as a somewhat surprising nominee for the 1985 Academy Award for best foreign-language film.

Holland again assisted Wajda in writing the screenplay for *Les Possedes* (*The Possessed*, 1987), which was nominated for the Golden Bear Award at the 1988 Berlin Film Festival. She wrote the screenplay for another 1987 release, *Anna*, an American film directed by Yurek Bogayevicz and starring Sally Kirkland, which marks Holland's first association with Hollywood. Holland's next effort as a writer and director was the 1988 feature *To Kill a Priest*, which Jetter called "perhaps her only artistic failure." The film tells the thinly disguised story of the murder of Jerzy Popieluszko, a popular Polish priest and Solidarity supporter who was assassinated by the Polish police in 1984. A common criticism of *To Kill a Priest*, which was filmed in France and partially financed by Columbia Pictures, in the words of a *Variety* (September 7, 1988) reviewer, was that "Holland [was] too close to the material to treat it with dramatic efficiency under the aesthetic compromises of the international production." However, Dave Kehr of the *Chicago Tribune* (October 13, 1989) optimistically pointed out that "when Holland doesn't have dialogue to contend with, she can create some extremely powerful sequences."

In contrast to the lukewarm critical response to *To Kill a Priest*, Holland's *Hitlerjunge Salomon* (1991), better known as *Europa, Europa*, surprised and impressed most critics as a curiously enjoyable film about the struggle of a Jewish boy trying to survive the Holocaust. Holland based her screenplay on the experiences of Solomon Perel, who ultimately found himself masquerading as a member of the Hitler Youth to survive World War II. Perel's real-life sheep-in-wolf's-clothing story was so fantastic that some critics placed an extra burden on Holland to make it "believable." A scathing review by John Simon in *National Review* (September 9, 1991) asserted that "almost nothing about this movie, as we are watching it, rings true. Any number of avowedly fictional films come across as infinitely more believable, more moving, more real." However, the great majority of reviews of *Europa, Europa* were positive, and often cited as strengths the very elements Simon had attacked. Dave Kehr of the *Chicago Tribune* (November 8, 1991) praised Holland for "approach[ing] Perel's life as if it were a mythic adventure. There's just enough historical detail to establish the film's setting, without tipping over into explanatory specifics of sociology or politics. It is a time when evil walked the earth—which is all a teenage boy would know or need to know." Kehr added that "[Perel] is portrayed without a great deal of psychological depth [as] a generic figure, whose reactions are those of any young person in a position of danger or stress." "This is not truth-stranger-than-fiction, but truth *as* fiction, with all its patterns and ironies," Sean French wrote in the *London Observer* (May 17, 1992). French was also of the opinion that Holland's "expressionist, absurdist, magic realist Second World War" was "a striking, complicatedly unsettling achievement."

Europa, Europa, which was filmed in Germany with a predominantly German cast and crew, was also a great success with American audiences. In fact, it was the most commercially successful German film since the 1981 film *Das Boot*. Many film critics in New York and Boston chose it as their foreign film of the year, as did the National Board of Review. It also captured the Golden Globe Award for best foreign-language film, and many predicted it would earn the Oscar in that category as well. However, the German committee responsible for submitting it refused to do so—and claimed that no German film deserved nomination. Many filmmakers voiced concern over the committee's decision, but perhaps none as bluntly as Holland herself. "I was really shocked at how the minds of the people changed after unification," she told Bernard Weinraub of the *New York Times* (January 14, 1992). "They felt guilty many, many years after the war, but it was official guilt. [That] time is over. This generation hates all the people who put them through the official guilt." Holland's screenplay received an Oscar nomination, but did not win. Curiously, Holland's film, and the script for Wajda's *Korczak* (1990), which she co-wrote, came to be labeled anti-Semitic by some Jews, especially in France.

"Agnieszka Holland's follow-up to the popular *Europa, Europa* is, in fact, a better film," Derek Malcolm wrote in the *Guardian* (February 13, 1993). Malcolm was referring to *Olivier, Olivier* (1992), which, apart from the titular similarity, has little in common with the earlier film. In *Olivier, Olivier*, a French family is devastated by the disappearance of their young son. Six years later, a detective finds in Paris a teenaged male prostitute who seems to be the lost Olivier; whether he is, and whether the family can accept this corrupt youth as their son, are just two of the questions the film investigates. In his review for the *New York Times* (September 25, 1992), Vincent Canby touted *Olivier, Olivier* as "a fairy tale that remains mysterious even after the mysteries are answered. That's what [is] so good about it." In his analysis of the film for *Time* (March 8, 1993), Richard Schickel noted Holland's talent for "administering jolts from the blue that usefully subvert our narrative and moral expectations."

After co-writing the screenplays for Krzysztof Kieślowski's widely acclaimed "Three Colors" trilogy, *Bleu (Blue*, 1993), *Bioly* (*White*, 1993), and *Rouge* (*Red*, 1994), Holland brought Frances Hodgson Burnett's 1911 children's story *The Secret Garden* to the screen. Working with Francis Ford Coppola's Zoetrope Studios, Holland shot what is considered to be her first "American" film, in Yorkshire, England. Upon its release, *The Secret Garden* (1993) was hailed as Zoetrope's second children's classic (the first being *The Black Stallion*, made in 1979), and the critic Roger Ebert awarded it four (out of four) stars. "Holland brings many talents to this story," Johanna Steinmetz observed in the *Chicago Tribune* (August 13, 1993), including "a painterly vision, a sensitivity to the nuances of character, a talent for directing children, and a gift for quirky, suggestive detail."

Holland's next directorial effort was *Total Eclipse* (1995), which tells the raw story of the relationship between the 19th-century French poets Arthur Rimbaud and Paul Verlaine. The collaboration among Holland, the screenwriter and playwright Christopher Hampton, and the actors Leonardo DiCaprio and David Thewlis seemed promising, yet most reviewers could not bring themselves to like the film, which centers on the poets' legendary wild antics and often boorish behavior. Michael Wilmington of the *Chicago Tribune* (November 3, 1995) was sympathetic to Holland, who, he wrote, took "a huge chance with *Total Eclipse*. Yet perhaps her greatest risk lay in leaving the screenplay in other hands. Holland may be the best screenwriter ever to emerge from Poland. . . . [Hampton's] script lacks her usual care, layering, and depth. Visually, the film is splendid."

For *Washington Square*, Holland again entrusted the writing of the screenplay to another individual (Carol Doyle), but this time the result seems likely to fare better with both critics and audiences. Many have noticed a welcome feminist twist to the story's elements, elements that have become perhaps too familiar, given the film industry's recent obsession with literary adaptations. In *Newsweek* (October 13, 1997), David Ansen commended Holland's achievement as "a *Washington Square* that both respects James's complexities and bitter ironies and adds a visceral kick all its own."

Holland has often said she could never live in Poland again after her long absence, so she has remained in France, a permanent visitor. "Sometimes I am troubled by having no home," she told Cohen. "[But] in some ways I find it is the most true human situation, especially for somebody trying to make something in the artistic world."

Selected Films: as director: *Goraczko*, 1980 (*Fever*, 1981); *The Secret Garden*, 1993; *Total Eclipse*, 1995; *Washington Square*, 1997; as writer: *Bez znieczulenio* (*Rough Treatment*, also *Without Anesthesia*), 1979; *Mezczyzno niepotrzebny* (*Man Unnecessary*), 1981; *Donton*, 1982; *Eine Liebe in Deutschlond* (*A Love in Germany*), 1983; *Les Possedes* (*The Possessed*), 1987; *Anno*, 1987; *Korczok*, 1990; *Bleu* (*Blue*), 1993; *Bioly* (*White*), 1993; *Rouge* (*Red*), 1994; as director and writer: *A Girl and Aquarius*, 1975; *Zdjecia probne*, 1976 (*Screen Tests*, 1977); *Aktorzy prowincjonolni*, 1979 (*Provincial Actors*, 1980); *Kobieto somotno* (*A Woman Alone*), 1981; *Bittere Ernte* (*Angry Harvest*), 1985; *To Kill a Priest*, 1988; *Hitlerjunge Solomon* (*Europa, Europa*), 1991; *Olivier, Olivier*, 1992

Selected Television Shows: as director and writer: *Wieczor u Abdono* (*Evening at Abdon's*), 1975; *Niedzielne dzieci*, 1976 (*Sunday Children*, 1977)

Suggested Reading: *Chicago Tribune* I p12+ Mar. 22, 1986; *Ms.* p82+ Sept./Oct. 1993, with photo; *New York Times* II p17+ Mar. 16, 1986, C p11+ Jan. 14, 1992; *New York Times Magazine* p28+ Aug. 8, 1993, with photo; *Vogue* p98+ Feb. 1993, with photo

Courtesy of Crown Publishing

Huffington, Arianna Stassinopoulos

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Arianna Stassinopoulos Huffington—a writer, debater, political commentator, and socialite who, like a character out of an Edith Wharton novel, charmed her way into high society in London, New York, and Washington, D.C., and, along the way, married and divorced a millionaire, the Texas businessman Michael Huffington—has not always been taken seriously. She has been dismissed by some people for her past association with the New Age guru John-Roger, criticized for writing two best-selling biographies that some considered gossipy and sensationalistic, and accused of using her first-name acquaintance with the elite to promote herself. In the *New Yorker* (April 13, 1998), Margaret Talbot described her as a "Republican Spice Girl—an endearingly ditzy right-wing gal-about-town who is a guilty pleasure for people who know better."

It seems as if, these days, Huffington doesn't take herself that seriously, either. A visit to her *Arianna Online* Web site (launched in March 1998) reveals a Huffington oozing with self-deprecating humor. She says she has watched the film *Titanic* hundreds of times—and that she has cried at every single showing. She asserts that her current dream is to break the record set by William Ginsburg (until recently, a lawyer for Monica Lewinsky, a former White House intern who was involved in a sex scandal involving President Bill Clinton), who one Sunday morning appeared on five different television talk shows. And in a section describing the seven books she has written, there is a link to reviews of her latest book that reads: "Click here to find out what some actual famous people who owed Arianna favors had to say about the book." Her recently displayed waggishness prompted the satirist Harry Shearer, who hosts National Public Radio's *Le Show*, to observe to Margaret Talbot that Huffington seems to have quit "suppressing the urge to say rude and funny things."

While Huffington makes ample fun of herself, she makes even more fun of her political opponents. In *Greetings from the Lincoln Bedroom* (1998), her latest book and her first work of satire, she imagines herself as a campaign contributor who, after buying a weekend at the Clinton White House, has surrealistic encounters with an overly lusty Bill Clinton, his talking cat Socks, and Vice President Al Gore, who is stored upright in a corner of the basement. Jokes also appear in abundance in her syndicated column, which comes out twice weekly in some 100 newspapers. In one recent column, she complained that now that Speaker of the House Newt Gingrich is following a new diet and exercise regimen, commentators won't have as much of him to kick around anymore.

Despite her embrace of humor as a political weapon, Huffington's central passions apparently remain unchanged. As the contents of three of her seven books indicate, she is very concerned with the state of contemporary spirituality. She also vigorously advocates abolishing welfare and replacing it with charity from individuals—a position that has led her not only to criticize Democrats (for their support of the welfare system), but also Republicans (for failing to inspire an increase in private charity). Thanks to her column, books, busy schedule of appearances on radio and television, and colorful personal history, the red-haired Huffington has become one of the most recognizable conservative pundits in the United States.

Huffington was born Arianna Stassinopoulos on July 15, 1950, in Athens, Greece. She has said that she was a bookish girl when she was growing up, and, quite unlike her present-day self, not gregarious. "I was so unsocial," Huffington told Stephanie Mansfield for the *Washington Post* (February 17, 1987). "At my fourth birthday party, I chased all the children away because they were bothering me. They were interfering with my reading."

Huffington's mother, Elli, and her father, Constantine, a journalist and management consultant, separated when she about 10, and in the following years, her mother raised her and her younger sister, Agapi (who is now an actress). When Huffington was 16, she moved to England, and, in 1968, began attending Cambridge University. Fluent in English, Italian, and French as well as Greek, she studied economics there and also joined the Cambridge Union, the university's prestigious debating club. "Sometimes I was called to speak after midnight because I was so bad," she told *New York* (July 25, 1983). "I spoke at every debate, preparing for each one as if I were a featured speaker." Her skills in the art of rhetoric gradually improved, and in her final year at college, she was voted president of the debating society, thereby becoming only the third woman, and the first foreigner, to attain the position. In her role as president, she appeared on such British game shows as *Face the Music* and *Call My Bluff.*

In one televised Cambridge Union debate, Huffington spoke out against what she perceived to be the feminist movement's disdain for traditional female roles. After seeing the debate, a publisher suggested that Huffington write a book. The result was *The Female Woman* (1974), her first book, in which she argued that there are innate differences between men and women, and that women shouldn't be compelled to assume male roles. The book, which became a bestseller in England and was translated into 11 languages, has been called antifeminist by some critics, but Huffington prefers the term "post-feminist." "All I was saying was that women should not throw the baby out with the bathwater, that they should not pretend that wanting to be a mother is a result of social conditioning and false consciousness," she was quoted as saying in *Esquire* (May 1997).

Though she had achieved success with her book, Huffington felt a gaping spiritual hole in her life. In search of answers, she read voluminously, particularly the works of the psychologist Carl Jung, and she also began her somewhat controversial association with John-Roger, the leader of the Movement for Spiritual Inner Awareness (MSIA), which some commentators have described as a "cultish" organization. She met John-Roger in 1974 (the year she earned a master's degree in economics), took some of MSIA's "insight" seminars, and contributed money to the group until the mid-1980s. Her association with MSIA worried some of her friends, but Huffington dismissed their concern as irrational. "Analysis is okay . . . ," she told Stephanie Mansfield. "'Insight' is really another form of it. Except that it's faster. It fit my personality. Dealing with something intensely and dealing with the keys I was given through life, rather than going through something every week." She also told Mansfield, "I'm not a follower of John-Roger, because it's not something to follow. He's a man who said very clearly that all the answers are inside."

Several of Huffington's later books also touched on the theme of spirituality. Her second, *After Reason* (1978), is about the widely perceived spiritual crisis in contemporary society and its relation to politics and culture; in her fourth, *The Gods of Greece* (1983), she argued that the various Greek gods represent different aspects of our own personalities. "We must attend to all our different parts, like propitiating different gods," she was quoted as saying in the *Washingtonian* (May 1994). In *The Fourth Instinct* (1994), she discussed the notion that the fourth instinct—the first three being the instincts for survival, power, and sex—is for spirituality.

Between books on spirituality, Huffington wrote two best-selling biographies. After the famous opera singer Maria Callas died, in 1977, the publisher George Weidenfeld chose Huffington as Callas's biographer, even though she had very little knowledge of Callas and had seen her perform only twice. Her book, *Maria Callas: The Woman Behind the Legend* (1981), did well, at least partly because it revealed, for the first time, several titillating facts. One was that right before his death, Aristotle Onassis had initiated plans to divorce Jacqueline Kennedy Onassis so that he could marry Callas, with whom he had been romantically involved for many years. Huffington's book also got a lot of media attention because she was accused of plagiarizing from previous biographies of Callas. After the author of one of those biographies threatened to sue, she settled out of court, for an undisclosed sum.

The accusations of plagiarism did not hamper Huffington's career as a writer. Simon & Schuster, which published her biography of Callas, subsequently hired her to write a biography of Picasso. In that book, *Picasso: Creator and Destroyer* (1988), which took her five years to complete, Huffington recounted in detail how the artist had betrayed his friends, neglected his children, and carried on sadistic sexual relationships, and she charged that he had beat a woman into unconsciousness, burned the cheek of a lover with a cigarette, and played a part in the suicides (after his death) of his wife, a mistress, and a grandson. "What the book has done is to strip away the legend, exposing the rage, the loathing, the cruelty," she told *People* (July 25, 1988). "I know that what is considered at first shocking will later become conventional wisdom." But most of those who reviewed her book pointed out that with few exceptions, the material she presented was already common knowledge. In the *Wall Street Journal* (June 8, 1988), the art critic Hilton Kramer, for example, wrote, "As anyone who is even minimally acquainted with the details of [Picasso's] long and tumultuous career already knows, evidence in support of such an odious portrait is more than ample. It has long been recognized, in fact, that Picasso was not a nice man." Then, in a passage that was echoed in other reviews, Kramer wrote, "Despite its vivid illumination of the more disreputable aspects of Picasso's life, . . . Mrs. Huffington's biography suffers . . . from a failure so fundamental that it renders her book almost useless as a guide to her subject's story. This failure consists of her categorical inability to understand anything about art. . . . By devoting her biography primarily to the artist's erotic life, Mrs. Huffington has given us but half the man." The film *Surviving Picasso* (1996) is based on Huffington's book.

At the same time that she was establishing herself as a writer, Huffington was also making inroads into the social circles of the rich and famous, to the extent that journalists took to calling her "a mountaineer of society's Himalayas" and "the most upwardly mobile Greek since Icarus." In 1981, Huffington had moved from London to New York, where she got to know such high-profile people as the television interviewer Barbara Walters, the heiress Ann Getty, and the magazine publisher Mortimer Zuckerman. Her dinner parties quickly became the talk of the town, and by all accounts, she was a quick-witted hostess. On one occasion, a guest who was unhappy about her placement at the dinner table switched her dinner card with Arianna's. As a result, the guest of honor, the opera singer Placido Domingo, was seated on Huffington's left, not, as is the custom, on her right. Instead of making a fuss, Huffington announced, "Normally, as the host, I would have seated Placido on my right. But I love Placido so much I put him on my left. It's nearer my heart."

In about 1984, Huffington moved to Los Angeles, because, she claimed, New York was too distracting for her to complete her Picasso book. In California, Ann Getty introduced her to Michael Huffington, the heir to the Huffco oil and gas fortune. The two immediately established a connection. "He came straight up to me and took me aside . . . ," she recalled to Stephanie Mansfield. "He asked me, what was the most important thing in my life? I said, 'God. My spiritual life.' He said, 'In mine, too.'" The two were married in 1986, in a lavish wedding that, in an oft-quoted comment, Henry Kissinger described as lacking only "an Aztec sacrificial fire dance."

The Huffingtons moved to Washington, D.C., after Michael was appointed deputy assistant secretary of defense for negotiations policy, in about 1987. In Washington, Arianna Huffington began to throw what she called "critical mass" parties, each of which was organized around a topic of conversation—charity, for example—and was taped for posterity. *Critical Mass* was also a weekly television show that she hosted on the conservative cable network National Empowerment Television. The show was launched in late 1993, and ran until the network disbanded, in 1994.

In 1992, Michael Huffington, who had declared his California residency only the year before, was elected as a congressman from California, after a campaign in which he spent $5.4 million of his own money. Just two years later, he launched a bid for election to the U.S. Senate. Many journalists suspected that Arianna's ambitions had prompted her husband's decision to run for senator, but both Huffingtons have denied this suggestion. (Michael Huffington has said that the idea of running came to him after a mystical experience on Mount Athos in Greece.) In the senatorial campaign, he spent nearly $30 million—a record sum. He succeeded in winning the Republican primary (his opponent, William Dannemeyer, complained that he had had to debate Arianna rather than Michael directly), but he narrowly lost the election to the Democratic nominee, Dianne Feinstein, who had spent $5 million in her campaign.

"The best thing that ever happened to us is that Michael lost the election," Arianna Huffington told *Esquire* (May 1997). After her husband's defeat, she continued to exercise influence as a frequent guest on various radio and television programs. She also headed the Center for Effective Compassion (at the Progress and Freedom Foundation), which was created in 1994 and inspired by the ideas of the journalism professor Marvin Olasky, the author of *The Tragedy of American Compassion*. Replacing welfare with charity from individuals has long been one of Huffington's central political causes. Giving, she has explained, benefits the giver as well as the receiver. When giving is through the state, nobody experiences the virtue of giving. When giving is face-to-face, both giver and receiver undergo personal transformations.

Since March 19, 1996, Huffington has been writing a syndicated political column that now appears twice a week in about 100 papers. "She functions sort of like a responsible Matt Drudge," the political reporter Hanna Rosin told Margaret Talbot. "She goes to cocktail parties with her Republican friends and she asks a lot of questions, and then she tells reporters what she's heard there." According to Talbot, Huffington was the first person in the media to reveal that the Democratic donor Larry Lawrence had lied about his war record and was not entitled to burial in Arlington National Cemetery.

In a sign of Huffington's disaffection with the Republican Party, she has increasingly criticized Republicans as well as Democrats in her column. An ardent supporter, early on, of Newt Gingrich's Republican Revolution of 1994, she recently began firing salvos at Gingrich for what she sees as his failure to live up to the moral vision in his Contract with America. "The right/left divisions are so outdated now," she told Margaret Talbot. "For me the primary division is between people who are aware of what I call 'the two nations' (rich and poor), and those who are not." In the *New York Times* (July 17, 1996), Huffington declared that "the Republican Party is very, very flawed. It will never be the majority party unless we address the challenge of how to care effectively for those in need while also cutting big government. A rising tide does not lift all boats."

Huffington's recent turn to political satire may be traced to her stint with Bill Maher's television show, *Politically Incorrect*. During the 1996 elections, she was a *Politically Correct* campaign correspondent, and she appeared with Al Franken, a former *Saturday Night Live* writer, in a skit called "Strange Bedfellows." The skit featured the conservative Huffington, clad in a negligee, in bed with the liberal Franken, who, in a running gag, offered to give up his beliefs for the chance to sleep with her. After *Politically Incorrect* moved to ABC, Huffington struck a deal to create her own show for Comedy Central; called *Beat the Press*, it is a satiric look at what she considers the liberal bias of the media.

Another incident may have inspired Huffington's embrace of political satire. When Ed Rollins, Michael Huffington's former campaign manager, published his memoir, *Bare Knuckles and Back Rooms: My Life in American Politics*, Rollins claimed that Arianna Huffington had hired detectives to dig up dirt on Dianne Feinstein and Maureen Orth, a journalist who wrote a critical piece on Arianna Huffington for *Vanity Fair*. Infuriated by Rollins's betrayal, Huffington considered suing him, but she changed her mind after Franken and Maher joked to her that if she ever sent detectives to their houses, she should ask them to make sure that the pets had been fed. "I thought, 'Yes, just keep joking and laughing,'" she told Margaret Talbot.

Arianna Huffington divorced Michael Huffington (who has abandoned politics and is pursuing a career in Hollywood) in 1997. To enable their children, Isabella and Christina, to remain close to their father, she relocated to Los Angeles.

Selected Books: *The Female Woman: An Argument against Women's Liberation for Female Emancipation*, 1974; *After Reason*, 1978; *Maria Callas: The Woman Behind the Legend*, 1981; *The Gods of Greece*, 1983; *Picasso: Creator and Destroyer*, 1988; *The Fourth Instinct: The Call of the Soul*, 1994; *Greetings from the Lincoln Bedroom*, 1998

Suggested Reading: *Esquire* p68+ May 1997, with photos; *New York* p32+ July 25, 1983, with photos; *New York Times* C p1 July 17, 1996, with photo; *New Yorker* p40+ Apr. 13, 1998; *Wall Street Journal* A p20 Apr. 11, 1996; *Washington Post* C p1 Feb. 17, 1997, with photos, B p1 Feb. 8, 1995, with photo, F p1 June 5, 1994, with photos; *Washingtonian* p80+ May 1994, with photo

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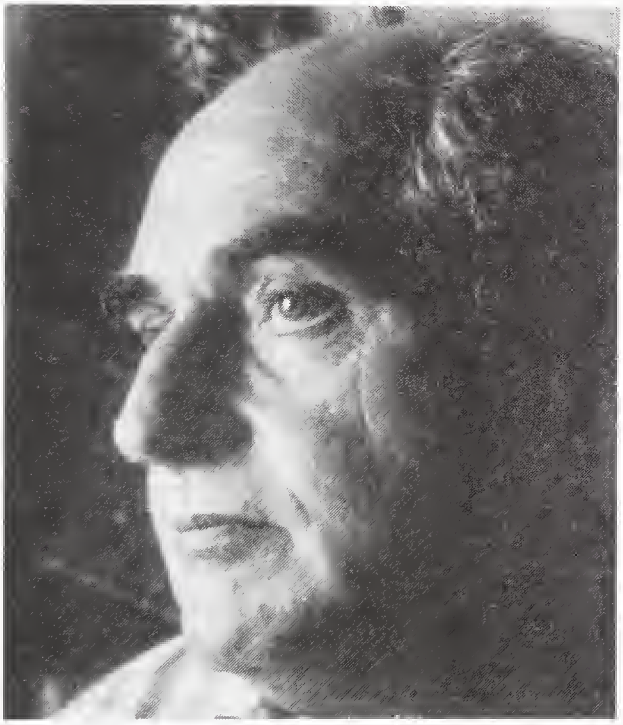

Will Yurman/Gamma Liaison Network

Husseini, Faisal al-

(al-hoo-SANE-ee, FIE-suhl)

1940(?)– Palestinian political leader. Address: c/o Palestinian National Authority, East Jerusalem, Israel

For almost 30 years, Faisal al-Husseini, a senior member of the Palestinian National Authority and a well-known moderate, has been trying to make a difference in a geopolitical and social environment often marked by extremes. He has long advocated a peaceful resolution to the conflict between Israel and the Palestinians, through the establishment of a Palestinian state in the West Bank and Gaza Strip, with East Jerusalem as its capital. For this, he has been denounced and threatened by Islamic fundamentalists who see his acceptance of Israel's existence as nothing short of treason. Husseini has also had his share of troubles with the Israeli military, which arrested and jailed him repeatedly during the late 1980s, on charges that he incited violence in the Israeli-occupied territories and for contacts with the then-outlawed Palestine Liberation Organization (PLO).

Husseini lives in East Jerusalem, which was annexed by Israel after its capture by Israeli forces in the Six-Day War, in 1967. Despite its current status, Husseini's title in the Palestinian National Authority is minister of *Al Quds* (Jerusalem) affairs. In that role, he has been a tireless advocate for Arab claims on the holy city and for the right of refugees who left before or during wartime to return. In recent months, he has joined with Israeli left-wing activists to protest the building of Jewish settlements in East Jerusalem, an undertaking that is part of the agenda of Israel's right-wing government and its head, Benjamin Netanyahu. Husseini is an old friend of Yasir Arafat, the president of the Palestinian National Authority and the former head of the PLO. In the years that Arafat was abroad, Husseini became one of the leading spokesmen for the Palestinians in the occupied territories, and he was often quoted in the Western press. He played key roles in the negotiations with Israeli leaders in the 1990s that led to the establishment of the Palestinian authority in the Gaza Strip and part of the West Bank. "Faisal is willing to talk to us, to argue with us, to disagree, and to listen," Etta Prince-Gibson, an Israeli peace activist, was quoted as saying in *Time* (August 5, 1991). "That is proof that Palestinians and Israelis can negotiate peace."

Faisal al-Husseini was born in about 1940 in Baghdad, Iraq, and was brought by his family to Jerusalem as a young child. His father, Abdul al-Quatar al-Husseini, was a leader of the Palestinian resistance against the establishment of the state of Israel. The elder al-Husseini, who was killed in a battle between Palestinian and Jewish fighters in the village of Kastel, west of Jerusalem, is regarded as a martyr by Palestinians. Another well-known member of the family was Hajj Amin al-Husseini, the controversial *grand mufti* (Muslim religious leader) of Jerusalem during the 1920s and 1930s. Hajj Amin, who was a fierce opponent of Jewish settlements in Palestine, also rebelled against the British occupation of Palestine. He was eventually forced to leave the country, and he spent much of World War II in Germany supporting the Nazi cause.

In the 1950s, Faisal al-Husseini lived in Cairo, the capital of Egypt, where he met Yasir Arafat, who was then an engineering student at the University of Fuad I (now Cairo University). The two men began a close friendship that reportedly lasted for decades; according to some sources, it continues to this day. Husseini later went to Syria, where he graduated from a military college in 1967. During this period, he also became involved in Fatah, the Palestinian liberation movement that had been started by Arafat in the mid-1950s. The goal of Fatah was to unleash a wave of cold-blooded terrorist attacks that would provoke an armed struggle with Israel and bring the Palestinian cause to the world's attention. Husseini reportedly took part in some early Fatah guerrilla operations and was instrumental in setting up the first Palestinian guerrilla training camp in Lebanon.

A turning point in the history of Arab-Israeli relations was the 1967 Six-Day War, in which Israel captured the Golan Heights from Syria, the West Bank (including East Jerusalem) from Jordan, and the Gaza Strip from Egypt. Ever since then, the ultimate fate of those territories has been a source of conflict between Israel and the neighboring Arab countries and the Palestinians. Soon after the war, Husseini returned to Jerusalem and established residency in the eastern sector, where the city's Arab residents live. Not long afterward, Israeli soldiers or policemen found two submachine guns in his home, and Israeli forces jailed him for a year.

By the late 1970s, Husseini had become much more involved in the political, rather than military, struggle to create a Palestinian state. According to one source, he had became convinced that terrorist attacks against civilians were counterproductive and resulted in unnecessary bloodshed. In 1979, he founded the Arab Studies Society, which researched and documented Palestinian history. The society, which was housed in a mansion known as the Orient House in East Jerusalem, became a favorite place for foreign journalists, dignitaries, and left-wing Israelis to visit and discuss the prospects for peace. Husseini was recognized as an important local Palestinian leader (at that time Arafat and other PLO officials were in Lebanon, and later in Tunis), and for that reason, he was often quoted in the Western press. During the early to mid-1980s, he was repeatedly arrested by the Israeli army on various charges, including being a member of the PLO, which was outlawed at that time, and he was in and out of jail.

In 1987, Palestinians living in the West Bank and Gaza Strip launched a spontaneous revolt against the Israeli occupation. The revolt, which came to be known as the intifada, was characterized by mass demonstrations and random acts of violence against Israeli troops. Israeli leaders thought that they could crush the uprising by taking a hard line against the rioters and by jailing Palestinian leaders—including Husseini. Although they never charged him with direct involvement in the intifada violence, the Israelis suspected Husseini of inciting and/or encouraging others to take part. In addition to jailing him, the Israeli military closed the Orient House. (It was later reopened.) During another year-long stretch in prison, which ended in January 1989, Husseini studied Hebrew and English, and he learned to speak both fluently.

Husseini's release from jail in 1989 was seen as a signal by some political observers that Yitzhak Rabin, then the defense minister, was beginning to realize that military efforts to quash the intifada would not be successful, and that a dialogue with local Palestinian leaders was necessary. However, at a meeting with Israeli peace activists in February 1989, Husseini downplayed that idea. "Don't think Faisal Husseini or anyone else can give you an alternative leadership to the PLO. We will give you 100 Nelson Mandelas, but not a single Quisling [traitor]," he was quoted as saying by Joel Greenberg in the *Christian Science Monitor* (February 13, 1989). "If you want negotiations, you must go to the PLO." In December of that year, the Israeli army issued an order banning Husseini from leaving his home to enter the West Bank and Gaza Strip for six months because of "an indispensable need to protect public security." The army was apparently convinced that his speeches at rallies provoked violence afterward.

Husseini also spoke to gatherings of Israelis whenever possible, and he often participated in joint Palestinian-Israeli peace demonstrations. He has established strong ties with the organizers of the left-wing Israeli group Peace Now, which advocates the establishment of a demilitarized Palestinian state in the occupied territories. Husseini shares that vision. "We have to get rid of our dreams of a greater Israel, a greater Palestine," he was quoted as saying in the *New York Times* (October 26, 1991). For his moderate views, Husseini has been threatened many times with death by Arab extremists, who advocate the "liberation" of all of Israel and who view Arabs who don't share that goal as traitors. He has also been vilified by extremists from the Israeli right, who have repeatedly accused him of being a leader of the intifada and a supporter of terrorism. "He's a brave man because he is in danger continually, but he persists," Yizhar Be'er, an Israeli human rights activist, said in the *Times* article.

The Palestinian cause was dealt a severe blow in the court of world opinion when the PLO supported Iraqi president Saddam Hussein during the Persian Gulf War. After the war ended, in early 1991, the United States launched a major effort to bring Israel and her Arab neighbors to a peace conference. The American secretary of state, James A. Baker, was determined that there be a Palestinian presence at peace talks, and toward that end, he met with Husseini and Hanan Ashrawi, another local Palestinian leader, in the spring and summer of 1991 to discuss their views. A major sticking point in arranging a conference was the makeup of the Palestinian delegation. To underscore the point that the sovereignty of the holy city was not up for discussion, Prime Minister Yitzhak Shamir of Israel made it clear that representatives of his government would not sit down with any known members of the PLO or residents of East Jerusalem. Husseini was therefore not eligible to be an official negotiator.

The historic conference, which was held in Madrid, Spain, began in late October 1991. Representatives from Syria and Lebanon, along with a joint Jordanian-Palestinian delegation, met publicly with Israeli negotiators for the first time. Although denied a seat at the peace table, Husseini traveled to Madrid as a "consultant." In actuality, he relayed messages directly from PLO leader Yasir Arafat in Tunisia to the Palestinian negotiators.

Perhaps because of their tarnished image after the Persian Gulf War, or perhaps because of the new realities of the post–Cold War world, the Palestinians made a breakthrough concession at the Madrid talks: They agreed to accept a period of autonomy from Israel in the occupied territories before pressing for a fully independent state. Such a compromise solution had previously been anathema to them. (Israel had professed since the Camp David peace accords of 1979 to be more or less ready to negotiate a limited autonomy for Palestinians in the territories.) Although serious disagreements remained, the Palestinian delegation's pragmatic approach to solving the conflict infused the proceedings with an air of hope. The negotiators for the Palestinians received a jubilant welcome when they returned to the West Bank the following month. Husseini made a rare appearance on Israeli radio and television. He spoke in Hebrew and said that the Palestinians were ready to stop throwing stones (a familiar ritual of the intifada) and begin waving olive branches.

The fall of the Shamir government, in January 1992, caused a delay in the peace process. Israeli national elections were held the following June, and Rabin led the Labor Party to victory. Rabin restarted peace negotiations with the Palestinians, and Husseini was named a member of the new negotiating team. Then, problems developed between the local Palestinians and Arafat, who was still living in Tunisia and issuing directives. In August 1993, Husseini and two other senior negotiators in the occupied territories resigned, apparently upset by Arafat's manner, which has been described as dictatorial, and his willingness to make concessions to the Israelis. But when they traveled to Tunisia to meet with Arafat, he would not accept their resignations.

The following month, Rabin decided to end the Israeli policy of refusing to talk directly to the PLO, and he made the momentous announcement that his government would officially recognize the PLO as the representative of the Palestinian people. In fact, secret talks had already been underway between PLO and Israeli representatives in Oslo, Norway. On September 13, 1993, those talks ended with an interim peace agreement, signed in Washington, D.C., that established Palestinian self-rule in the Gaza Strip and the West Bank town of Jericho. Soon afterward, Arafat made a triumphant move to Gaza, where he set up the Palestinian National Authority. Husseini was named the minister of Jerusalem's affairs in the new government. The Oslo accords left many issues up in the air, including the final status of the Palestinian entity and the sovereignty of Jerusalem. Husseini has worked tirelessly toward the establishment of a Palestinian state with East Jerusalem as its capital.

The assassination of Rabin in November 1994 by an Israeli right-wing fanatic was almost as shocking to the Palestinians as it was to the Israeli people. "I hope the peace process will go on and people will go on believing in the peace process and what Rabin believed in and was courageous enough to do," Husseini was quoted as saying in the *New York Times* (November 5, 1995). Rabin's successor, Shimon Peres, lost the national elections in May 1995, and Benjamin Netanyahu of the Likud Party was elected prime minister. Netanyahu established a right-of-center government that has been openly hostile to the Oslo accords.

Netanyahu's unyielding support for Jewish settlements in the occupied territories has sparked a new round of tension between Palestinians and Israelis. Particularly controversial has been the construction, starting in the spring of 1997, of a new Jewish neighborhood in an East Jerusalem community called Har Homa in Hebrew and Jabal Abu Ghneim in Arabic. Husseini joined a group of Palestinians and Israeli peace activists to protest the arrival of bulldozers, but was turned away by Israeli soldiers. In Husseini's view, Netanyahu's decision to build the settlement was nothing short of "a declaration of war against the Palestinians."

Husseini has also expressed dismay at what he claims has been an increase in Israel's revocation of residency permits of East Jerusalem Arabs since the Netanyahu government came to power (about 1,000 revocations as of June 1997). The Arabs lost their residence permits either because they had lived for several years outside Jerusalem or because they had accepted foreign citizenship. "They are trying to reduce the number of Palestinians in Jerusalem," Husseini told Joel Greenberg for the *New York Times* (June 12, 1997), "so that at the moment of negotiation [for the final status of the city's sovereignty], they will tell us: 'You are a minority, and you have no say in Jerusalem.'" Eliahu Suissa, the Israeli interior minister, has denied Husseini's charges, and pointed out that East Jerusalem Arabs could solidify their status by applying for Israeli citizenship, an option few have chosen.

The current state of Husseini's relationship with Arafat is unclear. Some sources report that the two men remain close; others say that Arafat has distanced himself from his old friend. In the early 1990s, there was talk of Husseini becoming the prime minister of a future Palestinian state. He had already acted like one, by greeting foreign dignitaries at the Orient House, for example, and by settling disputes between feuding Palestinians. However, the Jerusalem portfolio that Husseini was awarded, although prominent, is not viewed as a particularly powerful position in the Palestinian National Authority. Still, Husseini remains an influential player on the Mideastern stage, and he might very well have a key role in any final resolution of the Israeli-Palestinian conflict.

Faisal al-Husseini, whose nickname in Arabic is Abu Abed ("father of Abed"), has been described as courteous and friendly. He is married and the father of two sons.

Suggested Reading: *Christian Science Monitor* p4 Feb. 13, 1989, with photo; (London) *Financial Times* p4 Aug. 18, 1992, with photo; *New York Times* p4 Oct. 26, 1991; *Time* p30 Aug. 5, 1991, with photo

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Courtesy of NASCAR

Irvan, Ernie

Jan. 13, 1959– Race-car driver. Address: c/o National Association for Stock Car Racing, P.O. Box 2875, 1801 Volusia Ave., Daytona Beach, FL 32120-2875

In the early morning of August 20, 1994, Ernie "Swervin'" Irvan, one of stock-car racing's top drivers, took to the oval track of Michigan International Speedway in Brooklyn, Michigan, in his customized Ford Thunderbird in preparation for the Goodwrench 400 race the next day. Hours later, he was in St. Joseph Mercy Hospital in Ypsilanti, Michigan—in a coma, in critical condition, and on life-support systems. He had sustained multiple injuries, including a fractured skull and collapsed lungs. All this resulted because his left tire had blown out as he had rounded a turn, and his car had slammed broadside into a concrete retaining wall at a speed of around 170 miles per hour. Doctors gave him a one-in-10 chance of survival. Yet Irvan not only survived; he has resumed competing in the sport he has loved since childhood. After spending one and a half months in the hospital, he underwent grueling rehabilitation to regain the motor skills required for everyday life, and in 1995, he returned to the racetrack, where drivers routinely reach speeds of up to 200 miles per hour.

Before the near-fatal crash, Irvan had been close to reaching the pinnacle of stock-car racing. In February 1991, he had triumphed at the Daytona 500, the sport's biggest jewel, at Daytona Beach, Florida. That victory was especially memorable in that Irvan had outraced his idol, Dale Earnhardt, whom Irvan described to Sam Moses for *Sports Illustrated* (February 25, 1991) as a driver who "can do things with a race car no one else can." That year, Irvan recorded more than $1 million in earnings. At the time of the 1994 crash, Irvan was just 27 points behind Earnhardt and closing in on him in the race for the year's Winston Cup championship.

The threat of not being able to race again seemed especially cruel for Irvan, whose entire life has revolved around car racing. He was born on January 13, 1959, in Salinas, California, to Vic Irvan, a weekend race-car driver who ran a wrecking yard, and Jo Irvan, who would later head her son's fan club. As a boy growing up in nearby Modesto, Irvan began driving go-carts and was exposed at an early age to the world of automobile racing. "I was one of those kids who, the first time he gets a bicycle, tries to ride it down the hill with no hands," he told Moses. In 1977, at 18, he captured the Stockton Speedway Championship, winning 15 of 23 races. He continued to race with cars he and his father had built, but soon realized he was too far away from the sport's mecca, in the southeastern part of the U.S.

So, in 1984, Irvan left Salinas in a pickup truck and moved to Concord, North Carolina, the heart of stock-car racing. He began racing quarter-mile tracks in the Southeast, and worked a series of odd jobs to support himself as he tried to break into the top races of the National Association for Stock Car Racing (NASCAR). In 1987, he finished 29th in his first major stock-car race, in Richmond, Virginia. The following year, he gained a sponsor—with the help of Dale Earnhardt, who had taken an interest in him—which enabled him to race in the NASCAR Winston Cup series. He finished second in the "Rookie of the Year" standings that year.

Irvan signed on with the Morgan-McClure Racing Team early in the 1990 season. He won his first Winston Cup race that August, at the Busch 500 in Bristol, Tennessee. Then came the Daytona 500 win, in 1991, Irvan's fourth full season on the Winston Cup circuit. Irvan deftly proved his mettle and skill by taking the title despite running out of gas: During the last lap, he swerved his car to slosh what remaining fuel he had into the engine. "Ernie's car was sputtering so bad when we got to turns three and four that I thought it was going to stop," the runner-up, Sterling Martin, told John McGill for the *Sporting News* (February 25, 1991). "But it didn't."

Irvan continued to race well in the 1992 season, but he was plagued by inconsistency. He won three races and three pole positions—which means he had the fastest track times at preliminary time runs, which determine the order at race starts—but he also finished 24th or worse 12 times. He was also gaining a reputation for driving too wildly—hence the somewhat derogatory moniker "Swervin' Irvan." He was involved in a few bad accidents, most notably a multi-car wreck at Darlington Raceway, in South Carolina.

In September 1993, Irvan bought out of his contract with the Morgan McLure Racing Team and signed on with the Robert Yates Racing Team. In the following year, driving a signature No. 28 Ford Thunderbird, Irvan cemented his emergence in NASCAR's elite: In the months before his near-fatal accident, he won three races, finished in the top five in 11 others, earned $1.3 million, and trailed Earnhardt by only 27 points in the season standings. (NASCAR's point system rewards consistently high finishes during the 31 races in the circuit to determine season standings.) Indeed, Irvan, Earnhardt, and another fellow racer, Rusty Wallace, had so dominated the Winston Cup tour that they had earned the name "The Big Three." Of the 20 races before Irvan's crash, Earnhardt, who would go on to record seven NASCAR Winston Cup series season championships in his career, had won three races, Wallace had won five, and Irvan had won three.

Then came the car crash of 1994. Just two months later, while recuperating at his farm near Mooresville, North Carolina, Irvan had recovered enough to begin working out at a gym. But that was not good enough for him; he wanted a comeback. "I hope I get back soon enough that people will remember me," he told Ed Hinton for *Sports Illustrated* (October 31, 1994).

Irvan's sixth-place finish in October 1995 at that year's Holly Farms 400, a NASCAR elite division race held in North Wilkesboro, North Carolina, was memorable indeed. Irvan had finished his rehabilitation ahead of schedule and had been cleared to race by NASCAR physicians. He had missed 14 months and 39 NASCAR Winston Cup series races, but he was back. Despite some initial resistance from those who feared he would not be in top form and could indeed jeopardize the safety of other racers, and notwithstanding Irvan's own difficulties getting readjusted to the rigors of the sport and several early-season accidents, Irvan held fast to his goal and proved that he belonged behind the wheel.

In July 1996, Irvan captured his first post-crash Winston Cup victory, at the Jiffy Lube 300 in New Hampshire. By September of that year, he had competed in a total of 31 events since returning to racing, and of these, he had won two, had had 17 top-10 finishes, and 12 30th or worse finishes. At the close of the 1996 season, his career winnings were reported to be about $1.5 million.

Irvin sealed his comeback in 1997, when he returned to Michigan Speedway, the site of his near-fatal crash, and captured an emotional win at the Miller 400. "Tears were rolling in my eyes. I was like, 'Man, you have got to get this gathered up and be able to finish the race,'" he said of the last lap, when victory was assured, to Josh Barr for the *Washington Post* (June 22, 1997). As of July 1997, his year-to-date earnings were $766,334 and he was ranked 16th in the NASCAR Winston Cup series point standings. However, by that time, Irvan and Robert Yates, the owner of the Robert Yates Racing Team, had had a falling out, and Yates announced that he would not renew Irvan's contract for 1998. "While it is not my wish," Irvan said in a prepared statement, as quoted by Dave Rodman for *NASCAR* on-line (July 8, 1997), "I will not be driving the No. 28 Texaco/Havoline Ford next year. There comes a time in many relationships when the best course for the continued success of all parties is to follow separate paths. Such is the case with Robert Yates Racing and myself. While I regret that circumstances developed which prevented the continuation of my relationship with the team, I look forward to continuing my quest for a Winston Cup championship, and wish the Texaco/Havoline team much continued success." In 1998, Irvan joined the MB2 Motorsports Racing Team and enjoyed the sponsorship of Skittles.

Irvan and his wife, Kim, who were married in 1992, have a daughter, Jordan Leah. The couple operate a horse-training center adjacent to their home, in North Carolina. Looking back on his ordeal resulting from his 1994 crash, Irvan told Barr in 1997, "I learned to live my life better as far as my family, . . . and I learned to respect people better. I had just about died, and now I was back. I just learned every moment is very valuable."

Suggested Reading: *Biography* p66+ Aug. 1997, with photos; *New York Times* VIII p5 Aug. 21, 1994, with photo, VIII p1+ Oct. 23, 1994, with photos; *Sporting News* p30 Feb. 25, 1991, with photos; *Sports Illustrated* p28+ Feb. 25, 1991, with photos, p46+ Oct. 31, 1994, with photos; *Washington Post* B p1 Feb. 18, 1991, with photo, B p1 Sept. 30, 1995, with photo

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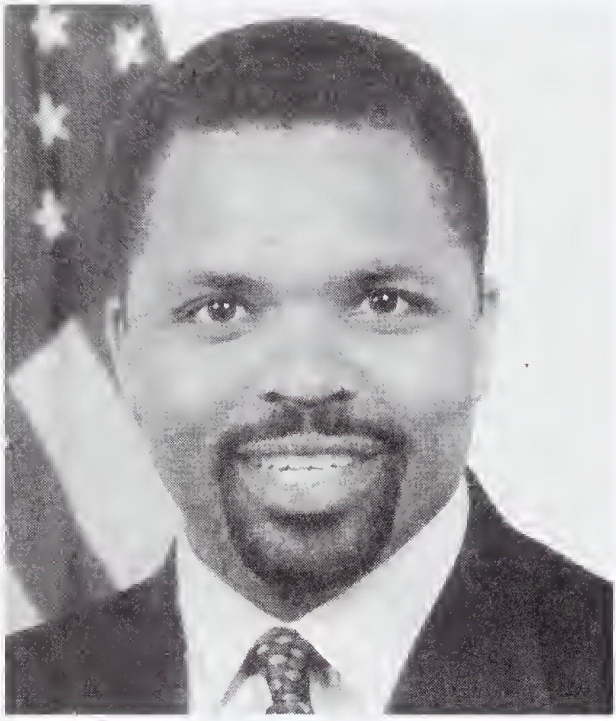

U.S. House of Representatives

Jackson, Jesse L., Jr.

Mar. 11, 1965– United States Representative from Illinois. Address: 313 Cannon Bldg., Washington, DC 20515-1302

In 1995, Jesse Jackson Jr., the son of the famous Reverend Jesse Jackson, made a bid for a seat in the U.S. House of Representatives. Just 30 years old, he had earned a J.D. degree only two years before, and, predictably, his opponents charged that he was politically inexperienced. Jackson countered the charge by arguing that his life as the son of the Reverend Jesse Jackson had provided him with the equivalent of years of political experience. He had accompanied his father on business trips abroad since he was a teenager, and had spent his 21st birthday with his father in a Washington, D.C., jail cell after they had both been arrested at an anti-apartheid demonstration. Jackson Jr. could also boast that, in the company of his father, he had met every president since Jimmy Carter, as well as such influential figures as Pope John Paul II; Fidel Castro, Cuba's head of state; Yasir Arafat, the Palestinian leader; and Yitzhak Rabin, the prime minister of Israel. And at the 1988 Democratic National Convention, he had spoken briefly before introducing Jackson Sr., calling him "the next president of the United States—our dad, Jesse Jackson."

There is a certain irony in the fact that Jackson Jr., in his attempt to win elective office, drew on the prominence of his father, who himself has never held elective office, despite two attempts to do so. In 1984 and 1988, Jackson Sr. ran in the Democratic primary, and thus became the first African-American to make a credible bid for the presidency of the United States. Though he lost, many observers viewed the surprising number of votes he won in each election as a moral victory. Since party politics is not his profession, and he has never held elective office, it doesn't seem quite right to label him a politician. Rather, he is an activist, a negotiator, an educator, and a lobbyist, and in those roles, he has accumulated not only moral victories but numerous solid accomplishments.

Jackson Jr., of course, won the 1995 congressional balloting, and thus achieved something his father never has. He earned the right to vote on measures considered by Congress and thereby play a direct role in the process by which legislation becomes the law of the land. And therein lies one of the fundamental differences between the two Jesses. Jackson Sr., once a close associate of Dr. Martin Luther King Jr., made a name for himself fighting for civil rights with an evangelical enthusiasm. A rousing speaker, he once called himself "a tree-shaker, not a jelly-maker," one who stirs up the public but leaves it to others to manage the day-to-day processes of change. Jackson Jr., by contrast, is very much a "jelly-maker." A trained lawyer, he operates methodically, and has focused on using the machinery of government to accomplish his goals. "The ability to bring about [lasting] collective change is really a function of government," he told Joe Davidson for the *Wall Street Journal* (November 24, 1995). He has also said, as Debbie Howlett reported in *USA Today* (September 8, 1995), "I'm not interested in big government. I'm interested in adequate government where the government steps in when it's right."

"Our toughest arguments are about changing things," Jesse Jackson Sr. told Laura Blumenfeld for the *Washington Post* (January 3, 1996). "Jesse has a measure of detachment. He is for institution-building and the effective use of technology." While the son's enthusiasm for social causes resembles his father's, his knowledge of economics, business, industry, and the legislative process surpasses that of his father. For that reason, Jackson Jr. has referred to himself as "Jesse plus."

Jackson Jr.'s first electoral campaign began on September 9, 1995, when he announced that he would compete in a special election to be held in Illinois' Second District. By all accounts, the district, which includes part of Chicago and some of the city's suburbs, had been poorly served by its representatives since 1981, when Gus Savage won a seat in the U.S. House. Savage was notorious for his contentiousness, the vicious, often personal attacks he aimed at those who challenged him, his chronic absenteeism from the floor of the House, and his anti-Semitism. His reputation suffered further when he was accused of sexually harassing a Peace Corps worker during an official visit he made to Zaire. "Although there is lively debate regarding who is the best congressman, there is a broad, bipartisan, multiracial consensus that the worst is Gus Savage," the pundit George F. Will wrote in the *Washington Post* (March 5, 1991), after Savage had begun his sixth term in office.

That term proved to be his last; in the 1992 congressional elections, Mel Reynolds, the first African-American Rhodes Scholar from Illinois, defeated Savage, and the national press as well as Reynolds's constituents acclaimed him as a coalition-builder, the perfect remedy to the divisiveness Savage had inspired. Then, less than halfway through his second term in Congress, Reynolds went on trial for having had sex with an underage campaign worker. In September 1995, a jury found him guilty of criminal sexual assault and obstruction of justice, and the next month, he resigned from Congress. To choose a successor, a special election was held.

In the primary in the overwhelmingly Democratic Second District, Jackson, a Democrat, ran against three political veterans, the youngest of whom was 56. To Jackson, who regarded the election as his opportunity to emerge from his father's shadow, his extreme youth was a strength rather than a weakness. At voter-registration rallies and elsewhere, he targeted disillusioned voters between the ages of 18 and 45. At a four-way debate held on November 19, Jackson declared, "The key to doing something about [the balance of legislative power between Democrats and Republicans in Washington] is bringing new voters into the political process," and, as Thomas Hardy reported in the *Chicago Tribune* (November 20, 1995), he insisted that it was time to "pass the torch" to a younger generation of political leaders. "Nonparticipation in the political process led to Newt Gingrich being elected speaker," Jackson remarked to Howlett, in a reference to one of his stated goals in running for the House seat: to oust Gingrich, a Republican representative from Georgia, from the speaker's chair. By Jackson's own estimate, thanks to his efforts, some 5,000 people registered to vote in the Second District during the primary campaign.

As the election drew near, polls indicated that Jackson had become the front-runner. On the day of the primary, November 28, 48 percent of the ballots cast went to Jackson—9 percent more than voted for the runner-up, Emil Jones. An aide to Jones complained that running against a Jackson was like running against a Kennedy.

In the special general election, on December 12, Jackson Jr. won handily over his Republican opponent, T. J. Somer. Two days later, in Washington, D.C., with Newt Gingrich administering the oath of office, he was sworn in as a U.S. representative. A beaming Jackson Sr., who at that time represented the District of Columbia as a nonvoting member of the U.S. Senate, witnessed the event. "I wish I had a bigger word," he told Blumenfeld. "Like I feel elephant joy, or dinosaur excitement."

Jackson Sr. was not the only one with high hopes for his son. Since winning the primary, Jackson Jr.'s political stock had risen sharply. "Jesse Jackson Jr. will hit the ground running in the House and start making a difference from day one for the people in Illinois," Senator Edward Kennedy of Massachusetts said, as reported by Jerry Thomas in the *Chicago Tribune* (January 4, 1996). Representative Cleo Fields of Louisiana, who was the youngest member of the House when he took his seat there, in 1993, offered a personal perspective. Senior members of Congress, he told Thomas, "see me as the future, [and] that is the way they are going to view Jesse. If he chooses to be around and if Congress continues to award people based on years of service, then this guy has a wealth of opportunity ahead of him. Years from now, he will probably be chairman of the Ways and Means Committee or a U.S. senator. Take Clinton and Gore. When they entered the legislative process years ago, they were young folks, and now they are running this country. Jesse should not be viewed any differently than that."

Whatever Jackson may think about such predictions, he has devoted himself first and foremost to the task of representing his district in the House. Its population is 65 percent black and less than 30 percent white, and the economic status of the residents ranges from the depths of the lower class, on Chicago's South Side, to the upper-middle class in the city's southernmost suburbs. Many of the district's poorer urban areas were more prosperous 20 or 30 years ago, before General Electric, International Harvester, and other industrial giants closed their Chicago factories and moved elsewhere. As in other large American cities, those families who could afford to flee to the suburbs did so (and continue to do so), leaving much of the South Side with a declining economy and a high rate of unemployment.

To create jobs to benefit people in the distressed areas of his district, Jackson has embraced a proposal to build a third Chicago-area airport at Peotone, just south of the district. The governor of Illinois, Jim Edgar, a Republican, proposed the plan, and Jackson has gone so far as to suggest that in the 1998 election, he would endorse a Republican gubernatorial candidate who favors the proposal over a Democratic one who does not.

The Second District's suburbs have remained healthy, overall; they have become home to a large middle class that is made up of blacks as well as whites, all of whom have a stake in sustaining property values. Jackson knows from first-hand observation that the spread of poverty, and accompanying crime, outward from the depressed areas of the city—which are overwhelmingly black—disturbs all middle-class suburbanites, regardless of race. He has concluded that white suburbia's supposed fear of infiltration by African-Americans is more accurately described as a general middle-class fear of the violence and poverty associated with the lower class. "Ninety percent of the racial debate is really about economics," he told Dirk Johnson for the *New York Times* (March 3, 1998). "If we frame the discussion in terms of growth, jobs, the economy, we can move beyond the racial battleground."

Because Jackson's name alone almost guarantees the loyalty of his black constituents, his adoption of fiscal conservatism, which generally appeals to the middle class of all races, has actually increased his popularity in his district. Dirk Johnson, who spent a day with Jackson in the Second District and observed his rapport with its residents, wrote, "It is astonishing in suburban Chicago to see so many whites fawn over a black liberal, some of them the same people who scorned his father."

Jackson has earned his "black liberal" credentials by his votes and activities in Congress. According to *Politics in America 1998*, he has shown "strong support for labor unions, abortion rights, and environmental protections," and he has spoken out on behalf of his causes on the floor of the House. Inevitably, Jackson Jr.'s skill at oratory is compared with Jackson Sr.'s, and though the son is usually judged to be less dramatic, listeners admit that he is nonetheless a convincing speaker who makes his passion evident. For instance, in a 1996 speech before Congress, he left no doubt as to who, in his view, was to blame for current environmental problems in the U.S. "The majority [i.e., the Republican] leadership in this body has attempted to roll back years of environmental progress to provide favors for its special-interest friends," he said, according to *Politics in America 1998*. "Because of budget cuts by the majority in this Congress, the Environmental Protection Agency has missed thousands of inspections and enforcement actions. This same majority has shifted costs from polluters to taxpayers. . . . It is time for the majority in the 104th Congress to clean up its environmental act."

Some have noted that, like his father, Jackson is fond of drawing attention to symbolic gestures. For instance, he has vowed not to wear his congressional lapel pin on Capitol Hill. The pin allows members of Congress to circumvent metal detectors and guards; according to Jackson, it also tips people off that he is not to be treated (or mistreated) like just another black man. "In my district, I represent a lot of young African-American males," he told Jeffrey Zaslow of *USA Today* (July 27, 1997). "Not wearing the pin reminds me of the task at hand." He has also taken issue with a map of Chicago that includes the affluent suburbs north of the city but stops well short of the Second District in the southern part. "[This] map of Chicago ends at the Museum of Science and Industry at 55th Street," he told Mary Jacoby for the *Chicago Tribune* (July 13, 1997). "My district doesn't even begin until 71st Street. You know what that says? There's nothing there [on the Far South Side], so don't even go."

Unlike Gus Savage, who showed up for fewer than half the roll-call votes in his first year in the House, Jackson has not missed a single vote. He is a member of the House Banking and Financial Services Committee, and he belongs to both its Housing and Community Opportunity Subcommittee and its Domestic and International Monetary Policy Subcommittee. Concerning the last group, Jacoby pointed out that "Republican Banking Committee aides say [Jackson] is one of the few legislators who faithfully attend the panel's hearings," which often feature economic discussions that, Jacoby implied, are too dry to interest most politicians. Jackson is also on the House Small Business Committee, and he serves on its Empowerment and its Government Programs and Oversight subcommittees.

In 1996, Jackson won the Democratic primary unopposed, and in the general election, he cruised to reelection with 94 percent of the vote; the remaining 6 percent went to his only opponent, who ran on the libertarian ticket. Few observers think anyone will pose a threat to Jackson's likely bid for a third term.

The second of the five children, and first son, of Jesse Jackson Sr. and Jacqueline Jackson, Jesse Louis Jackson Jr. was born on March 11, 1965, in Greenville, South Carolina. His father was not on hand for the birth; he was in Alabama with Martin Luther King Jr., on the now-famous civil-rights march from Selma to Montgomery, the state capital. "Excited by the moment, he almost named me Selma," Jackson Jr. recalled to Zaslow. "Thank God I have a mama."

Jackson Jr. grew up on Chicago's South Side, and by his own account, he spent much more time with his mother than with "Pops," who was almost always occupied away from home. He and his father spent some of their time together in Chicago working for PUSH (originally named People United to Save Humanity and later changed to People United to Serve Humanity), which Jackson Sr. formed in 1971 and in which Jackson Jr. was involved from a very young age. He attended LeMans Military Academy, a private junior high school in Rolling Prairie, Indiana, and then the Washington, D.C., prep school St. Albans, where he excelled academically and also on the football field; in his senior year, he rushed for 1,000 yards and 13 touchdowns.

Jackson Jr. went on to attend his father's alma mater, North Carolina Agricultural and Technical State University. After playing football for two years there, he gave up the sport to concentrate on academics. A business-management major, he received a B.S. degree in 1987, after only three years at the university. He then enrolled at Chicago Theological Seminary, but, unlike his father, who left that institution one semester short of his degree, Jackson Jr. earned an M.A., in 1990. In 1993, he earned a J.D. degree from the University of Illinois Law School.

As a graduate student and afterward, Jackson Jr. continued to work with PUSH and the Rainbow Coalition (which came into being during Jackson Sr.'s 1984 presidential campaign, with the goal of being a "progressive force" within the Democratic Party, and which has now officially joined with PUSH to form the Rainbow/PUSH Coalition). He has won praise for his efforts to modernize many aspects of that grassroots organization. With his computer expertise, he helped to create JaxFax, a weekly facsimile and on-line newsletter of the Rainbow Coalition. During the same period, he was also one of the youngest members of the Democratic National Committee.

With his wife, Sandra, a lawyer and former television reporter, Jackson has lived in the Second District neighborhood of South Shore since 1994.

Suggested Reading: *Chicago Tribune* II p1+ Nov. 20, 1995, Metro p1 Jan. 4, 1996; *Chicago Tribune Magazine* p12+ July 13, 1997, with photos; *New York Times* A p10 Mar. 3, 1998, with photo; *USA Today* A p2 Sept. 8, 1995, with photo, A p3 Nov. 29, 1995, with photo, p14 July 27, 1997, with photo; *Wall Street Journal* A p10 Nov. 24, 1995; *Washington Post* A p21 Mar. 5, 1991, B p1+ Jan. 3, 1996, with photos

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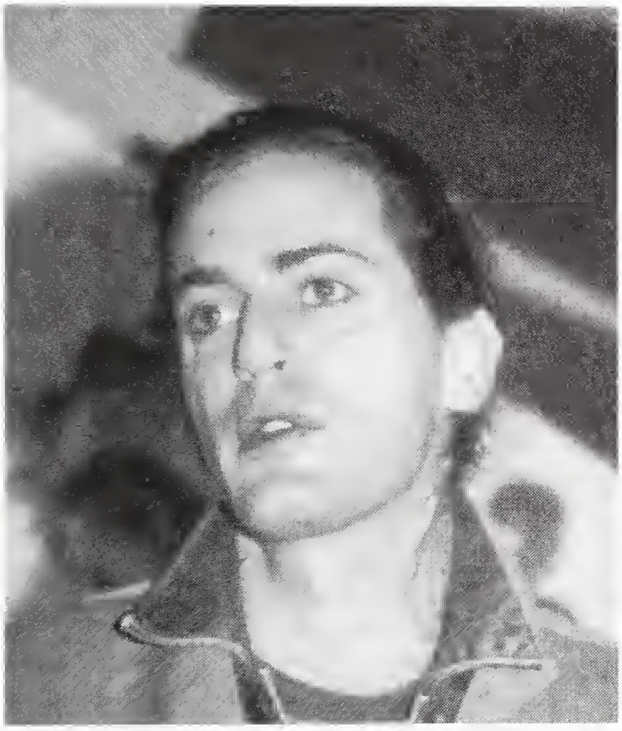

Mike Schreiber/Retna Ltd.

Jacobs, Marc

Apr. 9, 1963– Fashion designer. Address: c/o Marc Jacobs International, 113 Spring St., New York, NY 10012

"Things go together because you say they do." That is the slogan of Marc Jacobs, a fashion designer who has successfully paired combat boots with lacy, $1,000 sundresses; made cashmere scarves out of boiled cashmere, to give them that special "messed up" look; and created outfits out of boldly contrasting patterns and clashing colors. With his brazenly unconventional designs, Jacobs has been shocking the fashion industry—and instigating unlikely trends—ever since he completed his studies at the Parsons School of Design, in New York City, in 1984. Indeed, his goal, as he explained to Dan Shaw of the *New York Times* (February 28, 1993), has always been to "deconstruct and demystify the dress code." "It's about giving people choices . . . as opposed to saying, 'You should be wearing a skirt that ends here, with a shoe that looks like this.' . . . I just find that really boring." Given Jacobs's consistent success, and the high esteem in which he is held throughout the industry, it seems he is not alone in finding little inspiration in traditional tenets of fashion.

Certainly, Jacobs's reputation as one of the "bad boys" of high fashion is what prompted Bernard Arnault—the chairman of Moet Hennessy Louis Vuitton, the parent company of Christian Dior, Givenchy, Christian Lacroix, Kenzo, and Louis Vuitton—to invite him to become the first ready-to-wear designer at Louis Vuitton, in 1996. The 143-year-old luggage and handbag line had been doing poorly in recent years, because, it was thought, its appeal was limited to an older and more conservative clientele. As an antidote, Arnault wanted to install a cutting-edge, high-fashion designer, both to give the company a hipper image and to help expand the company by launching men's and women's clothing lines. Jacobs took the offer, and assumed his new role in January 1997. While it remains to be seen if Jacobs can achieve his mandate—a full collection is not due out until 1998—the appointment itself has received high praise. "It is genius, having this avant-garde unique designer working under the Vuitton trademark," Rose Marie Bravo, the former president of Saks Fifth Avenue, said of Jacobs to Amy M. Spindler of the *New York Times* (January 7, 1997). "This is another smart move by Bernard Arnault."

Jacobs's distaste for convention may be a result of his having grown up without rules. "No one ever told me anything was wrong," the designer told Dan Shaw. "No one ever said, 'You're a boy and you can't take tap dancing lessons.' No one ever said, 'You're a boy and you can't have long hair.' No one ever said, 'You can't go out at night because you're 15 and 15-year-olds don't go to nightclubs.' No one said it was wrong to be gay or right to be straight."

Marc Jacobs was born in New York City on April 9, 1963, to Judy and Stephen Jacobs, both of whom were agents at the William Morris talent agency. After the death of his father, when Jacobs was seven, his mother moved to New Jersey with her three young children. Young Marc's artistic bent was apparent from an early age. He learned to knit at the age of four. (His teacher was his grandmother, who long remained one of his closest friends.) At the age of 15, by which time he was a student at the High School of Art and Design, in Manhattan, he got his first job in the fashion industry—folding sweaters and dressing mannequins at Charivari, an upscale boutique on Manhattan's Upper West Side.

It was at the opening of a Charivari boutique that Jacobs met the man whom he has often called his hero in the fashion industry—the designer Perry Ellis. Selma Weiser, who was Jacobs's supervisor at Charivari, described the meeting to Brad Gooch for *Vanity Fair* (April 1989): "[Jacobs] went right up to [Ellis] and said, 'My name is Marc. I go to the High School of Art and Design. I love your clothes. What would you recommend if I am serious, which I am, about going into this as a career?'" Ellis recommended that Jacobs attend the Parsons School of Design, in Manhattan, and he took Ellis's advice.

In 1984, while serving as a visiting critic at Parsons, Ellis took notice of some medieval-style, drag-inspired suits that Jacobs had drawn, and suggested that Jacobs prepare a sample to be considered for that year's Perry Ellis Golden Thimble Award. For his part, Jacobs wanted to make three sweaters with an unusual circle motif, which he called his "Op Art" line. With his grandmother's help, he finished both projects and won the award—for his sweater collection. Charivari bought the "Op Art" sweaters, and Jacobs's career as a professional fashion designer was launched.

At a fashion show during his last year at Parsons, Jacobs met Robert Duffy, who would become his long-term business partner and adviser. In the fall of 1984, the two went to work for the dress manufacturer Reuben Thomas Inc. There, they created an uncredited line of sportswear, with Jacobs designing clothes and Duffy in charge of business. A *New York Times* (May 21, 1985) article about promising new designers described some of Jacobs's earliest designs as being "young and irreverent" and having "a whimsical, childlike grace with a hint of the exuberance of the 1960s."

Reuben Thomas Inc. went out of business after Jacobs completed his second collection for the company. Before long, Duffy landed the pair another gig—this time with a Canadian manufacturer named Jack Atkins. The conservative Atkins quickly became frustrated by the young designer's ebullient creativity and fired the Jacobs/Duffy team after only one year. Jacobs's next backer was the U.S. division of a Japanese manufacturing conglomerate, Onward Kashiyama, which also backed the famous French designer Jean-Paul Gaultier. Although Jacobs and Duffy spent much of their time doing such menial tasks as cutting patterns, hand-painting shoes, and building runways for their shows, it was during the two years he spent at Onward Kashiyama that Jacobs began to forge a reputation among American and European fashion editors, critics, and buyers as an important trend-setter. His collections included such sassy items as sequined corsets, skimpy minidresses made of stretch gingham, and a line of beach-towel mini-skirts bearing the logos of famous Miami Beach hotels. Jacobs showed his sense of humor with his "Freudian slip dress," which featured a large profile of Sigmund Freud, "the father of psychoanalysis," as part of its design. He also recycled the smiley-face motif, several seasons before it began showing up in many other designers' collections. According to Gooch, the phrase "very Perry Ellis" was frequently used to describe his work.

On November 22, 1988, it was officially announced that Jacobs had accepted the prestigious position of womenswear designer at Perry Ellis, one of the largest and most successful fashion houses in the U.S. Perry Ellis, who had become famous for his relaxed, "American" approach to fashion and for starting the "slouch" trend of the early 1980s, had died in 1986, and his company's profits had been declining ever since. Jacobs's move to Ellis, which mirrored Yves St. Laurent's move to Christian Dior and Karl Lagerfeld's to Chanel, was a momentous one for the young designer, who would now be fully in charge of the Perry Ellis womenswear collection as well as responsible for revamping Ellis's two lower-priced lines—America and Perry Ellis Portfolio. Jacobs was also to oversee all Perry Ellis licensed products. (Like most successful designers, Perry Ellis negotiates lucrative licensing agreements allowing its name to be used on luggage, hosiery, jewelry, and other products made and sold by other manufacturers.) Robert Duffy moved to Perry Ellis with Jacobs, who explained to Frank DeCaro of *New York Newsday* (December 6, 1988) that, as a team, he and Duffy complemented each other well: "He likes things that are clean and chic. I like things that are junky and eclectic. If you cross the two, you get something junky and chic." The young designer also confessed to DeCaro that taking on such an important job at the $700 million company was intimidating. "I feel like I have the weight of the world on my shoulders. It's a big job, and it just got three times bigger for me."

The fall 1989 women's collection was the first that Jacobs designed at Perry Ellis. In *New York Newsday* (April 11, 1989), DeCaro called Jacobs's debut Ellis show "the fashion event of the season," and described its style as a combination of "dressed-up hippie-ness, chic-ified roughwear, and anti-fashion fashion." While Frances Rogers conceded in a *Rolling Stone* (April 19, 1990) feature that the collection was "a little too far-out for retailers' tastes," she praised his next one, for the spring of 1990, as being far more coherent and sophisticated. Satirically imitating styles from the past, this second collection was 1960s-inspired and included such items as high-waisted baby-doll dresses, relaxed suits, and an assortment of more casual clothing made of brightly patterned, picnic-blanket fabrics. Jacobs's fall 1990 collection was also inspired by an historical style—that of "Old New York." He had gotten the idea when he saw a production of *The Nutcracker* at Lincoln Center, in Manhattan, the previous December. "Everybody looked so nice," he recalled to Rogers. "Their children looked so nice, it was all so civilized. I started doing uptown things . . . and I kept running into all these great-looking people. And since I see everything in a slightly funny way, these people were like cartoon characters." Jacobs said that the pinkish and bluish rinses that some elderly women used to color their hair inspired him to combine pastel-colored fabrics with gray flannel. The resulting collection featured classically styled velvet jumpers, dirndl skirts, lots of pearls, and pumps decorated with bows—all done, as the designer said to Rogers, "with a wink and a smile."

Jacobs's spring 1993 collection was undoubtedly the most memorable of those he created for Ellis. The show destroyed many of the barriers that existed between dressy and casual as well as professional and recreational women's clothing. Models walked down the runway with a natural, almost clumsy gait wearing such items as chiffon versions of plaid flannel shirts and multi-layered loose-fitting dresses, which were paired with crocheted vests and caps and rhinestone-studded Birkenstock sandals. "I wanted [the models] to look the way they do when they walk down the street, which is not dolled up," Jacobs explained to Shaw for a *New York Times* (February 28, 1993) article. "That's the way beautiful girls look today: they look a little bit unconcerned about fashion."

Jacobs's sensational collection was labeled "grunge" by fashion reporters, and the style he developed was widely imitated by designers in the early 1990s. Moreover, Jacobs was named Womenswear Designer of the Year by the Council of Fashion Designers of America (CFDA) shortly thereafter. Yet despite all the attention it generated, his grunge collection never made it into retail stores. In February 1993, the Perry Ellis company announced that it would discontinue its designer clothing lines in order to concentrate its efforts on its licensed products, which were more profitable. (Designer clothing had become a notoriously low-profit enterprise from which the designer, and often the corporation backing him or her, made money only when and if the designer's name became so famous that it could be sold to licensees for extraordinarily large sums.) While the Perry Ellis company indicated that it would be interested in investing in any new fashion projects that Jacobs might begin, the buzz among fashion insiders was that Jacobs was dropped by Ellis because of the unconventionality of his work. In *Harper's Bazaar* (June 1993), Sarah Mower wrote despairingly that "the highest profile designer in America, whose last two collections had been photographed and feted in every glossy magazine around the world, had effectively been rejected by establishment U.S. fashion." Shaw called Jacobs "a very talented fashion designer, but a pretty strange salesman," a charge to which Jacobs responded, "I know that's not the way you are supposed to be. You're really supposed to sell everybody as much as you possibly can . . . and I just find that boring." Anne-Marie Schiro of the *New York Times* (February 17, 1993) quoted Jacobs as saying, "It's come at the right time. I think it's time for me to build a company like the company I've been working for in size and scope."

Jacobs and Duffy announced that they would not present a fall 1993 collection in New York but would be back in full force at the spring 1994 shows. They said they would be introducing a new line, with the name Marc Jacobs on the label, which would be produced by their own company, Marc Jacobs International. The two initially sought backing from Donatella Girombelli of the Genny Corp., but ended up receiving financing from Perry Ellis, which bought a one-third share in the new firm.

As was widely hoped for, the Marc Jacobs spring 1994 collection was a huge hit. Inspired by the styles of the 1970s, Jacobs showed an assortment of garments in leather- and plastic-coated fabrics in acid green, orange, and hot pink. There were extravagant accessories made of feathers, and coats, of fur, created in conjunction with the Danish furrier Birger Christensen. Bernadine Morris of the *New York Times* (April 11, 1994) noted that Jacobs seemed to have reached a balance between his wilder and more sober sides, and as evidence, pointed to his well-tailored, striped pantsuits; modest, almost knee-length skirts; and calf-length, double-breasted satin coats, which were versatile enough to wear over almost anything. Morris declared the show "a resounding success."

It seemed as though Jacobs had lost no momentum during the season in which he was left collection-less by Perry Ellis. His spring 1995 collection had the 1970s spirit of its predecessor as well as the free-and-easy feeling that had long distinguished the best of Jacobs's work. As Harriet Quick of the *London Observer* wrote, "Considering that most things have already been designed, Jacobs's sampling approach is a smart way to dress in the nineties." His spring 1996 collection was praised for making a "pro-individuality" statement by Amy M. Spindler of the *New York Times* (November 1, 1995), who also quoted the designer as saying, "I was inspired by my friends and the way they dress and their individual style. It was a very personal statement. . . . It was about variety, because that was the only modern statement to make." Writing about his fall 1996 show in the *Washington Post* (April 1, 1996), Robin D. Givhan commended Jacobs for "bring[ing] vigor to fashion" and for "churn[ing] things up and challenging the rules." Meanwhile, in 1995, Jacobs launched the Marc Jacobs Look collection, with prices less than one-third those of the original Marc Jacobs collection. It was widely available in retail stores by early 1996 and became a bestseller almost immediately.

Since assuming the artistic directorship of Louis Vuitton, in January 1997, Jacobs has divided his time between his duties there and at Marc Jacobs International, thus adhering to the deal worked out when he accepted the offer. (Also according to the deal between Moet Hennessy Louis Vuitton and Marc Jacobs International, the French firm agreed to buy Perry Ellis's one-third stake in Jacobs's company.) Speaking of the effect of his new position at Vuitton on his own collection, the 34-year-old Jacobs told Amy Spindler of the *New York Times* (April 9, 1997) that "the injection of money allowed me to do what I really like, which is make clothes." For the first time, the designer said, he was able to hire the public-relations and production professionals he needed to produce a first-rate collection. Spindler described his fall 1997 collection as "hip," "individualistic," and "inject[ed] with even more sophistication and elegance" than many of his earlier collections. She also observed that Jacobs had not lost the "detached cool that so many competitors would like to emulate but cannot." As for how Jacobs is faring at Louis Vuitton, the fashion world will have to wait to find out. Only two of its stores—those in Paris and London—were scheduled to sell his designs in 1997, and even in those, only a modest selection was to be available. The delay is due at least partly to the fact that this is the company's first foray into ready-to-wear. There have also been reports that Jacobs and Louis Vuitton executives do not have a common vision of the "Louis Vuitton style."

In addition to the Golden Thimble Award and the Womenswear Designer of the Year Award, Jacobs received the Student Designer of the Year honor at Parsons School of Design, in 1984, and the 1987 CFDA Perry Ellis Award for New Fashion Talent. Marc Jacobs International currently has licensees for outerwear, furs, jewelry, scarves, shoes, and patterns. Yet another of the designer's dreams came true in August 1997, when he opened the first Marc Jacobs boutique in the Soho district of New York City. The five-foot-eight, olive-skinned Jacobs is said to attend even the most formal functions dressed "elegantly"—in jeans, a T-shirt, and motorcycle boots.

Suggested Reading: *Harper's Bazaar* p126+ June 1993, with photo; *New Yorker* p106+ Sept. 22, 1997, with photo; *People* p77+ May 2, 1988, with photo; *Rolling Stone* p49+ Apr. 19, 1990, with photos; *Vanity Fair* p161+ Apr. 1989, with photo

Courtesy of Apple Computer, Inc.

Jobs, Steven

1955– Co-founder and interim president of Apple Computer, Inc. Address: c/o Apple Computer, Inc., 1 Infinite Loop, Cupertino, CA 95014

NOTE: An earlier article about Steven Jobs appeared in *Current Biography* in 1983.

"Part hustling opportunist and part technology visionary" is how Steve Lohr described Steven Jobs in the *New York Times Magazine* (January 12, 1997). Jobs was only 20 years old when, in 1975, he co-founded Apple Computer, Inc. Two years later, his company introduced the Apple II computer, and with that product, helped to launch the personal-computer revolution. Jobs held the title of chairman of Apple's board until 1984, when his hand-picked CEO, John Scully, ousted him. In 1985, Jobs left the company altogether, and for the next dozen years, he focused his attention on running NeXT, a software company that he had set up. Concurrently, beginning in 1986, he headed Pixar Animation Studios, the company that went on to create the phenomenally successful computer-animated feature film *Toy Story* (1995). But Jobs's identity had always been closely tied to Apple, and when he was invited to join the company's board in late 1995, he agreed. By that time, Apple's glory days were long past, and by 1997, the company was "in a death spiral," according to its chief financial officer, Fred Anderson. But in 1998, a year after taking over as interim president, Jobs seemed to have succeeded in turning Apple around. "For the first time in years," Steven Levy wrote in *Newsweek* (May 18, 1998), "the face icon appearing on the Mac boot-up screen has a reason to smile." "Being the richest man in the cemetery doesn't matter to me," Jobs once said of what motivates him. "Going to bed at night saying we've done something wonderful . . . that matters to me."

Steven Paul Jobs was adopted in February 1955, shortly after his birth, by Paul Jobs, a machinist whom Jobs remembers as "a genius with his hands," and Clara Jobs, an accountant. Early on, he displayed an interest in electronics and a strong will. Some days before beginning the ninth grade, he announced that he would not return to his old junior high school, because, he insisted, he wasn't learning anything there. His parents took his complaint so seriously that they moved from Mountain View, California, to nearby Los Altos, where Steven enrolled at Homestead High School. John McCollum, his electronics teacher at Homestead High, recalled to a *Time* (January 3, 1983) interviewer that Steven was "something of a loner" and "always had a different way of looking at things."

While in high school, Steven attended lectures at the Hewlett-Packard electronics plant in Palo Alto. One day, he boldly telephoned the company's president, William R. Hewlett, and requested parts to build a frequency counter for a school project. Hewlett not only complied; he later gave Steven a summer job, too. In 1972, Jobs graduated from high school and entered Reed College, in Portland, Oregon. After one semester, he dropped out, but he hung around the campus for another year, taking classes in philosophy and immersing himself in the counterculture. He meditated, learned the I Ching, experimented with psychedelic drugs, and became a vegetarian.

Early in 1974, Jobs took a job at Atari, Inc., which had been founded in Sunnyvale, California, two years earlier by Nolan Bushnell, a pioneer in the electronic-arcade industry. Jobs worked for several months on Breakout, an early computer game. Then, having saved a sufficient amount of money, he went to India. With a shaved head and a backpack and accompanied by Dan Kottke, a friend from Reed, he traveled through India in search of spiritual enlightenment. Upon his return to California in the summer of 1974, he capped off his spiritual journey with a sojourn at a farm commune.

Meanwhile, Stephen Wozniak, a Hewlett-Packard employee, had emerged as the resident genius of the Homebrew Computer Club, a group of young computer zealots in Palo Alto. Jobs became a Homebrewer in 1975. Impressed by Wozniak's homemade computers, Jobs persuaded Wozniak to go into business with him. To acquire start-up funds, they sold Jobs's Volkswagen microbus and Wozniak's Hewlett-Packard calculator for a total of $1,300. Working in Jobs's bedroom, they designed what would become the Apple I computer. To build the prototype—a circuit board with a video interface—they set up shop in the Jobses' garage. Jobs christened the computer and their start-up company Apple in memory of a happy summer he had spent working in an apple orchard.

Their first order, for 25 units, came from a local electronics-equipment retailer. Two months later, they began selling the Apple I to hobbyists and electronics enthusiasts. The 600 units that they sold in 1976 brought the partners $774,000. In 1977, Jobs and Wozniak introduced the Apple II. Considered the Volkswagen of computers, the Apple II was designed for beginners and general users; it was the first personal computer with color graphics, and it came with a keyboard, a power supply, and an attractive case, all for $1,300. The user-friendly Apple II was tremendously successful, and it set the standard in personal computers. Within three years, it earned the fledgling company $139 million—a growth in revenue of 700 percent. Fueled by its success, in December 1980 Apple went public, offering 46 million shares at $22 per share. Within minutes after the stock went on sale, every share had been snapped up. At the end of the first day of trading, the stock closed at $29, thus bringing Apple's market value to $1.2 billion and the value of Jobs's 8.3 million shares to $239 million. At 25, Jobs had become a millionaire.

In 1980, Apple launched the Apple III, a more complex machine targeted for businesses. The Apple III did not attract nearly as many buyers as had the Apple II, and, moreover, the first 14,000 Apple IIIs that were sold had to be recalled. In addition, Apple suddenly faced competition from IBM, which had launched its own personal computer.

Starting in 1981 or so, Jobs helped launch three additional computers. LISA, the third, which came out in 1983, was the first of an ultra-sophisticated new generation of personal computers targeted for business executives and the people they supervised. LISA incorporated most of the hardware advances of the previous five years, among them a 32-bit microprocessor and a super-sharp video display. Despite its virtues, LISA never gained wide popularity.

In 1984, Jobs introduced a scaled-down version of the LISA. Christened the Apple Macintosh, it proved to be one of the most notable technological products of the decade. With a user-friendly graphic interface and a device called a mouse, the Macintosh radically changed the relationship between people and computers. To use a computer, you no longer had to know how to program or be versed in the cryptic commands of MS-DOS, Microsoft's operating system. Instead, to get the computer to do what you wanted, you merely manipulated small graphic icons on the screen via a point-and-click system. Most people succeeded in learning how to use a Macintosh in a matter of hours. Nevertheless, sales of the Macintosh did not take off for some time, apparently, according to *Business Week* (January 29, 1990), because Jobs resisted making some necessary improvements. When those improvements were instituted, after he left, sales of the Macintosh soared.

Meanwhile, sales of other Apple products had slowed considerably. For Jobs, this turn of events spelled serious trouble. Jobs had clashed with the company's board, and in 1984, he was ousted from the board by his hand-picked CEO, John Sculley, a former Pepsi executive, whom Jobs had recruited in 1983 to help run Apple. In 1985, finding himself with no substantive tasks and no projects to lead, Jobs left Apple, and soon after, sold his shares of Apple stock.

That same year, using part of the $100 million he had earned by selling the stock, Jobs launched his own company, NeXT. Based in Redwood City, California, NeXT had but one goal: to build a breakthrough computer that would revolutionize research and higher education. Jobs's vision attracted an infusion of cash from outside investors, among them the Texas billionaire Ross Perot, who invested $20 million after seeing Jobs in a PBS documentary; from Stanford and Carnegie Mellon universities; and from Canon, which in 1989 invested $100 million in NeXT, for a 16.7 percent stake. In addition, in 1992, Canon extended $15 million in credit to NeXT.

From NeXT's earliest days, Jobs spared no expense in developing his computer, which, appropriately enough, was named the NeXT computer. He spent $100,000 on the design of the logo and hired a West German designer to come up with a spiffy casing for the machine. Jobs's team of computer experts, meanwhile, worked tirelessly to develop an innovative operating system. Called NeXTStep, it used object-oriented programming, and made computers not only easy to use but easy to program as well. Unlike other operating systems, NeXTStep made it possible to program in chunks rather than line by line; programmers and general users could combine existing blocks of program functions to make customized programs, and accomplish that in a fraction of the time it would have taken to program line by line. Jobs hoped that NeXTStep would become the major competitor of MS-DOS and Windows, the operating-system software produced by Microsoft, the industry juggernaut.

At first, it seemed as if this would come to pass. Knowing that IBM executives were unhappy about IBM's heavy dependence on Microsoft for operating software, in 1989—before a single NeXT computer had been sold—Jobs convinced John Acker, the chairman of IBM, to agree to a licensing arrangement whereby, for $10 million, IBM would adapt NeXTStep for IBM PCs. But IBM never used NeXTStep. In an interview with G. Pascal Zacharu and Ken Yamada for the *Wall Street Journal* (May 25, 1993), Dan'l Lewin, a NeXT co-founder and Jobs's second-in-command in the 1980s, attributed IBM's failure to do so to Jobs. "[Jobs] got afraid that IBM was going to take away some of NeXT's hardware business. So he kept total control over the development of NeXTStep, and that eliminated the chance that IBM would back it because IBM will not ship a product that they cannot at least shape the future of." (Eventually, IBM formed a joint venture with Apple called Taligent, which built an operating system considered to be even more useful than NeXTStep.)

Meanwhile, in October 1989, after much fanfare, the NeXT computer was introduced to the public. Heralded as not merely a computer but a workstation and housed in an elegant black magnesium case, the NeXT computer featured many hi-tech components, including an optical-disk drive that could hold 300 times more data than conventional floppy disks, an ultra-crisp video monitor, and compact disc–quality music. But all those features did not attract buyers. It didn't help that NeXT computers cost $9,950, several thousand dollars more than the workstations of such competitors as Sun Microsystems and Hewlett-Packard. In the three years following its debut, the company sold only 50,000 NeXT computers.

In February 1993, NeXT stopped production of hardware, closed its highly automated factory in Fremont, California, and laid off more than half its workforce. The company then focused solely on developing and promoting quality software programs. In 1994, NeXT negotiated deals in which Digital Equipment Corp., Hewlett-Packard, and Sun Microsystems agreed to package NeXT software with their workstations. Their business helped NeXT emerge as an alternative to Microsoft, but Next was only that—an alternative, and never the standard. Then, in 1995, NeXT changed direction yet again, and began working with Microsoft to develop object-oriented technology for personal computers that use Microsoft's Windows NT and Windows 95 operating systems. That year, NeXT recorded its first annual profit in nine years.

Meanwhile, Jobs's other company, Pixar Animation Studios, was also having difficulty. Pixar, which Jobs had bought from the filmmaker George Lucas in 1986, first gained industry attention in 1988, when its computer-animated short film *Tin Toy* won an Oscar. But the company had not been a big moneymaker. Its prospects brightened when, on the strength of its innovative animation and Jobs's genius for seductive salesmanship, Pixar landed a deal with Disney to produce three computer-animated feature films. The marriage of Hollywood and Silicon Valley resulted in the production of *Toy Story*, the first feature-length movie made entirely with computer animation. Four years in the making, it was the work of 110 people (roughly one-sixth as many as Disney employs to make an animated feature film). According to Edwin Catmull, a co-founder of Pixar, Jobs's persistence was crucial in the completion of the movie. "You need a lot more than vision—you need a stubbornness, tenacity, belief, and patience to stay the course," he told Lohr. "In Steve's case, he pushes right to the edge, to try to make the next big step forward. It's built into him." The first weekend after its release, in November 1995, *Toy Story* grossed $38 million, making it the top box-office draw. On November 29, 1995, Pixar went public. Shares were initially offered at $22, and they quickly rose in price. Jobs owned 80 million shares (80 percent of the total), so that, by the end of the first day, when the price of a share stood at $39, his personal fortune had mushroomed to nearly $1.17 billion—quite a windfall, considering that Jobs had invested only a fraction of that amount (some $60 million) in Pixar through the years. (As of early 1997, according to *Fortune* [March 3, 1997], the value of Jobs's Pixar stock was $450 million.)

Within days of Pixar's arrival on the stock market, Jobs made headlines again: In December 1995, Apple bought NeXT for $400 million, and rehired Jobs as an adviser to Gilbert F. Amelio, who had just joined Apple as CEO and chairman. Jobs was also reappointed to Apple's board of directors. In offering Jobs a position, the company had apparently acted out of desperation: Because of its failure to develop a next-generation Macintosh operating system, the firm's share of the PC market had dropped to 5.3 percent, and its reputation for innovation, too, had plummeted. "We're hoping [Jobs] can show us where to go from here in emerging markets and technologies," Ellen Hancock, who was then Apple's chief technology officer, told a reporter. Jobs, for his part, declared to Lohr, "Joining Apple fulfills the spiritual reasons for starting NeXT."

"Apple couldn't hope for a better pitchman than Jobs," Lohr wrote, "whose genius for infecting others with his enthusiasm is known, by critics and admirers alike, as the 'reality distortion field.'" Richard Shaffer, a research-firm executive, observed to Lohr, "If Jobs can help instill in developers a sense that Apple will rise again, then it can rise again." Indeed, Jobs's presence seemed to energize the company: In January 1997, Apple announced that a new operating system, called Rhapsody, would be unveiled in 1998. Rhapsody is being designed to run current Macintosh applications, as well as programs written for the NeXT operating system and programs designed for Sun Microsystems' Java language. "A lot of people have written Apple off," Jobs told Lohr. "I was discouraged in the past as well. But Apple is still relevant. It has a base of 25 million users. Next to Microsoft, Apple is the only one that still matters."

At the end of March 1997, Apple announced a quarterly loss of $708 million. Three months later, bowing to a request from the board, Gilbert Amelio resigned, and the company announced, as reported in the *New York Times* (July 10, 1997), that Jobs would "assume an expanded role as a key adviser to Apple's board and executive management team." Within weeks, John Markoff reported in the *New York Times* (August 1, 1997), Apple employees had emerged from the "malaise" that had gripped the company under Amelio. "There is an incredibly high level of energy on the Apple campus compared to four weeks ago," one computer-industry consultant told Markoff. "Everybody is really charged up, and it's all because of Steve Jobs's new role."

Just how powerful Jobs had become in his new role became clear days later: On August 6, 1997, at the Macworld trade show in Boston, Massachusetts, Jobs, representing Apple, and Bill Gates, representing Microsoft, announced that their companies were joining forces: Microsoft would invest $150 million "for a nonvoting minority stake in Apple," and the companies would "cooperate on several sales and technology fronts," as John Markoff wrote in the *New York Times* (August 7, 1997). Markoff described the arrangement as "a stunning alliance that could alter the map of the computer industry and help insure the survival of Apple Computer Inc." Microsoft had a vested interest in Apple's survival, in the short run if not in the long run, Markoff pointed out, because "Microsoft is . . . the largest seller of word-processing, spreadsheet, and other programs for Macintosh computers. The Macintosh market, in other words, is too big for Microsoft to lose." At the same time, Jobs told Macworld attendees (many of whom had booed upon hearing the news of the partnership), "We want to let go of this notion that for Apple to win, Microsoft has to lose." "We better treat Microsoft with a little gratitude," he added.

Besides forging an alliance with Microsoft, Jobs undertook several other initiatives to get Apple back on track. For example, he cut a deal with CompUSA to make the firm Apple's exclusive national dealer. He also hired the ad agency Chiat/Day, which came up with Apple's successful "Think different" campaign, and, in addition, he installed in all Apple products the G3 PowerPC chip, which made its computers faster than pentium machines. Perhaps Jobs's most important move was to streamline Apple's product offerings. So far, the new products—among them the Power Mac G3, PowerBook G3, and the iMac, an affordable sleek desktop that was made available to consumers in August 1998—have earned rave reviews. Other good news came in July 1998, when the company posted a profit for the third consecutive quarter. (Before April 1998, the company had not had even two profitable back-to-back quarters since 1995.) Such strong performances helped boost investor confidence and, consequently, the price of Apple shares."Apple is back," the firm's senior vice president, Mitchell Mandich, told *Time* (May 18, 1998). "Morale's up, and people are excited again. They know what we're focused on."

Steven Jobs lives in a $5 million red-brick house in Palo Alto, California, with his wife, Laurene, whom he met in 1989 after giving a talk to business students at Stanford University, where she was doing graduate work. Married in 1991, the couple have a son, Reed, and a daughter, Laurene. From an earlier relationship, Jobs has another daughter, Lisa, who is attending an East Coast university.

As for his own biological family, Jobs has a younger sister, whom he tracked down after discovering, when he was 27, that his biological parents had another child two and a half years after giving him up for adoption. Jobs's biological sister is the writer Mona Simpson, whose works include the novels *Anywhere But Here* and *The Lost Father*; her latest book, *A Regular Guy* (1996), is about a Silicon Valley entrepreneur who bears a striking resemblance to Jobs. Simpson is "one of my best friends in the world," Jobs said during his 1997 interview with Lohr. "I call her and talk to her every couple of days." When Lohr asked him "what he wants to pass on to his children," Jobs responded, "Just to try to be as good a father to them as my father was to me. I think about that every day of my life."

Suggested Reading: *Fortune* p48+ Oct. 9, 1989, with photos, p114+ Mar. 23, 1992, with photos; *New York Times* A p1 Nov. 30, 1995, I p19 Dec. 22, 1996, A p1+ Aug. 7, 1997, with photo; *New York Times Magazine* p14+ Jan. 12, 1997, with photos; *Rolling Stone* p73+ June 16, 1994, with photos; *Wall Street Journal* A p1 May 25, 1993

Paul Chivers/Canada Press Photo Service

Johnston, Lynn

May 28, 1947– Canadian cartoonist. Address: c/o United Feature Syndicate, Newspaper Enterprise Association, 200 Madison Ave., New York, NY 10016

It is one of the givens in the comic-strip universe that time as we know it does not exist. Garfield the cat has lived well over nine lives, while Beetle Bailey, the perpetual private, has been subjected to the abuse of the Sarge in what seems like a never-ending military purgatory. Wee Pals remain as wee as ever, and Blondie and Dagwood Bumstead seem forever stuck in the 1930s. It is no secret why time usually remains frozen in daily comic strips: The consequences of the passage of time—aging and death—aren't usually very funny.

Lynn Johnston's comic strip, *For Better or For Worse*, is unusual in that it does not ignore the march of time. Her characters—consisting primarily of the members of the Patterson family—grow older, and some of them have even died. In 1995, for example, the family sheepdog, Farley, passed away after rescuing a child from a river.

Moreover, while Johnston includes in her strip plenty of lighthearted material dealing with pregnancy, parenting, feminism, and money problems, she also offers bittersweet vignettes about shoplifting, child abuse, preteen smoking, and teenage drinking. As one of her admirers, Charles Schulz, the creator of the comic strip *Peanuts*, expressed it to the *Wall Street Journal* (March 30, 1987), "She isn't afraid of sadness." Unlike many other cartoonists, Johnston often does not offer a gag in the last panel of her strip. Instead, a strip may end with a rueful comment, an ironic afterthought, or unresolved tension, as did installments in her controversial 1995 four-week series in which a character named Lawrence Poirier revealed that he was gay. While some people have questioned whether sad or controversial material is appropriate for the "funny pages," Johnston believes that seriousness and honesty are as vital to comedy as any pie-in-the-face routine. "I enjoy doing the funny side of life," she told Melissa Fletcher Stoeltje for the *Kansas City Star* (April 26, 1995), "but if you don't have the sad time, you don't really appreciate the wonderful times."

For Better or For Worse is not the only comic strip that deals with serious issues, but at present, it is arguably the most popular. It is carried by more than 2,000 newspapers in North America, and in polls conducted over the past decade, readers have regularly voted it one of their top-five, or sometimes, top-three favorite comics. Indeed, many fans have noted that the Pattersons seem like an "Everyfamily." In the *Washington Post* (April 7, 1996), Charles Trueheart wrote that the Patterson family's life as depicted in *For Better or For Worse* "seems as American, and as warm, as apple pie." He also reported that Johnston's strip has "helped to define a new generation of cartoons—Cathy Guisewite's *Cathy* being the best-known other one—that [deal] more or less frankly and funnily with the vexations and absurdities of modern domestic life." Johnston's contribution to her craft was formally recognized by her peers in 1985, when she became the first woman to win the National Cartoonist's Society's equivalent of an Oscar—the Reuben, named for the cartoonist Rube Goldberg.

Johnston began drawing *For Better or For Worse* in 1979, the year she turned 32 and her second child turned two. She has always worked out of her home, which is currently in Corbeil, in rural Ontario. There, in a partitioned-off corner of the kitchen, she pens the strip that has appeared in newspapers every day for the past 19 years. For both funny and sad material, she often looks no farther than beyond the head-high barrier that separates her professional and domestic lives.

The similarities between the Patterson and Johnston families are pretty obvious. Like the Johnstons, the Pattersons are Canadian. The Patterson family consists of a wife and husband, Elly and John, and their three children, Michael, Elizabeth, and April; Johnston's family includes her husband, Rod, and their two children, Aaron and Katherine. Both Rod and John are dentists. Each of the first two Patterson children are approximately three years younger than Aaron and Katherine, respectively, and their names are the same as the middle names of Johnston's kids. Johnston has admitted that she lifts material directly from situations that arise in her family. Sometimes, she has even interrupted arguments with her husband to jot down a line for her comic strip. Johnston has maintained, though, that her strip is not strictly autobiographical. "Our method of parenting is there, our style," she told Charles Trueheart, but for the most part, the specific situations are entirely made up.

Johnston has been imagining situations and illustrating them on paper since the age of three. She was born Lynn Beverley Ridgway on May 28, 1947, in Collingwood, Ontario, and raised in Vancouver, British Columbia. Her father, Mervyn Ridgway, was a jeweler and watchmaker, and her mother, Ursula (Bainbridge) Ridgway, was an artisan who was skilled at drawing. Her grandfather was a famous stamp collector and forgery expert, and often, in rearranging his stamp albums, he would replace the large pages of the albums with new ones. "My mother saved [the discarded pages] for me," Johnston recalled to Nina Burleigh for the *Chicago Tribune* (July 12, 1987). "I used to draw in all those little squares where the stamps had been. So I've drawn in squares and made up stories from square to square since I can remember."

By her own account, Johnston was an "overweight, freckled, and mouse-haired" adolescent—in short, the "biggest nerd in the world." "I was an angry kid," she admitted to Burleigh. "I wanted to grow up fast; I didn't want to be a kid." Johnston has said that she drew to escape real-life problems. She told Burleigh, "If my mother and I were not getting along, then instead of having a fight with my mother, I would have a fight between two characters on my paper. . . . Or if I had teachers I disliked, I would caricature them horribly and have a wonderful time doing it." Johnston has said that as a youngster, she lacked friends and was jealous of the way her mother favored her brother. Her one confidante, a girl named Elly Jenson (after whom Elly Patterson is named), developed a brain tumor and died at an early age. Raised in the Anglican faith, Johnston drifted from the church after a man sexually harassed her.

"I was angry, I think, until I was about 16, when I finally used the talents I was born with," she told Burleigh. While in high school, she sold her first work of art—a place card for a teachers' banquet, for which she received $10. In 1964, Johnston enrolled at the Vancouver School of Art. She dropped out in 1967, halfway through the program, and married a television camera operator. They moved to Hamilton, Ontario, where, in 1968 or 1969, she got her first full-time job, as a medical illustrator at McMaster University. "I wanted to be a doctor," she told Burleigh, "but I wasn't smart academically, so this was the next best thing. I learned how to draw anatomy there and actually became quite good at it, although it's hard to see that in the cartoons."

Johnston often felt bored at work. One day, she had the inspiration of using comics to enliven her illustrations. For instance, for a bar graph—a graph in which vertical or horizontal rectangles represent quantities, rates, or percentages—Johnston drew bar stools of varying heights, with a different cartoon character sitting atop each one. To everyone's surprise, her cartoon-enhanced charts enabled students to remember more information. From that moment on, she was given the freedom to illustrate her medical drawings and charts in any way she pleased. "It was the best job I ever had in my life," she told Burleigh. "I think I've always had the gift for cartooning, but I didn't realize its potential until that job."

In 1972, Johnston got pregnant, and she was forced to quit her job. Soon afterward, her husband unexpectedly left her for a "voluptuous script assistant," in her words. Divorced and earning very little as a freelancer, she relied on welfare. A turning point in her professional life came during a routine visit to her obstetrician's office. "One day, when I was lying on his examining table, bored because there was nothing to look at but the blank ceiling, I told him he should put some stuff up there, drawings or something," she recalled to Noel Holston for the *Chicago Tribune* (January 9, 1986). The doctor offered to let her decorate the ceiling, and after she gave him approximately 80 cartoon strips about her pregnancy, he encouraged her to do more and then to turn the strips into a book. She did, and the book, *David, We're Pregnant!* (1974), went on to sell over 100,000 copies. In 1979, after producing two more cartoon books about parenting, *Hi, Mom, Hi, Dad* (1975) and *Do They Ever Grow Up?* (1977), she signed a 20-year contract with Universal Press Syndicate to draw a daily strip. She ended up working for them for the next 19 years.

As Johnston has acknowledged, her drawings from the 1970s reflected her anger over her divorce and at the way society, in her view, treats women. Johnston was a single parent for a couple of those years, and as she told Nina Burleigh, she "started to hate marriage and hate men." Her first *For Better or For Worse* Sunday comic strip is typical of the sort of material she produced in those years. The strip was inspired by a song on the radio with the message that a woman should look beautiful for her man when he comes home. In the strip that Johnston eventually published, Elly Patterson, wearing curlers and an old robe while vacuuming, smashes the radio after hearing the song.

Johnston's attitudes toward men and marriage began to change in 1975, when she met Rod Johnston, who had been working in the television industry and was studying to be a dentist, and following their marriage, in 1976, her strip mellowed somewhat. However, *For Better or For Worse* never lost its edgy honesty. For example, Johnston has often expressed her parental frustration in her comics. "There was one scene in which Elly smacked Michael when he was bugging her while she was on the telephone," she told the *Chicago Tribune* (January 9, 1986). "I got some angry responses from people. On the other hand, people were telling me, 'Hey, this is really what it's like. This really happens. We can see ourselves in what you're doing.'"

Some of Johnston's more controversial material has prompted a few newspapers to boycott her and some irate readers to send her death threats. But even her most controversial strips have failed to shake the support of most of her fans. Of some 3,000 letters that she received after the publication of her series about the coming-out of Lawrence Poirier, 75 percent of the letters were positive. Fifty newspapers asked for a substitute for the coming-out story, and only about 20 cancelled her strip entirely. Johnston's distributor since September 1997 has been United Feature Syndicate.

Growing Like a Weed (1997) is the latest of the more than 20 published collections of Johnston's strips. She continues to receive about 40 or 50 fan letters a week, and she tries to respond to each one personally. Speaking of her fans, she told *Current Biography,* "They treat me as though I'm a good friend. They tell me personal things and sometimes ask for advice."

Despite its current popularity, Johnston has refrained from turning *For Better or For Worse* into a merchandising vehicle. There are no Farley or Elly dolls on sale, though she has said that their absence has less to do with nobility on her part than with her belief that dolls based on characters like Elly and John probably wouldn't appeal to children. She has also refused to adapt *For Better or For Worse* for either a situation comedy or a Saturday-morning TV animated cartoon. She has collaborated on seven animated specials based on the strip, though.

In 1988, Johnston became the first woman president of the National Cartoonists Society. In 1992, she was named to the distinguished Order of Canada, and in 1994, she was nominated for a Pulitzer Prize for editorial cartooning.

Selected Books: *David, We're Pregnant*, 1974; *Hi, Mom, Hi, Dad*, 1975; *Do They Ever Grow Up?*, 1977; *I've Got the One More Washload Blues*, 1981; *Is This One of Those Days, Daddy?*, 1982; *It Must Be Nice to Be Little*, 1983; *Just One More Hug*, 1984; *Our Sunday Best*, 1984; *Who's Afraid of the IRS?*, 1984; *The Last Straw: A For Better or For Worse Collection*, 1985; *Keep the Home Fries Burning*, 1986; *It's All Downhill From Here*, 1987; *Pushing 40: A For Better or For Worse Collection*, 1988; *A Look Inside . . . For Better or for Worse*, 1989; *If This Is a Lecture, How Long Will It Be?: A For Better or For Worse Collection*, 1990; *For Better or For Worse: It All Comes Out in the Wash*, 1990; *What Me Pregnant?*, 1991; *For Better or For Worse: Happiness is a Warm Puddle*, 1991; *For Better or For Worse: Grandpas Are for Jumping On*, 1992; *Things Are Looking Up*, 1992; *For Better or For Worse: You Can Play in the Barn, But You Can't Get Dirty*, 1992; *For Better or For Worse: But I Read the Destructions*, 1993; *For Better of For Worse: Shh—Mom's Working!!*, 1993; *"There Goes My Baby!"*, 1993; *It's the Thought That Counts . . . : For Better or For Worse Fifteenth Anniversary Collection*, 1994; *Starting from Scratch: A For Better or For Worse Collection*, 1995; *Love Just Screws Everything Up: A For Better or For Worse Collection*, 1996; *Remembering Farley: A Tribute to the Life of our Favorite Cartoon Dog*, 1996; *For Better or For Worse: Misery Loves Company*, 1997; *For Better or For Worse: It's a Pig Eat Chicken World*, 1997; *Growing Like a Weed*, 1997

Suggested Reading: *Chatelaine Sources* (on-line) Mar. 1997; *Chicago Tribune* V p3 Jan. 9, 1986, with photo, VI p3 July 12, 1987, with photo; *People* p121+ Sept. 15, 1986, with photo; *Wall Street Journal* p17 Mar. 30, 1987; *Washington Post* F p1 Apr. 7, 1996, with photo

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Jones, Cherry

Nov. 21, 1956– Actress. Address: c/o Gersh Agency, 130 W. 42nd St., New York, NY 10036-7901

In a world where fame and money often prove more alluring to aspirants than the chance to create art, Cherry Jones is a consummate artist. Her prodigious talents are currently on display in New York City, where she has been performing the role of Mabel Tidings Bigelow in *Pride's Crossing*, a play by Tina Howe that premiered, at Lincoln Center, in 1997. When the audience first meets Jones's character, she is 91, and she moves about with the aid of a walker. Thereafter, the action of the play alternates between the past and the present, and accordingly, Jones plays Mabel at 10, 14, 21, 36, 56, and other ages, while also frequently reassuming the persona of the nonagenarian Mabel, who remains at the play's center. In a role that only the most virtuosic of actresses could pull off, Jones, a youthful 42, transforms herself almost instantaneously from Mabel at one age to another—without the aid of makeup.

Jones's brilliant portrayal has brought her unanimous, unqualified raves. A critic for the *New York Daily News* (December 11, 1997) called her "a sor-

Walter McBride/Retna Ltd.

Cherry Jones

cerer, conjuring up the stages of life from childhood to old age. Each is sharply defined by voice, facial expression, and movement. Each is nevertheless recognizably part of the same personality." Jones's performance inspired Ben Brantley of the *New York Times* (December 8, 1997) to describe her as "a primary source of warmth in the New York theater today. . . . The actress is wrapping everyone, onstage and in the audience, in her insulating glow."

Jones has been attracting increasing notice in New York theater since the early 1990s. In 1991, she received a Tony nomination for best actress for her characterization of the convict Liz Morden in *Our Country's Good*, her first major Broadway role. In 1992, she won an Obie Award for her performance Off-Broadway in *The Baltimore Waltz*. Her fifth Broadway appearance was in a 1995 revival of *The Heiress*. Her work in that play not only earned her a Tony Award for best actress and best-actress awards from the Outer Critics Circle, the Drama Desk, and the Drama League; it brought her stardom as well.

Since that production, Jones has not gone long without appearing in a high-profile role on the New York stage. She has also appeared in a handful of films and, in 1998, was seen in her most substantial screen role to date, in *The Horse Whisperer*, directed by Robert Redford. It seems likely, though, that the theater will remain the focus of her career. "For someone like myself, there is no role in Hollywood that would equal the roles I can play onstage," she told Mel Gussow for the *New York Times* (March 29, 1995).

Though Jones has achieved prominence only in the past few years, she is by no means an overnight success. Her relatively recent elevation to the status of theatrical great is the fruit of years of work in regional theater, where she honed skills that she first began to develop in the 1970s through rigorous classical training at an acting conservatory. It is also the result of a passion for acting that she has harbored since she was a child growing up in the small town of Paris, Tennessee, where she was born on November 21, 1956. During an interview with Janice Paran for *American Theatre* (May/June 1997), the actress recalled spending much of her childhood "in the woods, playing everything from Tarzan to cowboys-and-Indians to *Romeo and Juliet*." Also at a young age, Jones realized that she was a lesbian, and she has attributed the ease with which she was able to playact a variety of characters to her sexual orientation. "As a kid in the woods, as a baby lesbian, I could be anyone, man or woman, very successfully," she told Paran. "And when I graduated to those breeches roles in [plays by] Shakespeare and [Pedro] Calderón and [Bertolt] Brecht, I felt like I'd been training for them all my life."

Jones's father, who owned and ran a florist shop, and her mother, who taught literature at the high school level, supported her interest in acting from the start, and they enrolled her in classes with a local drama teacher. Following that training, she worked with her high school speech teacher. At 16, Jones attended a summer theater seminar at Northwestern University, in Evanston, Illinois. While there, she saw Colleen Dewhurst perform the role of Josie Hogan in *Moon for the Misbegotten*, by Eugene O'Neill. Seeing Dewhurst, someone tall and large-boned like Jones herself, in a strong female role made an indelible impression on her—it was like "a blinding light," she told Mel Gussow.

As a student in the acting program at Carnegie Mellon University, in Pittsburgh, Pennsylvania, Jones took courses in acting, and her voice and diction teachers helped her learn to speak without a southern accent. After graduating, she moved to New York City. In 1980, she relocated to Cambridge, Massachusetts, after being cast in the inaugural production of American Repertory Theater (ART), which has since become one of the country's leading regional theaters; she played Rosalind, the leading role, in Shakespeare's *As You Like It*. During six consecutive seasons, she played 25 roles in ART productions, under such directors as Andrei Serban and Anne Bogart. Performing major roles in classics by Shakespeare, Molière, Anton Chekhov, and other masters, as well as the title role in George Bernard Shaw's *Major Barbara*, served as a second education for Jones. Indeed, she considers this period to be an extended apprenticeship, during which she gradually came into her own as an actress. Among other things, she developed a willingness to take risks on stage, both emotional and physical. In one ART production, for example, she walked backward on a narrow plank suspended over the audience in the darkened theater. "The more outrageous the request, the more I love it," she told Mel Gussow. After this period of growth, Jones told Jan Hoffman for the *New York Times* (January 7, 1998), "At [age] 33, with [the role of] Viola in [Shakespeare's] *Twelfth Night,* I could finally hang out my shingle as a mature, seasoned actor. I achieved simplicity and focus and the ability to be in that moment, and I finally had the technique to pull it off."

While acting at ART, Jones also appeared sporadically in many Off-Broadway productions, among them stagings of *The Philanthropist* and *Claptrap* at the Manhattan Theatre Club, in 1983 and 1987, respectively; *The Ballad of Soapy Smith* at the Public Theater, in 1984; and *I Am a Camera,* at the American Jewish Theatre, also in 1984. Jones also won roles at a variety of respected regional theaters—for example, she was a guest artist at the Arena Stage in Washington, D.C., during the 1983–84 season and performed with the Portland Stage Company, in Maine, in 1987—and had a minor role in *Angels in America* on Broadway.

In 1991, Jones won her first substantial Broadway role—that of Liz Morden in *Our Country's Good,* Timberlake Wertenbaker's adaptation of Thomas Keneally's novel *The Playmaker.* Imprisoned in an Australian penal colony in the late 1700s, Morden is the angriest and most abused of a group of female convicts; she is so embittered that she makes no attempt to protest when the hangman measures her for a noose. When a *New York Times* (May 26, 1991) reporter asked Jones how she found in herself the sort of outrage and despair that Morden felt, she replied, "In my hometown, the Baptist preacher's son was a big bully. For no reason he would clamp you down on the ground, rub your head in the dirt, spit in your face and make you say 'uncle.' And when I refused to say 'uncle,' I knew I was going to get really hurt. I think of that practically every time I do the play."

Another role for which Jones won considerable notice was that of Anna in *The Baltimore Waltz* (1992). Written by Paula Vogel, the play is set in a hospital where Anna's brother, Carl, is dying. On wings of fantasy, Anna whisks herself and Carl away from their surroundings; they journey to Europe and into the plots of old movies, as well as into nightmarish reconstructions of Carl's experiences as a victim of AIDS. In the *New York Times* (February 12, 1992), Frank Rich wrote that Jones made Anna believable as "an improvisational artist desperately ransacking her soul to create something transporting, even beautiful, out of the sadness life has dealt her." He added that Jones provided "a bravura display of seamless acting technique."

When Jones first heard she was being sought for a revival of *The Heiress* at Lincoln Center, in New York City, she assumed it was not for the role of the title character, a young woman named Catherine Sloper, but rather for that of the matronly Aunt Penniman, Catherine's companion, and this disheartened her. As she told Gussow, "One minute you're playing the leading lady, the next minute you're Aunt Penniman." After resolving to reject the role, she learned that her assumption was not correct: Gerald Gutierrez, who was to direct the play, and others among the artistic staff at Lincoln Center wanted her for the part of Catherine—so much so that they offered it to her without an audition.

Set among New York City high society in the 1850s, *The Heiress* (Ruth and Augustus Goetz's adaptation of Henry James's novel *Washington Square*) spans a few months in the life of Catherine, who, when the story begins, is cripplingly shy. When the plain Catherine is wooed by a charming young man, her wealthy father realizes that the suitor is interested not in her but in the money she will inherit when the father dies. Her father has always resented her because his wife died while giving birth to her, and Catherine's belief that the young man sincerely loves her provokes him to enumerate to her all the attractive qualities she lacks. In Jones's portrayal, this devastating exchange is a turning point in Catherine's life: She becomes transformed into a woman of remarkable strength and resolve and finds the courage to rebel against her father and reap revenge on her suitor. "None of us knew when we started working on this [production] what emotional power it would have over the majority of the audience," Jones told David Patrick Stearns for *USA Today* (June 5, 1995). "Near the end of the play . . . , you can hear a pin drop. . . . It's as if they're not breathing." The play ran for many months, thanks in large part to Jones's highly acclaimed performance, and she continued in her role through the end of 1995.

Despite the recognition *The Heiress* brought Jones, the only major career change she made was to switch agents. Some actors who have found themselves in Jones's situation have tried to capitalize on their celebrity, but Jones has always been adamant about keeping a low profile. In her view, the adulation of the public can be a liability. In an interview with Janet Cawley for the *Chicago Tribune* (June 4, 1995), she recalled watching the film star Kathleen Turner leave a Broadway theater where her name was up in lights. "There were two police barricades to funnel her to her car," Jones said. "What kind of life is that?" For her part, Jones is content to attract virtually no notice as she commutes on an old one-speed bicycle between the theater and her apartment in the Greenwich Village neighborhood of New York City. "With my bike, I just pop off the stage [and depart], and no one has a clue. They think I'm a lighting person or something."

Clout can sometimes be useful, of course, and Jones wielded some of her newly acquired influence to bring a revival of the Tennessee Williams play *The Night of the Iguana* to New York. Jones had starred in a production of the play that was mounted at the Goodman Theatre in Chicago in 1994, and had won a Joseph Jefferson Award for her performance. She played the role of Hannah Jelkes, a New England spinster and itinerant artist who, during a temporary stay at a seedy Mexican resort, befriends a minister of dubious morality. In a review of the Chicago production, a *New York Times* (March 30, 1994) critic called Jones's performance "lovely in its plainness [and] brave in its modesty." With Jones's support, *The Night of the Iguana* was produced at the Roundabout Theatre in New York in 1996, with Jones reprising her role under Robert Falls, who had directed the Chicago production as well.

In preparing a role, Jones memorizes her lines quickly so that when rehearsals begin, she can focus on the character and her movement. Her southern upbringing is still an important source of inspiration. She told *Vanity Fair* (March 1996), "Being brought up in the South gave me something invaluable as an actor. I grew up with a lot of very strong women who were also ladies. It's an idea of manners that's not quite correct just now, but it serves me well in preparing characters like Catherine Sloper, Hannah Jelkes, and even Reagan in *King Lear*." (She performed the last-named role at ART.) Her maternal grandmother, known affectionately as Fa-Fan, was one of her models for Mabel in *Pride's Crossing*. Jones has said that she prefers her recent roles to some of her earlier ones in the classics. She told Janice Paran, "In Shakespeare, the conflict for the heroine can't be the country you're about to lose, it's always this obsession with one of these really lackluster guys. Orlando [in *As You Like It*] is sweet and dear, but he's not really up to Rosalind's level. And look at Orsino in *Twelfth Night* or Posthumus in *Cymbeline*. They're just kind of hopeless dopes, those guys." Jones's next major stage appearance will be in *Tongue of a Bird*, by Ellen McLaughlin, at the Mark Taper Forum, in Los Angeles, in the fall of 1998.

Jones has appeared in several films. In *The Tears of Julian Po* (1997), in a performance that one critic cited as the only memorable element of the film, she portrayed an innkeeper's deaf-mute sister. To Jones, movie sets feel like foreign turf. Speaking of her experience acting in *The Horse Whisperer*, she told Jan Hoffman, "In a film, it's all real, so you don't need to use your imagination as much; a scene is set in a stable and you play it in a stable. And then I realized that you're not even looking at the stable, you're looking into a camera. I kept wanting to say, 'Whoa, could you move that thing back to the mezzanine?'" Still, Jones has expressed the hope that she'll be offered juicy character roles in films from time to time. "There's no way I can retire on my Actors' Equity pension," she told David Patrick Stearns. "But we live very modest lives. We have a very tiny one-room apartment and our trusty bicycles so we don't need a lot of money to survive. That gives you a great deal of freedom in this life." The other half of the "we" Jones was speaking of is Mary O'Connor, an architect and Jones's partner of 12 years.

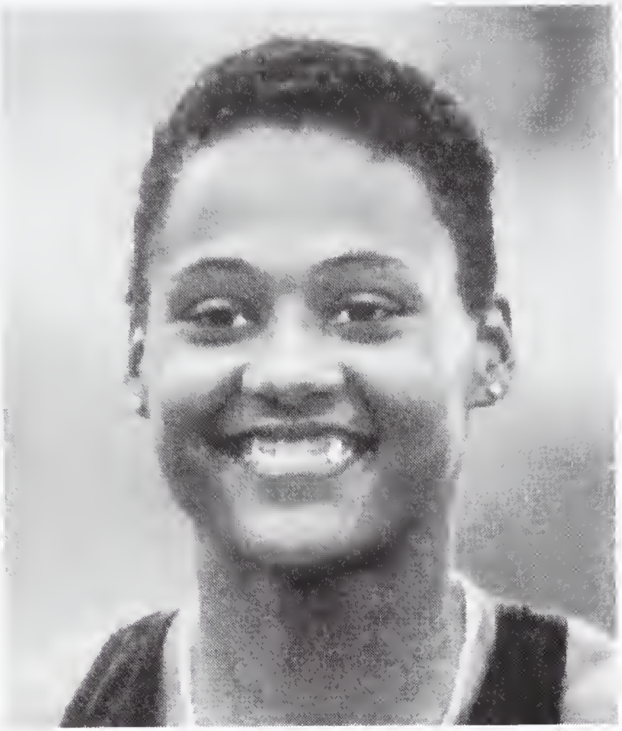
For many years, in a ritual that is often associated with life in the theater, Jones would join other cast members for drinks after every performance. After a while, she noticed she could drink large amounts of alcohol and remain completely clearheaded. She began to fear that she was no longer in control and that her drinking was affecting her health. One hot summer night when she arrived home, she told Janet Cawley, she discovered that "for some reason, all the hard liquor was gone. There was one icy beer in the icebox. . . . But I thought, 'I'm not going to have that beer.' The next day I put it out in the trash can, and that was it. . . . It's the greatest thing I ever did for my health and my mental well-being." With the support of family and friends, she ended her drinking habit.

Interviewers and others consistently describe Cherry Jones as radiating spiritual and physical good health and as being genuinely and deeply modest.

Selected Plays: *As You Like It*, 1980; *The Winter's Tale*, 1980; *A Midsummer Night's Dream*, 1981; *Three Sisters*, 1983; *The Philanthropist*, 1983; *The Ballad of Soapy Smith*, 1984; *Love's Labour's Lost*, 1984; *I Am a Camera*, 1984; *The Importance of Being Earnest*, 1985; *Claptrap*, 1987; *Tartuffe*, 1987; *Big Time: Scenes from a Service Economy*, 1988; *Macbeth*, 1988; *Light Shining in Buckinghamshire*, 1991; *Our Country's Good*, 1991; *The Baltimore Waltz*, 1992; *Goodnight Desdemona (Good Morning Juliet)*, 1992; *The Night of the Iguana*, 1994, 1996; *The Heiress*, 1995; *Pride's Crossing*, 1997

Selected Films: *Light of Day*, 1987; *The Big Town*, 1987; *HouseSitter*, 1992; *The Tears of Julian Po*, 1997; *The Horse Whisperer*, 1998

Suggested Reading: *American Theatre* p10+ May/June 1997, with photos; *Chicago Tribune* XIII p5+ June 4, 1995, with photos; *New York* p48+ May 13, 1996, with photos; *New York Times* C p13 Apr. 30, 1991, with photo, II p5 May 26, 1991, with photo, C p15 Feb. 12, 1992, with photo, C p15 Mar. 30, 1994, with photo, C p1+ Mar. 10, 1995, with photo, C p11 Mar. 29, 1995, with photo, E p1+ Dec. 8, 1997, with photo, E p1+ Jan. 7, 1998, with photos; *USA Today* D p4 Mar. 20, 1995, D p4 June 5, 1995, with photo; *Vanity Fair* p122 Mar. 1996, with photo; *Vogue* p164+ Apr. 1996, with photo



Gray Mortimore/Allsport

Jones, Marion

1976(?)– Track athlete. Address: c/o Vector Sports Management, 357 E. Price St., Keller, TX 76248

Although many may remember the five-foot-10, 140-pound Marion Jones as the speedy point guard for the 1994 National Collegiate Athletic Association (NCAA) champion University of North Carolina (UNC) Tar Heels women's basketball team, she has displayed far greater potential and experienced far greater success as a track star. Celebrated as the best American female high school track athlete ever, she set the U.S. high school record for the fastest 200 meters (22.58 seconds), as well as the second-fastest time in the 100 meters (11.4 seconds) and the second-longest distance in the long jump (22 feet, 1/2 inch). As a junior in high school, she finished fourth in the 200 meters and fifth in the 100 meters at the 1992 U.S. Olympic trials, and she earned a spot on the 1992 U.S. Olympic team as an alternate for the 4 x 100-meter relay team. Although she declined the invitation, the track prodigy seemed destined to become one of the sport's elite.

However, Jones was not a member of the 1996 U.S. Olympic team, and her greatest claim to fame as a college track athlete was a second-place finish in the long jump at the 1994 NCAA Championships. To the dismay of track enthusiasts, she had opted to pursue both track and basketball in college; the demands of basketball and some untimely injuries had, in effect, placed her track career on the back burner. Although she succeeded as a basketball player—in her three seasons as a UNC Tar Heel, the team won 92 games and lost just 10—her successes would be infinitely greater once she returned to track and focused on becoming the fastest woman in the world.

On August 3, 1997, Marion Jones made good on the immense potential she had shown as a high school track phenomenon, by capturing the women's 100-meter title at the 1997 world championships in Athens, Greece. "This championship is the top of my list, and a lot higher than my basketball career," Jones said, as quoted by Jere Longman for the *New York Times* (August 4, 1997). "That was a great experience, but this is tops. I am definitely here to stay for many years." Her time of 10.83 seconds raised the expectations of many that she would soon break the world record of 10.49 seconds, set in 1988 by Florence Griffith Joyner. Jones added another gold medal as a member on the victorious 4 x 100-meter relay team, to become the only winner of two gold medals at the meet. She also finished 10th in the long jump.

Marion Jones was born in around 1976. Her parents divorced when she was young, and she was raised by her mother, Marion Toler, a medical-legal transcriptionist who immigrated to the U.S. from Belize. Jones grew up in Thousand Oaks, California, and participated in many sports, including gymnastics. She began organized track at age seven and basketball in the sixth grade. She first attracted national attention as a five-foot-10, 135-pound freshman at Rio Mesa High School in Oxnard, California, when she won the state titles in the 100- and 200-meter events. In 1991, as a sophomore, she ran the 200 meters in 22.87 seconds, the fourth-fastest 200-meter time recorded that year by any woman in the country. At the 1991 U.S. championships, she finished fourth in the 200 meters. As a junior in high school, she placed fifth in the 100 meters and fourth in the 200 meters at the 1992 Olympic trials, missing the cutoff for the 200-meter Olympic team by just .07 seconds. She declined the chance to go to Barcelona, Spain, as an alternate for the 4 x 100-meter Olympic relay team, and instead spent the summer taking math classes. At the 1992 world junior championships, Jones placed fifth in the 100 meters and seventh in the 200 meters, and anchored the second-place U.S. 4 x 100-meter relay team. By the time she graduated from high school, in June 1993, she had won three consecutive Gatorade Circle of Champions National High School Girls Track and Field Athlete of the Year Awards. She is the only athlete who has ever won the award more than once.

In addition to her high school track success, Jones starred as the shooting guard on the Rio Mesa Spartans varsity basketball team, averaging 24.6 points per game. "I like track better but I like basketball, too," she told Chris Malcolm for the *New York Times* (May 29, 1991). "In track you just go out and if you do badly, then it's your own fault."

When Jones entered the University of North Carolina at Chapel Hill, her mother moved from California to North Carolina to be near her. On the basketball court, Jones switched to the point guard position, and started as a freshman for the Tar Heels. Although many had encouraged her to focus on one sport, she maintained that she would participate in basketball and track, simply because she enjoyed them both. "I've always liked to do a lot of things," she told Frank Litsky for the *New York Times* (February 17, 1995). "As a kid, I did ballet and tap dancing and soccer and baseball and tee ball, hitting a baseball off a batting tee. . . . People kept telling me to do this, don't do that. In my early days in track, I tried so much to please so many people. Now I want to please Marion. If I wanted to play soccer or hurdle or do anything else, I have the heart and the determination to do it."

As a freshman, Jones averaged 14.1 points and 4.1 rebounds per game as she helped guide her team to the 1994 NCAA championship. She also set the Atlantic Coast Conference record for steals by a freshman (111) and the UNC record for points by a freshman (494). However, the long basketball season deprived her of valuable time she needed to prepare for the track season. Still, despite having just five weeks to train, at the 1994 NCAA track and field championships, she placed second in the long jump, and became an All-American in four different events—100-meter sprint, 200-meter sprint, long jump, and 4 x 100-meter relay.

In the 1994–95 season, Jones became the first player in UNC women's basketball history to score 1,000 points by her sophomore season. She began thinking about the upcoming 1996 Olympic Games in Atlanta, Georgia, and intended to sit out the 1995–96 basketball season to concentrate on track. However, she broke a bone in her left foot in August 1995 while playing basketball in the World University Games. The injury severely limited her Olympic training, and kept her off the basketball court for the entire season. When she broke the bone again in December 1995, her aspirations for the 1996 Olympic Games were effectively shattered. She did not compete in the Olympic trials, and missed the 1996 Olympic Games.

Jones returned to basketball for the 1996–97 season and helped her team advance to the regional semifinals in the NCAA post-season tournament. (During her absence, the Tar Heels had won just 13 games, had lost 14, and had not qualified to play in the post-season tournament.) In her three seasons as a UNC point guard, she led her team to a record of 92 wins and 10 losses and averaged 16.8 points per game. She graduated in May 1997 with a degree in journalism and mass communication, and chose to forego her remaining year of athletic eligibility. Assessing her college career, Jones told Dick Patrick for *USA Today* (July 31, 1997), "I went into Carolina wanting to succeed in both sports. After my sophomore year and not doing as well as I wanted in track, I guess I unconsciously put a lot more emphasis on basketball. Then came the injuries. I never had a chance to see what I could do at Carolina in track."

Although some had speculated that she would join one of the newly formed professional basketball leagues for women in the U.S., the WNBA and the ABL, Jones returned to the sport in which she had shown the most potential. She emerged once again as a dominant track athlete in June 1997 at the U.S. track and field championships in Indianapolis, Indiana. After about three months of training with Trevor Graham (a silver medalist on Jamaica's 1988 4 x 400-meter relay team) in Raleigh, North Carolina, she captured the 100-meter title with a time of 10.90 seconds. In the long jump, she dethroned Jackie Joyner-Kersee, the 1988 Olympic gold medalist and eight-time national champion, with a jump of 22 feet, 9 inches, which beat Joyner-Kersee's jump by an inch. After her 100-meter victory, Jones said, as quoted by Jere Longman for the *New York Times* (June 16, 1997), "I think I'm the world's fastest woman."

She backed up this claim two months later at the 1997 track and field world championships in Athens, Greece. She captured the women's 100-meter title with a personal record of 10.83 seconds, edging Zhanna Pintussevich of the Ukraine by .02 seconds. Jones's improvement in the event was phenomenal; in her three seasons of track at UNC, Jones had never run 100 meters in less than 11.14 seconds. She won another gold medal by running the anchor leg of the 4 x 100-meter relay, but did not compete in the 200 meters, considered by many to be her best event.

As Jones's times improved in the 100 meters and 200 meters, expectation rose that she would beat the world records in those events—10.49 seconds for the 100 meters and 21.34 seconds for the 200—both set by Florence Griffith Joyner in 1988. Griffith Joyner also holds the next three fastest times for the 100 meters: 10.61 seconds, 10.62 seconds, and 10.70 seconds. Jones remarked to Jere Longman for the *New York Times* (August 12, 1997) that the 10.49-second mark "will definitely stand for a couple more years. I hope I'm the person who can break it. It would have to be a perfect day, a perfect race, but I feel I can be that person. Hopefully, in a couple of years, I will be able to say I'm the fastest woman who ever lived."

At the 1998 U.S. track and field championships, she maintained her dominance by capturing gold medals in the 100 meters, the 200 meters, and the long jump, thereby inviting comparisons to Carl Lewis and Jesse Owens, whose careers had been marked by their versatility and excellence in those events. Jones also captured the 100-meter and 200-meter titles at the 1998 Goodwill Games in New York City. In the women's 200, Jones beat the world champion, Zhanna Pintussevich, with her second-fastest time, 21.80 seconds.

In September 1998, Jones captured the 100-meter and 200-meter titles at the World Cup in Johannesburg, South Africa, setting personal records of 10.65 seconds and 21.62 seconds, respectively, for those events. Her 100-meter time was the fourth-fastest ever; her 200-meter time was the third-fastest ever, behind Florence Griffith Joyner's times of 21.34 and 21.56 seconds. Jones's streak of

37 consecutive wins in the 1998 season came to an end in Johannesburg, when she finished second in the long jump to Heike Drechsler of Germany.

Regarding her future as a track athlete, Jones told Longman (August 12, 1997), "I'm not going to say forever. But definitely several more years. I want to achieve the things I've dreamed all my life. I want to be world champion, an Olympic gold medalist, and a world record-holder. I plan to be around until I achieve all those." No less a figure than Florence Griffith Joyner thinks Jones has a good chance of achieving those goals. "I know Marion is aiming for my records," Griffith Joyner told *Newsweek* (August 3, 1998). "That's the way it should be, and I know she can do it." Jones looks to contend for gold medals in five events at the 2000 Olympic Games in Sydney, Australia: the 100 meters, the 200 meters, the long jump, the 4 x 100-meter relay, and the 4 x 400-meter relay.

Jones is engaged to C. J. Hunter, an Olympic shot putter, and she lives in Chapel Hill, North Carolina.

Suggested Reading: *New York Times* B p10 May 29, 1991, with photo, B p11 Feb. 17, 1995, with photos, C p10 June 16, 1997, with photo, C p1 Aug. 4, 1997, with photos, B p15 Aug. 12, 1997; *Newsweek* p57 Aug. 3, 1998, with photo; *USA Today* C p3 July 31, 1997, with photo; *Washington Post* D p1 Aug. 4, 1997, with photos

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Victor Malafronte/Archive Photos

Jordan, Michael H.

June 15, 1936– Chairman and CEO of CBS Corp.
Address: c/o CBS Corp., 51 W. 52nd St., New York, NY 10019

In July 1993, Michael H. Jordan, whom *Fortune* once described as one of America's least charismatic chief executives, was named chairman and chief executive officer of the Westinghouse Electric Corp., the long-established, Pittsburgh-based manufacturer of power equipment and refrigeration units. In just over three years, Jordan, a former PepsiCo executive, redirected the troubled company away from its traditional low-growth industrial base and transformed it into a media juggernaut, whose holdings include the CBS network and the Infinity Broadcasting Corp. This transformation was cemented on December 1, 1997, when Westinghouse Electric Corp. changed its name to the CBS Corp. and moved its headquarters to New York City.

Michael Hugh Jordan was born on June 15, 1936, in Kansas City, Missouri. He received a B.S. degree in chemical engineering from Yale University, in New Haven, Connecticut, in 1957, and an M.S. degree in chemical engineering from Princeton University, in Princeton, New Jersey, in 1959. After a brief stint at Procter & Gamble in Kansas City, he served a four-year tour of duty with the U.S. Navy, reaching the rank of lieutenant. As a member of Admiral Hyman G. Rickover's staff, he spent six months at the Westinghouse Bettis Atomic Power Laboratory, near Pittsburgh, where he was certified as a nuclear engineer. He then returned to civilian life.

Jordan spent 10 years (1964–74) as a consultant and principal with McKinsey & Co., a New York–based management consulting firm. In 1974, he joined PepsiCo Inc. as the director of financial planning. For the next 18 years, he worked at the corporation's headquarters, in Purchase, New York, and then in other PepsiCo locations, in various senior management positions: senior vice president of manufacturing operations of the Frito Lay division (1977–82), president of PepsiCo Foods International (1982–83), president and CEO of PepsiCo Foods International (1983–85), and executive vice president and chief financial officer of PepsiCo Inc. (1985–86). From 1987 to 1992, he served as chief executive officer and president of PepsiCo Worldwide, the corporation's overseas operation. In that capacity, he concluded deals with Mexico, Canada, and countries in Europe, and he was credited with expanding the sales generated by its overseas snack-food operations from $300 million, in 1986, to $1.8 billion.

In June 1992, despite the fact that he was considered one of the two most likely candidates to succeed PepsiCo Inc.'s chairman, Jordan resigned from PepsiCo, citing as his reasons for doing so his weariness with a grueling travel schedule and his desire for change. That change took the form of a partnership in Clayton Dubilier & Rice, a private investment firm in New York City specializing in leveraged buyouts.

Jordan's association with Clayton Dubilier & Rice lasted only a year, for in June 1993, he was named chairman and chief executive officer of Westinghouse Electric Corp. Jordan, who took over the head position five months after investors had pressured the previous CEO, Paul E. Lego, to resign, became the first outsider to head Westinghouse since 1929.

Founded in 1886 as a maker of air brakes for trains, Westinghouse manufactured equipment for electrical and nuclear generators, mobile cooling equipment, and electronic devices, and it operated radio and television stations. During the two years preceding Jordan's arrival, it had lost nearly $2.4 billion, largely because of its disastrous foray in the 1980s into the arena of junk bonds, leveraged buyouts, and commercial real estate via Westinghouse Financial Services, Inc. In the face of Westinghouse's large debt—reportedly nearly $9 billion—and the slow growth of its traditional manufacturing businesses, Jordan laid off around 7,000 of the company's 105,000 employees, sold off some divisions, and pushed for growth in the remaining ones. As a result of the sale of some businesses, the company's revenues fell from $13 billion to less than $9 billion from one year to the next. Jordan predicted that Westinghouse would grow, however, especially overseas. In particular, he felt that there was potential in Asia, and in the summer of 1994, he accompanied the U.S. Secretary of Commerce, Ronald H. Brown, and various corporate executives to China, and he won an agreement with the Shanghai Electric & Engineering Corp. for a $100 million joint venture to build steam turbines.

Westinghouse's third-quarter operating earnings in 1994 increased 17 percent over those of the previous third quarter. Nevertheless, many analysts were dissatisfied with his performance, because they felt his cost-cutting and restructuring measures had not been dramatic enough. Robert A. G. Monks, a large shareholder in Westinghouse, complained to Judith H. Dobrzynski for the *New York Times* (September 7, 1995), "The board hired [Jordan] because it saw him as a preserver. They did not ask how he was going to maximize value for shareholders." Jordan also angered shareholders by adding to the company's holdings. For example, in 1994, he purchased Norden Systems from United Technologies and increased the company's radar and electronics systems operations. Skepticism about such actions was reflected in the poor performance of the company's stock. As of July 1995, even after the sale of two major assets—Westinghouse Electric Supply, a distributor of electric products, and a distribution and controls business—for a total of $1.4 billion, Westinghouse stocks traded at around $13 per share. The same stocks had traded at a peak of over $39 per share in 1990. However, Jordan's restructuring of Westinghouse was far from complete.

In the early 1990s, Group W, Westinghouse's broadcast division, which included 16 radio stations, five television stations, satellite communications, and programming divisions, was a reliable source of revenue. According to Debra Sparks in *Financial World* (January 3, 1995), Group W brought in 22 percent of operating profits on 9 percent of overall sales as of January 1995. Still, the bulk of Westinghouse's business relied on low-growth industrial holdings. All that would soon change. In July 1994, Jordan surprised industry analysts by announcing that Westinghouse would enter into a joint venture with CBS Inc. to produce programming and invest in new television and radio stations. A year later, on August 1, 1995, he announced Westinghouse's plan to purchase CBS Inc., the last independent television network. Many observers expressed reservations about the move, pointing out that Westinghouse lacked experience running a major television network and still carried a debt of $3.8 billion. Mario Gabelli, a money manager, told Judith H. Dobrzynski for the *New York Times* (July 22, 1995), "The new owners can't cut costs any more than CBS already has. They have to increase revenues, and there's no indication that they have the creativity to do that." Many experts also noted the lackluster state of CBS, which had fallen from its dominant position among the three major networks to the number-three spot, behind ABC and NBC, in the ratings. The acquisition became final in November 1995; with an outlay of $5.4 billion in cash, much of which Jordan raised from bank loans, Westinghouse became the nation's largest broadcast owner, with control of over 15 television stations and 39 radio stations and access to around 35 percent of the nation's households. Investors were apparently encouraged by the CBS deal: On December 1, 1995, Westinghouse stocks closed at $17 per share.

In January 1996, Jordan announced the sale of Westinghouse's defense electronics operations to Northrop Grumman for $3.7 billion and a further trimming of the company's non–broadcast-related holdings. Those moves, coupled with divestitures of some of Westinghouse's smaller real-estate holdings, provided funds for another media acquisition, and in June 1996, Jordan announced Westinghouse's plan to acquire Infinity Broadcasting Corp., the nation's largest independent radio chain, for $4.9 billion in a stock deal. In December of that year, Westinghouse exchanged $3.9 billion of its stock for Infinity's outstanding shares and assumed $1 billion in debt, and thus became the nation's largest radio broadcaster, with 79 radio stations in 17 markets and estimated revenues in 1996 of over $1 billion. The merger firmly established Westinghouse as the nation's largest broadcasting entity, surpassing the scope of the Walt Disney Co. and Time Warner Inc. Later that month, Jordan announced the acquisition of TeleNoticias, a Spanish-language news channel.

Jordan continued to add to Westinghouse's broadcast empire. In September 1997, he announced the planned acquisition of American Radio Systems' 98 radio stations. That purchase, which has yet to be finalized and is subject to approval by the Federal Communications Commission, would give Westinghouse a total of 175 radio stations. The same month, Jordan expanded Westinghouse's cable television lineup with the purchase of Gaylord Entertainment Co.'s Nashville Network and Country Music Television for $1.55 billion in a stock deal. The completion of that transaction brought to $9 billion the total spent by Westinghouse on the acquisition of television channels and radio stations since Jordan's arrival.

In November 1997, Jordan further trimmed his company of its industrial businesses by agreeing to sell its non-nuclear power unit to Siemens A. G. for $1.5 billion. A month later, he became the chairman and CEO of the newly launched CBS Corp., with headquarters in the midtown Manhattan skyscraper known as Black Rock, which houses CBS studios. With announced plans to sell the last of its industrial assets by mid-1998, Jordan had, in just over three years, transformed an industrial company rooted in Pittsburgh into a media giant. In assessing the transformation, Suzanne Betts, an analyst at Goldis-Pittsburgh Institutional Services, told the *New York Times* (December 1, 1997), "The media side has the growth opportunities that the industrial side doesn't have." In the meantime, CBS was rising in the ratings. The network won the November 1997 sweep, beating NBC by 1 percentage point and ABC by 11. According to the *Wall Street Journal* (February 28, 1996), as of that month, Jordan had cut 12,000 full-time jobs since taking the helm of Westinghouse.

In April 1998, Jordan named Mel Karmazin, the chief executive of Infiniti Broadcasting, who had been the chairman of the CBS station group for the past year, president and chief operating officer of CBS Corp. Jordan, who retained his position as chairman and chief executive, thus handed over many of the tasks associated with the company's day-to-day operations to Karmazin, and made him the second-most powerful person in the corporation. Then, on October 28, 1998, Jordan announced that he planned to leave CBS at the end of December. According to *Variety* (October 29, 1998), his successor as CEO is to be Karmazin. As of the end of October, CBS had not publicly announced who will fill the position of chairman.

Jordan and his wife, the former Kathryn Hiett, whom he married in 1961, have two grown children—a daughter, Kathryn, and a son, Stephen. The couple have homes in Dallas, Texas, and Santa Fe, New Mexico. Jordan was the chairman of the Washington, D.C.–based Center for Excellence in Education from 1988 to 1992, and he has served on the board of directors of the United Negro College Fund since 1986. He enjoys playing golf and has said that backpacking in the mountains of New Mexico is his favorite vacation.

Suggested Reading: *Barron's* p27+ Mar. 3, 1997, with photos; *Broadcasting & Cable* p6+ June 24, 1996, with photo, p4+ July 15, 1996, with photo; *Business Week* p34+ July 31, 1995, with photos; *Financial World* p36+ Jan. 3, 1995, p28+ Nov. 7, 1995; *Fortune* p102 July 26, 1993, with photo, p18+ Aug. 21, 1995, p20 Sept. 4, 1995; *New York Times* III p8 Nov. 6, 1994, with photo, D p1+ Sept. 7, 1995, with photo, D p4 Nov. 29, 1995, with photo, D p12 Dec. 1, 1997; *Who's Who in America, 1997*

Bernard Gotfryd/Archive Photos

Kabakov, Ilya

1933– Russian artist. Address: c/o Barbara Gladstone Gallery, 525 W. 24th St., New York, NY 10011

"The starting point of one's biography is always considered to be important," Ilya Kabakov, who is recognized as one of the leading installation artists in the world, once said. "The conclusion can be drawn that at the foundation of my career lies fear, ridiculous circumstances, and my mother, who sacrificed everything for it."

Among the many "ridiculous circumstances" of Kabakov's life was the fact that when he was young, the Soviet government sent him to school to learn to paint and draw, but he was expected to create only "official" Soviet art. Another was that though he spent the first three decades of his career producing art that in recent times has been hailed as brilliant, he was barred from displaying it in the Soviet Union because it was "*un*official," and thus illegal. ("Officially," he worked as an illustrator of children's books.) Most ridiculous of all, perhaps, was the surreal quality of life itself in the Soviet Union: While the authorities insisted that the country was a proletarian paradise, it was in fact a place where, as Kabakov once put it, "things don't work" and where "if they're not broken today, they will be broken tomorrow, and you can't do anything about it."

The contradictions between real Soviet life and the sort of existence the government told its citizens—and the world—they were living have informed much of Kabakov's work. During the 1960s, for example, many of his paintings were heavily ironic inside jokes. One of them, Amei Wallach reported in *New York Newsday* (May 15, 1988), showed "people in shabby clothes queuing for meat, and superimposed on [them], long lists of prices for meat that, as every Russian knew, simply didn't exist." Another painting portrays a construction site and images of the parks and buildings that were supposedly being built—a joke, according to Wallach, because Soviet citizens no longer expected such grand projects to be completed as planned. Attached to the painting are two shovels. Similarly, in his installations, which he began to create during the mid-1980s, and which might be described as "fictionalized environments," Kabakov satirized certain aspects of Soviet life. For many of them, he took inspiration from the "dingy and claustrophobic" environments, as Andrew Solomon called them in the *New York Times Magazine* (September 20, 1992), that were ubiquitous in the U.S.S.R. "What Tahiti was for Gauguin and the ballet was for Degas, the Soviet communal apartment and the bleak architecture of Soviet communal life are for Kabakov," Felicity Barringer wrote in *ARTnews* (September 1995).

Over the years, some of Kabakov's paintings and a few of his early installation pieces were smuggled out of the Soviet Union, and in the mid-1980s, some of them were assembled for his first solo exhibitions, which were mounted in Bern, Switzerland, and Paris, France. Kabakov attended neither; he celebrated the opening of the show in Bern by going to a forest outside Moscow with some friends and cutting a symbolic ribbon at the exact moment the exhibition opened, at the Kunsthalle.

Thanks to the policy of glasnost, or openness, Kabakov left the Soviet Union to mount his first installation in 1987, at the Kunstverein, in Graz, Austria. What happened afterward may be one of the more "ridiculous circumstances" of his life. Free of the Soviet Union's censorship, Kabakov saw his career take off, and he embarked on a whirlwind tour of some of the world's most prominent exhibition halls. He enjoyed a nearly immediate celebrity in the art world, and over the past decade he has put up more than 100 installations. He has become a favorite of critics the world over, and his installations have been featured in, and purchased by, some of the world's major museums. "It may seem sudden," David A. Ross, the director of the Whitney Museum of American Art, in New York City, told Andrew Solomon, "but you have to understand that he had been working out of sight . . . and that his whole lifetime of work was then discovered at once. Finding him was like stumbling across Jasper Johns or Robert Rauschenberg in the full flush of their maturity."

Ilya Kabakov was born in 1933 in Dnepropetrovsk, Ukraine, which was then a Soviet republic. His mother was a bookkeeper, and his father was a metalworker. When Ilya was seven years old, his father left home to fight in World War II, and he never returned. Meanwhile, because of the advance of German troops into Ukraine, Ilya and his mother fled to the republic of Uzbekistan and took up residence in Samarkand—the same city to which the Leningrad Academy of Art had been relocated to escape attack. "One night a friend who studied in the art school took me into the school through the window to look at the paintings of naked women," Kabakov recalled to Robert Storr for *Art in America* (January 1995). "When a woman unexpectedly appeared, he left me there alone in the dark corridor. When she asked me what I was doing there, I didn't know what to say; so I said I was looking at the paintings. She asked me if I drew, and of course I lied and said yes. She said that they were accepting applications to the art school the next day, and that if I wanted to, I should bring my drawings. I drew five drawings on pages ripped out of a notebook. This was during the war, so I drew tanks, airplanes, and cavalry." Kabakov claims that his drawings provoked laughter among the instructors. Nevertheless, the school admitted him; there were hardly any other applicants in Samarkand. "The fact of the matter is that I didn't like drawing and wasn't very good at it, but from that moment on it was my fate," he told Solomon. Kabakov studied the fundamentals of drawing in Samarkand until sometime after the war ended, when the academy resumed operating in Leningrad.

Determined that her son continue his art education, his mother took Ilya to a school in Zagorsk, and then to one in Moscow. Moving to different cities in the Soviet Union was one of the big sacrifices that his mother made for him; it entailed giving up her job and her apartment for a catch-as-catch-can, nomadic lifestyle. "She slept always fully dressed in her clothes," Kabakov told Solomon, "so that if somebody should come and knock at the door, she could sit at the table and pretend she was just visiting. Because if the authorities found you staying in a city for which you didn't have papers, anything could happen to you. Of course, her arrangements never went smoothly. She was caught a few times; every time, she had to find another hiding place. . . . I couldn't understand why my mother and I had such a terrible life and so many problems."

At 16, Kabakov entered the Surikov Art Institute, in Moscow, to study illustration. The classical, conservative curriculum he followed at all levels included endless hours of drawing from live models and plaster casts. "Such an education under Soviet conditions led students to feel that this was a kind of animal training, that something very heavy and alien but absolutely obligatory was being foisted upon them," Kabakov explained to Storr. The lessons quickly became little more than chores Kabakov had to complete to remain in school, where the students had, of their own accord, formed "very small clans united on the basis of spiritual and artistic affinities. And our education really occurred in these small groups. Within each group, one person would assume responsibility for providing information about philosophy, another person about history, a third about poetry. These were powerful, intelligent groups which found their counterparts later in unofficial art." Kabakov's small group included Erik Bulatov, who would become another leading unofficial artist. Members of the group often visited Robert Falk, a former official artist who had gained prominence earlier in the century and who, by the 1950s, had been expelled from the Artists Union. Falk became a kind of spiritual model for Kabakov and his classmates. According to Kabakov, Falk "emanated a sense that one must escape the foul, loathsome, everyday Soviet reality, that some people must breathe fresh air. Isolation was salvation."

Kabakov graduated from the Surikov at the age of 23. By this time, he had already launched his career as an illustrator of children's books. "From the moment I learned to draw cats, dogs, children's faces, horses, and cars, I always had work," he told Storr. "And I drew these standard products for 30 years. It was important that this work could be done quickly and therefore didn't take a lot of time away from your own work." Illustration became the main source of his income. In all, Kabakov illustrated over 150 children's books.

While still at the Surikov, Kabakov had begun to long for a method of expression in his extracurricular art that was truly his own. He started drawing and painting in a style that he has described as Abstract Expressionist (although he did not know that term at the time). Soon, though, he came to feel that this style was just as impersonal as what he had been doing in school. He decided that he would try to paint what he described to Solomon as "a masterpiece, into which I could put all my ideas and everything I had ever felt and all the beauty I had seen. I believed that this work would make me real." But after two years of work on this painting, he got bored. "And I understood that not only would I be unable to impress anyone else with my masterpiece, but that even for me it was rather disgusting. After that, I was free: I could find a path of my own, without struggling to be all at once a great artist."

Kabakov was not the only artist working—illegally, of course—to develop his own private art. In fact, the 1960s and the 1970s were the "golden years" of Soviet unofficial art, when a veritable rebirth of art occurred. "In our generation, to start from the beginning was simple," Kabakov told Storr, "because the Soviets had destroyed all culture. . . . Each artist established that empty territory on which he planted his tree and then watered it carefully." The lone, but very strong, bond that united the practitioners of unofficial art was their private rebellion against Soviet law. "There were no artistic manifestos, common artistic programs, or movements within unofficial art as there were at the beginning of the century . . . ," Kabakov explained to Storr. "In unofficial art there were no leaders, because everyone was under police observation; it was a very dangerous existence all the time. This was, moreover, a group of extreme individualists; no one acted as a teacher. . . . Everyone belonged to one of these 10 or 15 little friendly groups, and everyone knew everybody else, because . . . we were all united by the same fate and the danger that we could all be destroyed."

Although the artists lived in fear of arrest or imprisonment, Kabakov told Solomon, "to us, nothing terrible ever happened. We just drank tea in one another's kitchens, discussed and criticized one another's work, and traveled together in the summers." In 1968, Kabakov and Bulatov staged a rare public showing of their work at the Bluebird Cafe, in Moscow. By design, the show lasted only two hours. "At that time, it was a very political action," Kabakov told Robin Cembalest of *ARTnews* (May 1990). "Special agents saw who was participating, and a lot of people lost their jobs."

Two decades later, the circumstances surrounding the shows of his work that were mounted in the West could not have been more different. Kabakov's first installation to be shown in the United States—at the Ronald Feldman Gallery, in New York City, in 1988—was *Ten Characters*, and it was a huge success. Cathleen McGuigan of *Newsweek* (May 23, 1988) hailed it as "an epic work of human observation," and when the work was on view in Washington, D.C., in 1990, Michael Kilian of the *Washington Post* (April 18, 1990) called it "uniquely inventive . . . easily the most fascinating art exhibition in the capital."

Like many of his installations, *Ten Characters* was inspired by Soviet communal life. The space was arranged to look like a 10-bedroom communal apartment. With pieces of art, garbage, and other telling objects, Kabakov decorated each of the rooms to convey the story of one character. In the room called *The Collector*, a neat arrangement of picture postcards of Russian scenes covered the walls; *The Untalented Artist* wasted his time by producing the sorts of Socialist Realist paintings Kabakov rejected as a teenager; *The Man Who Never Threw Anything Away* labeled every piece of junk (a nail, a ticket stub, a piece of glass) in his room and hung each on a string. The room that apparently struck viewers and critics most powerfully belonged to *The Man Who Flew into Space from His Apartment*. Through the gaps in its boarded-up doorway, one could see Soviet propaganda posters on the walls, and infer their effect on the resident. A gigantic slingshot hangs in the middle of the room, and the man has used it to blast himself through the roof (a gaping hole marks the spot).

By 1990, Kabakov had shown his works at many prestigious venues, among them the Hirshhorn Museum, in Washington, D.C.; the Institute of Contemporary Art in London; the De Appel Gallery, in Amsterdam, the Netherlands; and the Kunsthalle in Zurich, Switzerland. Also in 1990, Kabakov mounted a second exhibition at the Ronald Feldman Gallery—an installation that again featured a bleak interior of a Soviet communal dwelling. One part of the installation was the *Labyrinth*, a narrow, winding hallway where visitors could read writings by his mother about her difficult life. Another room, *He Lost His Mind, Undressed, Ran Away Naked*, contained evidence of the decline into madness of a man who obsessively adhered to rigid self-made schedules.

Kabakov's *The Bridge* was exhibited in 1991 at the Museum of Modern Art, in New York City, at an historic event called *Dislocations*; this exhibit marked the first time installation pieces were ever shown at that museum. His notable 1992 installations also include *The Toilet*, at Documenta IX in Kassel, Germany, and *The Life of Flies*, at the Kunstverein in Cologne, Germany.

In the same year, the Ronald Feldman Gallery mounted the installation *Incident at the Museum or Water Music*, for which Kabakov created a room in an imaginary Soviet museum, complete with paintings by a fictitious "master" of Socialist Realism. Stuffy, shabby, and deserted, the room has a leaky ceiling, and water drips loudly into buckets and onto sheets of plastic on the floor. His aim in *Incident at the Museum*, Kabakov has said, was not only to create a metaphor for the Soviet Union and its official culture but also to make a statement about painting. "Has painting come to the end of its life or is it still going on?" he said to Alan Artner for the *Chicago Tribune* (July 25, 1993). "I am on the side of people who think painting is coming to its end. But, on the other hand, I think painting has a place in installation. I am trying to integrate it."

For several years beginning in 1993, Kabakov's major shows all occurred in Europe. *Ilya Kabakov: The Boat of My Life* was shown at the Salzburger Kunstverein, in Salzburg, Austria, in 1993, and the National Museum of Contemporary Art, in Oslo, Norway, exhibited *Kabakov: Operation Room (Mother and Son)* the following year. In 1995, Kabakov constructed *We Are Living Here*, his largest-ever installation, in the Centre Pompidou, in Paris; *The School Library*, at the Stedelijk Museum in Amsterdam; and *Ilya Kabakov: The Sea of Voices* at the Kunstmuseum in Basel, Switzerland. Among the more prestigious juried exhibitions in which Kabakov has been represented are the 1991 Carnegie International Biennial, in Pittsburgh, where he showed *We Are Leaving Here Forever*, and the 1993 Venice Biennale, where, somewhat ironically, his *Red Pavilion* was Russia's official entry.

From his first marriage, Ilya Kabakov has a daughter, Galina Kabakova, who was born in the early 1960s. Kabakov's second wife, Victoria Mocholova, chose to remain in Moscow after Kabakov became an international sensation. Since the early 1990s, Kabakov has been married to Emilia Kanevsky, who was born in the Soviet Union and has lived in the United States since the 1970s. Kanevsky, who is an art dealer, manages Kabakov's career. The couple have residences in Paris and New York.

Ilya Kabakov has identified himself as Jewish, more because of his heritage, apparently, than as an indicator of religious faith. His honors include the 1989 Ludwig Prize, and, in 1993, both the Joseph Beuys Prize and the Beckmann Prize. In 1995, the French government named him a Chevalier de l'Ordre des Arts et des Lettres.

Selected Works: *Ten Characters*, 1988; *He Lost His Mind, Undressed, Ran Away Naked*, 1990; *Labyrinth*, 1990; *The Bridge*, 1991; *We Are Leaving Here Forever*, 1991; *Incident at the Museum or Water Music*, 1992; *The Life of Flies*, 1992; *The Toilet*, 1992; *Ilya Kabakov: The Boat of My Life*, 1993; *The Red Pavilion*, 1993; *Kabakov: Operation Room (Mother and Son)*, 1994; *Ilya Kabakov: The Sea of Voices*, 1995; *The School Library*, 1995; *We Are Living Here*, 1995

Suggested Reading: *Art in America* p124+ Feb. 1989, with photos, p60+ Jan. 1995, with photos; *ARTnews* p176+ May 1990, with photos; *Chicago Tribune* XIII p20+ July 25, 1993, with photo; *New York Newsday* II p4+ May 15, 1988, with photos; *New York Times Magazine* p54+ Sept. 20, 1992, with photos

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Kamali, Norma

(kah-MAH-lee)

1945– Fashion designer. Address: c/o OMO Norma Kamali, 11 W. 56th St., New York, NY 10019-3902

OMO, the name of the fashion designer Norma Kamali's signature boutique, stands for "On My Own." Since even before she left her husband, who was also her business manager, and struck out on her own, Kamali's work has reflected her independent spirit. In the two decades since she opened OMO, in 1978, the designer told Charles Gandee for *Vogue* (April 1993), "I've never had a partner. I've never had investors. I've owned my own company for all this time, which is hard, very hard. It's important to me to design with an edge, where it's definitely me, and nothing but me, with no outside influences that change what OMO is all about."

Norma Kamali was born Norma Arraez in 1945 in Manhattan, New York City, to a Lebanese mother and a Basque Spanish father. Early in her life, her mother divorced her father—"It was the first

Frank Capri/Archive Photos

Norma Kamali

divorce on the block, very revolutionary for the '50s," Kamali told Gandee—and then remarried. Kamali got her first taste of retailing as a child, while working in her stepfather's candy store, which was just down the street from their apartment, in an Irish Catholic neighborhood on the East Side of Manhattan. "I learned that if you sell a piece of candy for a penny, then you have a penny to buy more pieces of candy," she recalled to Gandee. She took particular pleasure in arranging the Clark candy bars "with all the C's lined up straight."

Kamali much admired her mother, who "was really very much ahead of her time," she explained to Gandee. "She's so creative, really remarkable. She sewed brilliant costumes and painted and made incredible cookies with fantastic designs on them. I remember her telling me to make sure that I could always take care of myself—not to marry a man to take care of me, but to marry a man because I wanted to be with that man. My mother was right. Although it took me a little while to figure that out."

Kamali attended Washington Irving High School, a New York City public school. She wanted to become a painter, but her mother advised her to learn something more practical, such as typing. As a compromise, Kamali enrolled at the Fashion Institute of Technology, in Manhattan, where she graduated with a bachelor of fine arts degree in fashion illustration, in 1964. Jobs were scarce for fashion illustrators, so, wanting to travel, she took a job in New York as an office worker with Northwest Orient Airlines. Taking full advantage of her employee discount, she bought a series of $29 round-trip tickets to London, England. The vitality of that city during the 1960s appealed to her greatly, as did the clothes created by British designers of the day. She began importing inexpensive clothes from London to the United States—whatever she could tuck into her suitcase.

Meanwhile, about the time she had graduated from college, she had married an Iranian named Mohammed Houssein Kamali, whom she and their friends called Eddie. In about 1968, Kamali and her husband opened a basement boutique on Manhattan's East Side. By then, she had become less enamored of the clothes she found in London and had started creating her own. Her early designs were extravagant and attention-getting: dresses and suits adorned with images of butterflies, trees, clouds, eagles, and flowers, all appliquéd in a patchwork of colors and textures, and many styles in which leather, feathers, and/or even monkey fur were ingredients. Kamali was one of the first to design hot pants, a type of very short shorts that women wore to such places as discothèques. In 1969 and 1970, Kamali's designs began receiving editorial coverage in fashion magazines, and the boutique became well known to insiders as a New York fashion hot spot.

Many of Kamali's designs continue to be bold, flamboyant, and thoroughly of the moment. Another important theme in her work is evident in designs that are inspired by the past and have a vintage look. Among her early designs were updated versions of women's suits based on a 1940s pattern. The jackets have slightly padded shoulders, and the waists are defined by lengthwise tucks. (This style became a Kamali trademark, and variations on it are still found in her suits today.) By 1974, Kamali had shifted her focus to these more elegant and tailored clothes, and she and her husband relocated their boutique to a stylish section of Madison Avenue. Other Kamali designs were highly innovative; in 1974, for example, she began creating clothing from silk parachutes; the silk jumpsuits in particular were a big hit. She also began designing glamorous swimwear—barely-there bikinis and gathered and shirred styles. Kamali is credited as the first to design swimsuits with high-cut thighs, a design trend that persists today. Many of her early devotees were celebrities, among them Donna Summer, Diana Ross, Bianca Jagger, and Cher.

In 1976, Kamali left her husband. She gave him both their Madison Avenue store and their Upper East Side apartment. "I had to leave," she told Gandee. "I was totally dependent. We'd been married since I was 19. I didn't have my own identity, I didn't have my own credit card, I didn't have anything—except my suitcase and $96 in the bank." While lying in a sleeping bag on the floor of her otherwise empty new apartment, Kamali was inspired to create a "sleeping-bag" coat. Filled with down and lined, like the sleeping bag, with a duck-print flannel, it was a warm and cozy alternative to fur. The coat is among Kamali's much-copied innovations, and it is still popular; her collection perenially contains an updated version.

It took Kamali about a year to open a new store. In 1978, without an official sponsor or backer but with financial help from Ian Schrager, one of the founders of the legendary discothèque Studio 54 (whom she was dating at the time), she opened OMO Norma Kamali on Manhattan's West Side. The moniker "OMO Norma Kamali" appeared on her new clothing label as well. The store became a big success immediately, thanks in part to the publicity she received in 1977, when *Cosmopolitan* used for one of its covers a photo of the supermodel Christie Brinkley (snapped by the celebrated fashion photographer Francesco Scavullo) wearing a Kamali swimsuit. The image created a surge in recognition of and demand for her swimwear internationally. Also in 1978, Kamali designed the costumes for the Emerald City in the director Sidney Lumet's film *The Wiz*, and the fashion journalist Diana Vreeland—an arbiter of taste for what she called "the beautiful people"—selected several of Kamali's parachute designs for inclusion in the *Vanity Fair* exhibit at the Costume Institute of the Metropolitan Museum of Art, where they became part of the permanent collection.

Yet another important movement in fashion that Kamali spearheaded was the creation of comfortable and affordable clothes. Under Kamali's hand, these clothes were as fun as they were practical. In the late 1970s, Kamali was one of the first to design stretchy, form-fitting bodywear, inspired by clothing previously worn almost exclusively by dancers during rehearsals and classes. "I think the answer to what's next is bodywear . . . ," Kamali told the *Los Angeles Times* (March 30, 1979). "The comfort of all the great stretch stuff means you can never get enough of it. It's an addiction." Kamali seems to have been correct; this type of clothing became a major trend at the end of the 1970s, and it included forerunners of the leggings that were ubiquitous throughout the 1980s and are still a weekend wardrobe staple for many women. The use of stretch fabrics has proved to be one of the most influential design ideas of the late 20th century, and today, almost every designer uses them.

In 1978, Kamali's collection included 30 different types of "body stockings," a bodysuit or leotard-type top with leggings attached. "They're perfect for everything," Kamali told John Duka for the *New York Times* (July 11, 1978). "For jogging, for dancing. They meet the needs of the way we live." The bodystocking also aided Kamali in designing her lavish, elaborately draped and gathered evening gowns and other dresses by draping the fabric on herself; in this highly unusual technique, she pins the fabric right onto the body stocking she is wearing. "I don't know how to do dresses any other way . . . ," she told Duka. "I don't sketch until after I'm done draping. Sketching can confine you."

In 1980, again with the idea of creating comfortable, affordable fashions, Kamali debuted one of her most ingenious collections—the one, perhaps, for which she will be best remembered. The clothes were made of cotton fleece, a washable, inexpensive, comfortable material similar to that used to make sweatshirts. Thanks to Kamali, fleece suddenly became fashionable. "I originally started doing swimsuit coverups out of sweatshirting [fabric], and I was just doing samples," Kamali told the *New York Daily News* (January 15, 1981). "Eventually, I had 35 samples of nice, comfortable clothes that everyone could relate to. . . . Certain shapes have been my best sellers throughout the years, and so now I've just interpreted them in a different fabric for a new look."

Originally, the clothes came in seven variations (four colors and three stripes), and all of them—skirts, tops, jumpsuits, capes, and jackets—were priced under $80. Many pieces incorporated oversize shoulder pads—a design feature that appealed to Kamali personally (because she considered her own shoulders to be too narrow) and one that she began using in 1972. The shoulder pads became a Kamali trademark.

Because her own company was too small to manufacture the clothes cost-efficiently, Kamali held onto the sweatshirt collection for almost a year before arranging to have it manufactured and distributed by the Jones Apparel Corp. It thus became the first licensing project that Kamali agreed to. The clothes were sold in department stores across the country. Previously, only Kamali's swimwear line had been sold outside her one store.

In 1981, Kamali received a Coty Award for design innovation for the sweatshirt collection. She won another Coty Award in 1982, for women's fashion design, and in 1983, she won both the Council of Fashion Designers of America Award for outstanding women's fashions and the Coty Hall of Fame Award. Kamali's sweatshirt collection was well-received commercially as well as critically. In 1983, Jones grossed over $30 million in sales of Kamali's designs (which, like the higher-priced collection sold in her store, carried the OMO Norma Kamali label). Very quickly, Kamali expanded her sweatshirt collection by creating similar designs in different fabrics, including gauze, a cotton knit, Tyvec (a polyethylene fabric with a paper-like texture), and eventually denim and a woven cotton fabric similar to that used to make basic men's shirts. Also in the early 1980s, Kamali introduced a collection of children's clothing, for which she simply miniaturized many of the designs in her women's sportswear line. Thanks in part to all the publicity her lower-priced sportswear lines attracted, the demand for Kamali's more haute designs also flourished. She outgrew her small New York store and bought a small building across the street, which now houses her retail shop as well as design studios, offices, and a showroom.

In the wake of this success, Kamali agreed to license her name to other lines of merchandise, including "shoes, bags, hosiery, hats, children's clothes, jewelry, you name it—everything," she told Gandee. Her business grew to dizzying proportions, and because she likes to maintain as much control as possible over her business and designs, she became uncomfortable with the licensing arrangements. In 1986, she told Gandee, "I started to get frightened. I thought the only way to reclaim my name was to give it all up. I wanted to pull into myself, I wanted to get back to my store, get back to my customer, who was aging—get back to the basics of finely tailored garments and beautifully draped pieces with structure, detail, fabric, texture." Kamali promptly dropped all her licensing contracts and once again focused all her attention on clothes that she designed exclusively for her store. "Unfortunately," she told Gandee, "going from big to small was not interpreted well by the world."

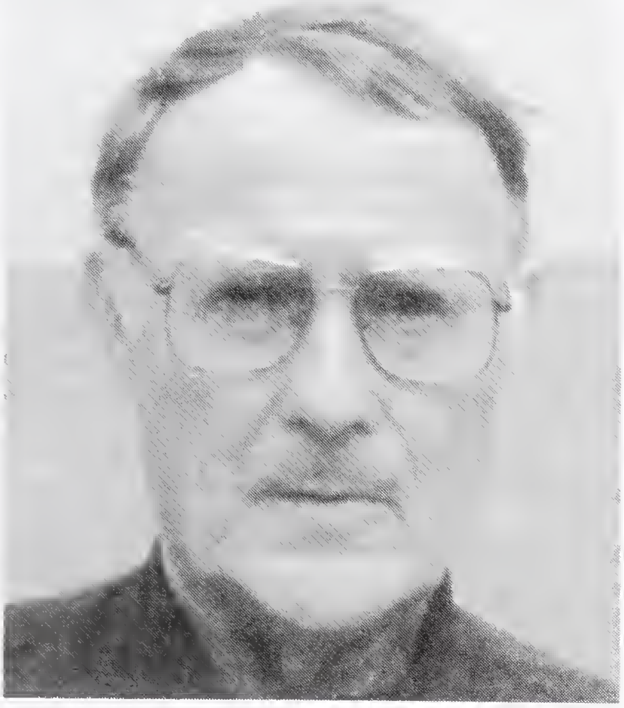
Several times since this regrouping, Kamali launched new lines of business, each of which was based on an innovative and timely idea. In 1988, she opened OMO Home, a home-furnishings store in the Soho district of New York City. The store was a "fantasy apartment" in which Kamali placed new items of her own design, including velvet sofas and an enormous bed with sheets in luxurious stretch silk charmeuse, alongside striking antiques culled from many parts of the world. The atmosphere of the store was similar to that of Kamali's apartment, which she was known to have decorated in an extravagantly opulent and eclectic style. Kamali later renounced her penchant for collecting and lush decor; in 1996, she sold nearly all her belongings at auction and made her home more spare and utilitarian.

Kamali's next venture was an attempt to start a mail-order business. In 1993, she designed a new collection of reasonably priced clothes intended for busy women with little time to shop. The clothes were for weekend and causal wear and were stylish without being trendy. Kamali created a new label for the line: 1-800-8-Kamali, which was also the telephone number that customers could call to order any style or request a catalog. In 1994, she launched a line of makeup, which she sold via direct marketing. "There are women who send messages with low-cut dresses and women who send messages with strict suits," Kamali told the *New York Times Magazine* (January 23, 1994). "But the first message comes from the face. And if you have a modern face, you can wear almost anything." For Kamali, who once favored heavy makeup, having a "modern face" meant having a natural look, one that did not depend upon foundation or concealer to hide flaws. Her makeup kit came with moisturizers, which were intended to improve the skin so that women would not feel the need to hide behind makeup. The kit also contained more conventional products, such as three shades of lipstick designed to flatter a wide range of complexions. Kamali's home store remained open until 1992. Both the 1-800-8-Kamali line and the cosmetics, as well as athletic wear and fragrances, are now sold via Kamali's Web site, which accounts for half of her retail sales.

Kamali also continues to be successful with the signature looks she designs exclusively for her New York store, which still include sleeping-bag coats and splashy evening gowns and suits that often have a slightly retro look. In the *New York Times* (April 2, 1998), a fashion critic wrote that Kamali was among the few designers who "are stubborn enough, or successful enough, to stick to their convictions for decades"; the writer described Kamali's fall 1998 collection as "once again, some of the most ingenious clothes in American fashion." A recent notable example of Kamali's maverick tendencies came in 1995, when she banished from her collection the color black, a longtime fashion staple, especially in New York City.

Kamali has long been perceived as something of a paradox, because while she wears the attention-getting styles that she designs, she is said to be shy and to shun the spotlight. Early in her career, she said that one of the reasons she did not like to be photographed was that she learned so much by waiting on customers in her store, and therefore, she preferred that they not recognize her, so that they would be candid in their on-the-spot appraisals of her designs. When, early on, a *Chicago Tribune* (December 7, 1981) reporter asked her how often she personally waited on customers, she replied, "Every day. I pick up priceless information. I'll hear, 'I hate that color' or 'I love this one.' One of my best-selling bathing suits was made up of the bra of one suit and the bottom of another that my customers were saying really worked better together. I'm constantly learning from them." Her natural reticence notwithstanding, Kamali has continued this practice, and Charles Gandee commented on her skill and grace in assisting her clientele. In an interview for the *Chicago Tribune* (March 3, 1996), the designer herself said, "I'm not so much shy as I am more a person who prefers to create clothing, beautiful products and environments—not for myself exclusively, but for others to enjoy and shine in."

Suggested Reading: *Chicago Tribune* I p20+ Dec. 7, 1981, with photos, VII p5+ June 2, 1993, with photos; *New York Daily News* p53 Jan. 15, 1981, with photos; *New York Post* p33 Jan. 2, 1974, with photos; *New York Times* C p2 July 11, 1978, with photos, C p9 Jan. 4, 1983, with photos, B p11 Apr. 9, 1997, with photos, B p11 Apr. 2, 1998, with photos; *New York Times Magazine* p48 Jan. 23, 1994, with photo; *New Yorker* p123+ Oct. 31, 1970; *Newsweek* p80+ July 10, 1978, with photos; *Vogue* p374+ April 1993, with photos



Courtesy of IKEA International

Kamprad, Ingvar

(KAMP-rad, ING-vahr)

1926– Swedish entrepreneur; founder of IKEA. Address: c/o IKEA International A/S, Ny Strandvej 21, DK-3050 Humlebaek, Denmark

The Swedish company IKEA, which sells Scandinavian-style home furnishings, is a global phenomenon, with about 140 megastores spread throughout the world. IKEA is the brainchild of Ingvar Kamprad, who founded the company in 1943, when he was just 17, by selling pens and other small items out of his home. Kamprad developed his company with the idea of providing affordable quality furnishings to the masses. He has accomplished that mission with notable success, and in the process, has influenced other retailers with his innovative approach to retailing. Indeed, it is no exaggeration to say that he has decisively changed the business of selling home furnishings.

Ingvar Kamprad was born in 1926 in Pjätteryd, a town in Almhult, a district in Sweden. He was raised on his family's farm, Elmtaryd, in the small village of Agunnaryd, in the portion of southeastern Sweden known as Smaland. His high school was "what I guess you would call a trade school," he told Claudia Dreifus for the *New York Times Magazine* (April 16, 1997). "And it was there that I started to be interested in the way factories turn out products for the consumer." In 1943, with his father's help, Kamprad established his own company, through which he sold matches, ballpoint pens, and other sundries. To name it, he combined his first and last initials with the first letters of "Elmtaryd" and "Agunnaryd," and thus came up with the acroynm IKEA.

Some years later, Kamprad traveled outside Sweden for the first time: He went to Paris, at the invitation of IKEA's ballpoint-pen supplier. The trip inspired him to expand his business through advertisements in local newspapers and a primitive mail-order catalog. In 1950, Kamprad began selling locally manufactured home furnishings through his nascent mail-order business. Before long, encouraged by positive customer response, he became a furniture vendor on a much larger scale. In 1951, the first official IKEA catalog was published, and Kamprad soon discontinued all products except low-priced furniture.

Kamprad opened the first IKEA furniture showroom in Almhult, in 1953. In 1961, at the suggestion of his designers, he adopted the concept of customer-assembled furniture. Such furniture would be shipped unassembled in flat packages, rather than in finished form in large, cumbersome crates. By reducing his shipping and storage costs, Kamprad could keep retail prices lower than could his competitors. Over the next three decades, IKEA continued to expand. Showrooms opened in Australia, Canada, Singapore, France, Iceland, and the Netherlands, among other places. In 1985, the first IKEA store in the U.S. opened, outside Philadelphia, Pennsylvania. By 1994, IKEA was operating 125 stores in 26 countries and employing 25,000 people. Total sales were $4.7 billion.

Kamprad's success has been attributed to many factors. First, there is his zeal as a provider of affordable furniture. In *Forbes* (March 21, 1988), Peter Fuhrman reported that in a description of the IKEA company philosophy that was issued to all senior company executives, Kamprad wrote, "Too many new and beautifully designed products can be afforded by only a small group of better-off people. We have decided to side with the many."

Kamprad is also known for being extremely cost-conscious. To get to airports, he takes public transportation, and neither he nor IKEA executives fly first-class. To take advantage of volume discounts, IKEA purchases large quantities of goods for all its stores all at once, even though this practice has occasionally led to shortages and, consequently, loss of sales.

Innovation is another key to Kamprad's success. One of his innovations was to drastically reduce the number of salespeople on the floor of a typical IKEA store. Without any salesperson hovering nearby, a shopper may simply wander about, trying out, say, various chairs or couches. After making a selection, the customer fills out an order form and gives it to a clerk, and within a short time that same day, the merchandise—unassembled, in flat boxes—is ready to be picked up from the shipping department. There are unquestionably inconveniences associated with the dearth of salespeople and the job of assembling the furniture oneself, but low prices make them palatable. Kamprad's stores also feature facilities designed to make shopping easier and more pleasant. There are lockers for public use, bathrooms, an in-store restaurant, and even a play area dubbed the "ballroom," where parents can leave their children while shopping. The store in Almhult even boasts a hotel, complete with swimming pool and sauna. "We want to make it easy for young families to get their homes started," Kamprad told Claudia Dreifus. "Or, put another way, we do nothing to stop people from buying from us."

Another of Kamprad's distinguishing characteristics is his foresight. Apparently anticipating the ever-increasing population flight to the suburbs, he placed his stores in vast suburban lots, away from urban shopping districts but near major thoroughfares. The typical IKEA store lies on the outskirts of a major city and is easily accessible from a major expressway. Its trademark façade—with stripes of blue and yellow, the colors of the Swedish flag—beckons all who drive past.

In keeping with his reputation for prescience, Kamprad has made preparations to ensure that his brainchild will continue to thrive even after he is gone. In 1982, to limit "death duties"—estate taxes that would be levied at the time of his death—he transferred ownership of IKEA to a private foundation based in the Netherlands. And in 1986, he stepped down as president of IKEA and appointed as his successor Anders Moberg, a 37-year-old who had joined IKEA at 19, immediately after high school. To ensure that his protégé carries his vision into the future, Kamprad prepared a written record of his corporate philosophy. Not surprisingly, one of Kamprad's directives in the text, known as "Instructions for the Future," was "No effort shall be spared to keep the price picture down." Even though Kamprad is no longer president of IKEA, he has continued to play an active role in the running of the company. He attends meetings, visits stores around the world, and acts as an IKEA spokesperson.

Kamprad's image was tarnished in November 1994, when a Stockholm daily newspaper, *Expressen*, reported their discovery of Kamprad's name in the archives of Per Engdahl, a Swedish ultra-rightist and pro-Nazi activist who had died. The archives revealed that Kamprad had contacts with Engdahl's pro-Nazi group between 1942 and 1950 and had befriended Engdahl himself. According to a profile by the London *Observer* (November 13, 1994), Kamprad responded to the allegations by sending to IKEA employees worldwide a letter in which he called the alleged activities "a part of my life which I bitterly regret." Describing his association with Engdahl as "the most stupid mistake of my life" and one of "the sins of my childhood and youth," he explained that he had, in part, been influenced by his grandmother, a German who had fled the Sudetenland, in Czechoslovakia, before World War II, and been drawn to Engdahl's vision of a "non-Communist, Socialist Europe." The revelations about his activities during the 1940s reportedly dampened IKEA's business little, if at all. As of 1997, there were over 140 IKEA stores in 28 countries, and new stores were scheduled to open in Hong Kong and Shanghai before the year's end.

IKEA is currently operated as a chain of independent franchises, with Inter IKEA Systems B.V. in the Netherlands acting as the owner and worldwide franchisor of the IKEA setup. Kamprad, who would be assessed at the highest personal income tax rate—80 percent—if he were still a resident of Sweden, lives in tax exile in Lausanne, Switzerland. In 1996, *Forbes* included his name in its list of the world's richest people. Kamprad and his wife, Margaretha, have three sons and, from a previous marriage, an adopted daughter. His many honors include, in Sweden, His Majesty the King's Badge for Merit (1981). He was named "Swede of the Year" in 1989 and "Euromanager of the Year" in 1992.

Suggested Reading: *Forbes* p124+ Mar. 21, 1988, with photos, p190+ July 22, 1991, with photos; (London) *Observer* p26 Nov. 13, 1994; *New York Times* D p15 Nov. 9, 1994; *New York Times Magazine* p83 Apr. 6, 1997, with photos; *Time* p54 July 27, 1987, with photos

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U.S. House of Representatives

Kasich, John R.

(KAY-sick)

May 13, 1952– U.S. Representative from Ohio.
Address: 1111 Longworth Bldg., Washington, DC 20515

As chairman of the House Budget Committee, John R. Kasich, a Republican congressman from Ohio, was at the forefront of the budget battles that raged in the Capitol in 1995, 1996, and 1997. Yet Kasich is known as much for his brash, in-your-face personal style as he is for his relentless focus on cost-cutting. "There are some folks who, when they say 'Good morning,' you just want to hit them," Representative Jim Ross Lightfoot of Iowa once said. "John strikes some people that way." Perhaps partly because of his combativeness, Kasich, a representative since 1982, was made an honorary member (the only such member) of the "revolutionary" 1994 freshman class of the House of Representatives. He is also an enthusiastic Christian and a fan of grunge rock, and he has a penchant for illustrating his points with rickety metaphors. In *USA Today* (August 6, 1997), Jill Lawrence described him as "a lawmaker who combines aspects of nerd, missionary, Energizer Bunny, and Dennis the Menace in one earnest, unpolished, sometimes patience-trying package." He has also been characterized as possibly the "first significant Generation X–style politician."

Not surprisingly, perhaps, many people in Washington don't know what to make of Kasich. "Yeah, I know. But they're insane. They should get a life," Kasich said of his critics to Joe Klein for the *New Yorker* (February 17, 1997). "People who want to separate themselves from the world are just weird. I like baseball, I swear a lot, I like Pearl Jam—and I have a personal relationship with God. But I think He likes Pearl Jam, too. It's like the people who say I don't have gravitas. It's legitimate. I'm getting better at it. But I'm not sure gravitas is about what all these Washington fuddy-duddy stiffs think it is. They count energy as a negative. I'll bet you Teddy Roosevelt never had gravitas in the minds of the political insiders."

Kasich's actions as a legislator are undoubtedly unconventional. He is a conservative Republican, and makes no bones about his desire to shrink the federal government, but he is also known for his tendency to form coalitions with Democrats, and he has sought to reduce or eliminate government programs dear to both parties. He is outspoken in his special disdain for what he sees as the government's irresponsible military spending. And he seeks to end the subsidies many businesses receive from the U.S. government—a practice he calls "corporate welfare." Unfashionable as it may be in Washington, Kasich appears to look to his principles, and not merely his party, for guidance.

John Richard Kasich was born on May 13, 1952, in or near the working-class town of McKees Rocks, Pennsylvania, a suburb of Pittsburgh. According to Michael Weisskopf and David Maraniss of the *Washington Post* (May 11, 1995), he actually "grew up in the town next door, Stowe Township, which is like McKees Rocks in every way except that its name sounds more leafy suburban." Kasich possesses more working-class credibility than is generally associated with his party. His grandfather, a Croatian immigrant, worked in a steel mill, and his father was a mailman. "He raised three kids and sent us to college on one salary," Kasich told Klein. "Hard to do that these days." John was raised a Catholic, and gained his first public speaking experience at the age of 14, as an altar boy. Kasich's working-class background is something that is not traditionally associated with Republican Party leaders, and in fact, his own family's party affiliation, like that of the overwhelming majority of blue-collar families in that part of western Pennsylvania, was Democratic. In 1987, both of Kasich's parents were killed by a drunk driver, a tragedy that led directly to his renewed interest in Christianity. "My parents did not die in vain," he told Karen Tumulty for *Time* (February 27, 1995). "I think I saved my soul and preserved my eternal destiny."

John was a scrawny little kid in an industrial region where, as he told R. W. Apple Jr. for the *New York Times Magazine* (April 26, 1998), "sports was all people did." He was not a great player on his Little League baseball team, but he loved the competition nonetheless. In pickup games on the playground of the Fenton School, which he attended, he often relied on his debating skills to make up for what he lacked as an athlete. "We got up there at nine in the morning, and we'd have 18 guys show up and we played baseball all day," he recalled to Weisskopf and Maraniss. "We played hard, we played fair. And as a smaller guy, I had to give it everything. And that's where my arguing came from, never giving up in an argument. Because let me tell you, when you thought the ball was out, and they thought the ball was fair, and this was the bottom of the seventh inning and you're gonna lose the game, and you've been playing the game for hours, you don't give in."

After graduating from high school, in 1970, Kasich attended Ohio State University, in Columbus. During his freshman year, somebody broke a window in his dormitory. The university's policy at the time was that everyone in the dorm had to pitch in to pay for the new window. Kasich smelled injustice—and more to the point, he didn't have spare cash—so he decided to have a chat with the university president, Novice K. Fawcett. After three weeks of pestering the president's assistant with, in his own words, "a few million" telephone calls, Kasich went to Fawcett's office and resolved to stay until he was heard. He finally got to see Fawcett, and after stating his position on the broken window, Kasich turned inquisitive. When he asked what a university president does, Fawcett mentioned several duties, then added that he was going to meet with then-President Richard Nixon the following day. "Take me along," Kasich said. Fawcett wouldn't hear of it. However, the brash freshman was able to convince Fawcett to deliver a letter to the president, and three weeks later, Kasich received a reply from Nixon, who had been so impressed that he invited Kasich to come meet him in Washington. (Readily available sources do not mention whether Kasich ever had to pay for the broken window.)

Kasich entered college as a Democrat, and he does not claim that the meeting with Nixon turned him into a Republican. He attributes his conversion to the often traumatic experience of registering for courses at college. In the days before students could register by phone or computer, they had to do so by waiting in lines—long, slow lines. "I became a Republican because I don't like hassles," Kasich told Weisskopf and Maraniss. "I don't like orders, bureaucracy, rules, red tape, mazes, or anything else."

After graduating from Ohio State, in 1974, Kasich worked as an aide to Ohio state senator Donald E. Lukens, from 1975 to 1977. Bob Blair, who was also an aide at that time, recalled that Kasich was fixated on efficiency even then. "We would go into these [large office buildings of] state agencies and see hundreds of people sitting around," Blair told Weisskopf and Maraniss. "John would ask, 'What are they doing? What are they working on?'" In 1978, Kasich ran an extensive door-to-door campaign for a seat in the state Senate, and won the race by defeating the incumbent, a Democrat. While serving in that body, he began drafting his own alternate budget—a practice he would later resume in Congress. In 1980, he served as state chairman of the conservative Philip M. Crane's campaign for the Republican nomination for the presidency of the United States. Crane dropped out of the race in mid-April 1980.

In 1982, Kasich made a bid for a seat in the U.S. House of Representatives. Once again, his campaign was marked by a high level of energy—he traversed the 12th district of Ohio so thoroughly that he and his supporters claimed to be "Walking Our Way to Congress." Kasich was running against Bob Shamansky, a Democrat who had surprised many people with his 1980 victory over the 11-term Republican Samuel Devine. Thanks to Kasich's footwork, a Republican urge to "reclaim" the district, and recent redistricting that cut out many of Shamansky's supporters, Kasich eked out a victory, capturing 51 percent of the vote to Shamansky's 47 percent. The year was a particularly difficult one for Republicans, and Kasich turned out to be the only GOP challenger in the country to oust an incumbent Democrat.

Kasich's constituents have returned him to the House in every race since then. He won in 1984 with 70 percent of the vote, and exceeded that percentage in the four elections that followed. In 1994, he received 66 percent of the vote, and in 1996, 64 percent.

Throughout his years in the House, Kasich has maintained a largely conservative agenda; he has opposed abortion and supported the death penalty. Yet his key issue has always been the reduction of the federal budget, a quest that earned him a reputation as a "lone wolf" during his first terms in the house. Although he passionately advocated a strong defense program, he often questioned the spending practices of the military. Defense spending has long been a "sacred cow" of Republicans in Congress, and Kasich has not hesitated to cross party lines to muster support for his cause. During his first term, he and Bill Nichols, a Democrat from Alabama, led a House investigation of price inflation by the manufacturers of parts sold to the military for use on aircraft and other machinery. The 125 suspiciously expensive parts Kasich bought from an Ohio Air Force base made for a powerful display at a hearing of the House Armed Services Committee, of which he was a member. Kasich and Nichols ultimately charged that the fault lay in the government's policies, which had granted parts manufacturers a virtual monopoly, and proposed legislation to encourage competition. The measure passed in the House, but was defeated in a House–Senate conference.

During Kasich's second term, he continued to cross party lines in the name of fiscal conservatism. Within the Armed Services Committee, he and the New Jersey Republican Jim Courter touted such Reagan defense projects as the Strategic Defense Initiative (SDI), or Star Wars, and the B-1 bomber, yet Kasich achieved more tangible results when he collaborated with the Democrat Nicholas Mavroules, who headed an Armed Services Committee task force on procurement policy. Several of Kasich's cost-cutting ideas were used in a 1986 defense authorization bill. He also took a stand against the military's practice of hiring contractors to custom-manufacture goods that could be bought ready-made. To make his point, he read aloud on the House floor excerpts from the Defense Department's 25-page manual detailing specifications for underwear.

In 1987, after years of preaching against government waste, Kasich took the next logical step and secured a seat on the House Budget Committee. However, his most significant contributions continued to be as a member of the Armed Services Committee, in which he advocated SDI. He urged his fellow committee members to stop using defense spending as a bargaining chip, stressing that the government should approve only military projects that fit into the "big picture" of the national defense strategy. In 1988, Kasich supported Dick Armey's proposal to close obsolete military bases. He foresaw that members of Congress might be reluctant to vote to close bases in their own districts, for fear that they would fall out of favor with their constituents. Kasich headed off the conflict by changing the matter being voted on: Instead of approving the base closures, Congress merely voted against "disapproving" them.

Kasich opposed production of the B-2, or "stealth," bomber, and in taking that stand, parted with the Reagan–Bush national defense policy. Kasich believed the oddly shaped plane, which was supposedly able to elude radar, was both too expensive and strategically unnecessary. Early tests indicated that it might not even work. As one of several Republican "cheap hawks," he felt that constructing a fleet of the bombers at a cost of $600 million apiece would be a poor use of Defense Department funds, especially since highly accurate cruise missiles might be just as effective. Once again, Kasich formed an unusual alliance, this time with Ronald V. Dellums, a liberal California Democrat with an arms-control agenda. Although Kasich was unable to halt the B-2 program in 1989 and 1990, he vowed to continue his crusade against it. Ultimately, the program was reduced from a planned 132 aircraft to just 21.

Kasich began drafting alternative federal budgets during his fourth term, which began in 1989. His proposal that year, which featured a freeze in spending and cuts in Medicare, was defeated by a vote of 390–30. The following year, the margin of defeat for Kasich's budget was significantly less—305–106—and in 1991, his proposal won 114 votes, more than the official Republican budget submitted by then-President George Bush. In 1993, Kasich became the ranking Republican on the Budget Committee. That year, his proposed budget was defeated 295–135, which was the best a Republican budget had fared in seven years. Toward the end of 1993, Kasich teamed with the Minnesota Democrat Timothy J. Penny to propose $90 billion in budget cuts. The Penny–Kasich amendment was narrowly defeated, 219–213.

In the November 1994 election, Republicans gained a majority in the House, and Kasich rose to the chairmanship of the Budget Committee. With Republican control of both the House and the Senate, a major shakeup was expected in Washington. The Republicans advocated a constitutional amendment that would require that the government balance its budget. "The most important thing will be the vote on that balanced-budget amendment," Kasich, like many others, predicted, as quoted in *Politics in America 1998*. "Once that's done, guys can't say 'Why are we doing this? What's the reason here?'" The balanced-budget amendment passed in the House; in the Senate, it was rejected by a single vote.

In early 1995, Kasich set to work on drawing up a plan to balance the budget by the year 2002, which had been one of the tenets of the Republicans' election platform, dubbed the "Contract with America." On May 10, he unveiled the House's plan—Republicans in the Senate drew up their own plan—and immediately hailed it as a landmark achievement. "We've gone a long way toward reversing the trend of higher taxes and bigger government," he said, as reported by Michael Wines in the *New York Times* (May 11, 1995). "It is a revolution . . . a bold plan." Both resolutions passed in their respective legislative bodies, and the Republicans felt confident that they would achieve their goals. "Right now, [we] are consistent with public opinion," Kasich told Karen Tumulty for *Time* (May 22, 1995). "When you talk about the Silent Majority, the men and women who get up every day and go to work, try to raise a family, they're with us on this. . . . They're saying they're ready to fix this because they know that their kids' future is at stake."

In the fall of 1995, Kasich and the Republicans swung into action by attacking Clinton's proposed 1996 budget. Kasich was one of several key House Republicans, led by Speaker Newt Gingrich, who pressed for heavy budget cuts and a commitment from the president to balance the budget in seven years. After Clinton refused to make such a commitment, Republicans refused to raise the government's debt ceiling. Parts of the federal government were shut down; some employees continued to work without knowing when or if they would be paid. The standoff lasted until March 25, 1996, when Congress and the president agreed on a budget rather than prolong the debate. Both sides claimed victory.

Initially, the Republicans' tactics appeared to have backfired, as many Americans disliked what they saw as ruthless political hardball. However, the budget blitz seemed to have changed some attitudes in Washington, even if it did not achieve any tangible results. In December, Kasich reflected on the ordeal to Janet Hook for the *Los Angeles Times* (December 15, 1996). "In '95 and '96, I think the House Budget Committee was successful in doing one thing: That is, we have permanently stamped the idea of the need to balance the budget in America on the federal government of the United States," he told Hook. "And when the president of the United States comes out after the election and says his top priority is balancing the budget, to me, that's it. Now it's a matter of detail." Kasich proved correct: A bipartisan agreement to balance the budget by 2002 was indeed reached in August 1997.

The balancing of the federal budget in 1997 and the announcement in early 1998 that the government would not just break even, but would generate a surplus for the fiscal year 1998, led many Republicans in Congress to question their commitment to Kasich's relentless pursuit of fiscal reform. In the spring of 1998, Kasich once again drew up a proposal loaded with aggressive spending cuts, totaling as much as $150 billion over a five-year period. It also called for the outright elimination of some of Clinton's favorite programs, among them Americorps, as well as that of one or two Cabinet departments, likely targets being Energy and Commerce. The proposal caused a split in the Republican Party: Moderates generally felt that in an election year, it was wiser to rest on the accomplishments of 1997 instead of risking the kind of showdown and ensuing bad press the party courted in 1995 and 1996; conservatives, on the other hand, had no objections to following Kasich once more into the breach.

Kasich could not gather enough support for his plan, so on May 13, he revealed a revised proposal that called for $100 billion in spending cuts. This also proved too controversial among Republican members of the Budget Committee, who disagreed over the specific areas to be cut. Time was running out, so a week later, Kasich submitted a plan that simply called for $100 billion in spending cuts in areas to be determined later, and it was approved by the House on June 5. Kasich's plan also called for an equal amount of tax cuts. Meanwhile, the Senate approved the plan touted by Senate Budget

Committee chairman Pete V. Domenici, which called for $30 billion in spending and tax cuts. For the rest of the summer and into the fall, debate over the budget raged among members of the House, the Senate, and the administration, although it was often overshadowed by Kenneth Starr's investigation of President Clinton. An agreement on the 1999 budget was not reached until October 21, 12 days after Congress was originally scheduled to adjourn.

Kasich is reportedly gearing up for a run at the Republican nomination for president. In an article for *MSNBC* (on-line), Tom Curry pointed to the budget disagreements as evidence that the Republican Party is fractured, and he highlighted Kasich as a potential "Great Unifier." "Kasich, in particular, has tried to appeal to the social conservatives and the anti-tax forces, hoping to unite two parts of the coalition," wrote Curry. "And his indefatigable Happy Warrior persona does evoke Reagan."

Kasich and his first wife, to whom he was married in the 1970s, were divorced in about 1980. "I was probably too immature to get married then," he told R. W. Apple. In March 1997, he married Karen Waldbillig, a public-relations executive who works in Columbus.

Suggested Reading: *Los Angeles Times* M p3 Dec. 15, 1996, with photo; *New York Times* A p1+ May 11, 1996; *New York Times Magazine* p30+ Apr. 26, 1998, with photos; *New Yorker* p34+ Feb. 17, 1997; *Time* p18+ Feb. 27, 1995, with photo, p32 May 22, 1995; *USA Today* A p10 Aug. 6, 1997, with photo; *Washington Post* A p1+ May 11, 1995, with photos; *Politics in America 1998*

Courtesy of the U.S. Soccer Federation

Keller, Kasey

Nov. 29, 1969– Goaltender for the U.S. National Soccer Team. Address: c/o U.S. Soccer Federation, U.S. Soccer House, 1801-1811 S. Prairie Ave., Chicago, IL 60616

Kasey Keller doesn't really understand why he loves goaltending so much. The starting goalkeeper for the U.S. soccer team, Keller once called his life's calling "a stupid position," explaining, "It's not because you have to dive at people's feet and they can kick you in the face. [It's that] the mistakes you make are so apparent. You can be a virtual spectator for most of the game, and then it's all you. You have to be pumped up for the entire 90 minutes without going through all the physical attributes."

Considered by many to be one of the world's top goaltenders, Keller currently plays for Leicester City in the English Premier League, one of the world's most competitive professional soccer associations, and in 1997, he helped the team capture that year's English Cup, one of England's major competitions. Previously, during the mid-1990s, Keller had earned the respect of soccer fans around Britain as a player for the first-division team Millwall, but despite his demonstrated prowess, he was excluded from the U.S. squad during this time, a controversial situation stemming from discord between Keller and the U.S. coach. The recently departed U.S. coach, Steve Sampson, made Keller the starter for the U.S. team in the 1998 World Cup in France, and he is clearly one of Keller's many admirers. "One of the greatest attributes for a goalkeeper, besides the ability to block shots, is the presence he has in goal, the composure, the consistency that gives his teammates the impression that he had things under control," Sampson told Jere Longman for the *New York Times* (March 2, 1997). "That's exactly what Kasey does."

Kasey Keller was born in Olympia, Washington, on November 29, 1969, and grew up in Lacey, Washington (population 27,570), on his parents' egg farm. It was there that he cultivated the discipline and work ethic that later helped him become one of the United States' most successful soccer players ever. During his teens, he worked on the farm every summer from 8 a.m. until noon or 1 p.m. five days a week, loading cartons of eggs into crates and the crates into a truck. "It was simple, but I had to do it," Keller told Roscoe Nance for *USA Today* (April 2, 1997). "I got paid, and I didn't have to ask my parents for money when me and my friends wanted to play video games. You have a little more respect for money when you earn it."

Like his father, Bernie, who as a young man had been drafted by the New York Yankees, Keller was a natural athlete. He played football, basketball, baseball, and soccer at the beginning of his high school career. Until age 13, he played various positions on the soccer field. From that time on, he concentrated on goalkeeping, and as his focus on soccer increased, his interest in other sports waned. He stopped playing football after an injury he sustained during his sophomore season made him realize that he was endangering his soccer career, and as a junior, he gave up basketball after the coach insisted that he miss a soccer tournament rather than be absent during two preseason practices. "I wasn't a high school basketball player," Keller told Nance. "I was a high school soccer player playing basketball for recreation. It wasn't that important to me." Keller was a four-year high school All-American in soccer.

Of the many colleges that offered him scholarships, Keller chose the University of Portland, because he felt that its soccer coach, Clive Charles, was the best man to prepare him for a career in the sport. When he entered college, Keller was already hoping to play in Europe someday. "He's very self-driven," Charles has said of his former star player. "All he's ever wanted to be since I've known him is a professional soccer player." Keller started as goalkeeper as a freshman, and later that season, he helped lead Portland to the Final Four of the 1988 National Collegiate Athletic Association (NCAA) Division I tournament. Keller was named to the third team All-America in 1988 and the first team in 1990. While in college, he also backed up Tony Meola as goalkeeper for the U.S. team in the 1990 World Cup, during which Keller received no playing time.

In February 1992, Keller left college to accept an offer from Millwall, which, as a first-division team, is one level below the Premier League. Before leaving (he eventually earned a degree from Portland via correspondence courses), Keller told his philosophy professor, who was originally from Scotland, that he would be playing for Millwall, and with a look of alarm, his teacher responded, "They kill people there," as quoted by Ian Thomsen for *Sports Illustrated* (May 18, 1998). Indeed, fans of Millwall, a South London club that is based across the river from the city's working-class East End, are among the most notorious of the British "soccer hooligans" who give the sport a bad name. As Keller told Thomsen, the team's 19,000-seat stadium, known as "The Den," "was basically a venue for people to fight. Most of it happened outside the stadium, but you wanted to make sure you were cheering when the right team scored."

Given the ornery disposition of Millwall fans, Keller was under pressure to perform well—perhaps even more pressure than his British teammates, since he was an American. Before he left Portland, Charles had warned him, as quoted by Thomsen, "You're a Yank, and you're going to be called a Yank." "It would be like an English guy coming over here to play for the Portland Trail Blazers," Charles explained to Thomsen. "The only thing they were going to know was that he was from the U.S.A., which to them would mean he wasn't any good."

Keller was soon made a starter, and during the 1992–93 season, he started 51 consecutive matches as goalkeeper, posting 16 shutouts and allowing only 53 goals. Millwall's fans rewarded him by voting Keller the most valuable player of 1993, and Keller actually gives them some of the credit for his success. "They made it easier for me, because I knew I had to concentrate 100 percent," Keller told Thomsen. "They're a tough crowd, and you have to try really hard to please them." Even so, Keller's strong performance did not entirely protect him from the Millwall crowd. His wife, Kristin, described to Thomsen an episode in which the fans rushed onto the playing field during one game in 1993: "It was their last game in that stadium, they'd been playing there for 83 years, and everybody wanted to leave with something. They had Kasey up in the air. They pulled off his gloves, his shirt. He was holding onto his shorts." After this harrowing experience, Kasey and his teammates—some of whom had been stripped naked by fans—had to retreat to the locker room to put on new uniforms, so that they could come back out to play the second half of the game.

Keller continued to play well for Millwall, racking up 20 shutouts in 51 games during the 1993–94 season and 15 shutouts in 54 games during the 1994–95 season. By 1996, Keller had solidified his reputation as one of the top goaltenders in the English first division and was being sought by Premier League teams. Before the start of the 1996–97 season, Leicester City bought Keller's contract from Millwall for around $1.5 million and then signed him to a reported three-year, $750,000 contract, making him the highest-paid American soccer player in the world.

At home, however, recognition was slow in coming. Between 1992 and 1995, Keller did not play for the U.S. team, a fact that mystified many U.S. soccer fans, and, at times, Keller himself. The coach of the U.S. team at that time was Bora Milutinovic, who, though always polite, was evasive in dealing with him, according to Keller. Keller was especially shocked at being left off Milutinovic's 1994 World Cup squad, because at that time, he was the only U.S. goalkeeper and one of the few American players to have made a mark playing professionally abroad. He watched the 1994 World Cup, the first to be played in the U.S., from the stands. Steve Sampson, who was an assistant coach under Milutinovic, provided this explanation for Keller's exclusion from the team to Jere Longman for the *New York Times* (March 2, 1997): "Bora was prepared to give Kasey an opportunity to come in and compete for the spot until Kasey made some statements in the media against Tony Meola [who was given the starting spot]. . . . Bora didn't tolerate players discussing other players or the coaching staff in the media. That was the straw that broke the camel's back." During his interview with Thomsen, Keller responded to Sampson's explanation: "I find that hard to believe. My 'critical comment' was that I was playing professionally and [Meola] wasn't. That's not critical. That's just a fact." Nevertheless, Keller is now more circumspect when dealing with the media.

After Sampson replaced Milutinovic, he called on Keller to rejoin the national team, and in June, when Keller played his first game for the squad following his long hiatus, the U.S. squad shut out the Mexican team 4–0. However, this was not the end of Keller's problems in seeking to represent his country on the soccer field. As preliminary qualifying matches for the World Cup became more frequent, the Leicester City coach, Martin O'Neill, began protesting Keller's necessary absences from the team, threatening to withhold his salary and possibly replace him as the team's starter. According to FIFA, soccer's international governing body, professional teams must make their players available if they are asked to play for their national teams. Sampson personally went to England to meet with O'Neill to come to an agreement. At that time, O'Neill reportedly said he planned to advise Keller to give up playing for the U.S. However, a shaky accord was reached that allowed Keller to play for the U.S. team on weekends.

This arrangement meant many transatlantic flights for Keller, as well as having to play while suffering from jet lag, but for him the rewards were well worth the inconvenience. "It's extremely frustrating," he told Longman. "But, if it has to be a worst-case scenario, it's better to be wanted by both than to not be wanted by either." Keller seemed to thrive on the hectic schedule; during this period, he played some of the most impressive soccer of his career, for both Leicester City and the U.S. team. In February 1998, Keller shut out Liverpool, Manchester United, and Leeds, which are considered to be three of the top five teams in England, and then flew to Los Angeles to play for the U.S. team in the semifinal of the Gold Cup tournament. Their opponent was Brazil, against whom the United States had lost their last eight straight games. Keller made an astonishing six saves, four of them against the Brazilian star Romario, who had been named the Most Valuable Player of the 1994 World Cup. At one point, Romario received a crossing pass only about 10 feet away from the United States' net. Keller dove to his right, extending his arms fully, and caught the ball, denying Romario what had looked like a certain goal. After the game, which the U.S. team won, Romario was almost reverent in his praise of Keller. "That was the greatest performance I have ever seen in a goalkeeper," he said, as quoted by Steven Goff for the *Washington Post* (February 15, 1998). "It was an honor to be on the field with him." Keller, on the other hand, downplayed his role in the historic victory. He explained to Goff that "if Romario puts a ball in the upper corner, I wasn't going to save it. [A soccer net is eight feet high by 24 feet wide.] It's a cumulative thing. I'm making a couple of saves that maybe were a little bit special, Brazil maybe didn't put the ball where they should have." In general, Keller feels there is only so much a goalkeeper can do to prepare to make a save. As he told Thomsen, "I just try to put myself in the right position, in the right place. I can't anticipate where the ball is going to go. My reaction comes right after the ball is struck. In that split second, everything has to be right."

Given the U.S. team's impressive play during the qualifying matches leading up to the 1998 World Cup, which was held in France in June and July, their performance during the Cup itself was quite disappointing. The squad failed to advance to the second round, after losing all three of their first round matches, against Germany, Iran, and Yugoslavia; in the last game, Keller was replaced as starting goalkeeper by Brad Friedel. "When you lose to Germany, you can keep your head up, because everybody loses to Germany," Keller told the *New York Times* (June 22, 1998), after losing to Iran, whose team is considered to be inferior to the U.S. squad. But he tried to put the team's poor showing in perspective. "This is very frustrating, but there have been times when we were not the better team, and we won."

Keller will continue to play for Leicester City during the 1998–99 season, although he has expressed interest in playing elsewhere in Europe in the future. He lives in a country house about 110 miles north of London, with his wife and their twins, Cameron and Chloe, who were born in 1997.

Suggested Reading: *CNN/SI* (on-line) June 12, 1998, with photo, June 15, 1998, with photos, June 25, 1998, with photo; *New York Times* VIII p5 Mar. 2, 1997, with photo, C p9+ June 22, 1998, with photos; *Sports Illustrated* p44+ Mar. 10, 1997, with photo, p66+ May 18, 1998, with photos; *USA Today* C p10 Apr. 2, 1997; *Washington Post* D p4 June 18, 1995, with photo, D p4 Feb. 15, 1998, with photo

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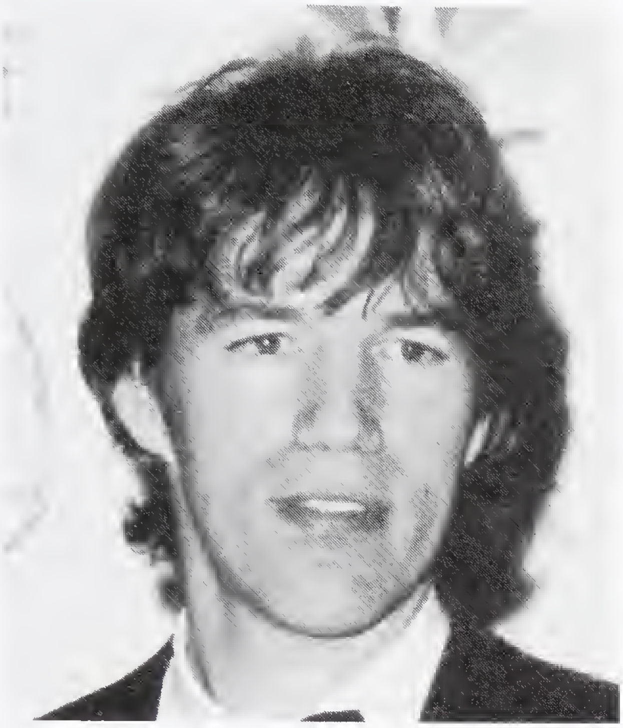
Kelley, David E.

1956(?)– Television producer and writer.
Address: c/o Shepley Winings Public Relations, 12725 Ventura Blvd., Suite J, Studio City, CA 91604

It's remarkable enough for someone to have one new well-regarded series on television, but when you have two and are writing all the scripts for both simultaneously, you generate some pretty impressive press. Such is the case of David E. Kelley, the most prolific writer/producer in television today. He is the creator of *Ally McBeal*, seen on Fox, which examines the inner life of a bright, perky, and successful yet insecure young lawyer, and *The*



Steve Granitz/Retna Ltd.

David E. Kelley

Practice, on ABC, about inner-city attorneys grappling with the problems of defending rather sleazy clients. Kelley's ability to churn out high-quality scripts at a rate of about one every four days has astounded many people in Hollywood. "It's one of the miracles of television," Jamie Tarses, the president of ABC Entertainment, told Bill Carter for the *New York Times* (March 2, 1998). "Nobody writes every episode of every series. It's something that defies explanation, except to say it is attributable to genius, and I know that's not a word you throw around easily talking about television."

This is not the first time that Kelley has served as executive producer and head writer for two shows at once; in 1994, he performed the same duties for *Chicago Hope* and *Picket Fences*. The following year, he handed to others the writing and scripting for those shows in order to pen the screenplay *To Gillian an Her 37th Birthday* (1996), which starred his wife, Michelle Pfeiffer. Formerly an attorney in Boston, Kelley broke into television as the story editor for *L.A. Law*, the hit series of the late 1980s and early 1990s. In less than three years, he became the executive producer of that show, after its creator, Steven Bochco, left to pursue other projects. Over the years, he has won a total of eight Emmy Awards, and his "reputation for the quantity and quality of his work is edging toward legendary status," Bill Carter observed. His high profile notwithstanding, Kelley has been described as laid-back and laconic, with sartorial tastes tending toward dungarees paired with a jean jacket, and he sometimes seems uncomfortable with the fuss made over his productivity. "I know what I'm doing is considered unusual," he told Carter. "But it doesn't seem like that big of a deal to me."

A native of Maine, David E. Kelley was born in about 1956. His father was a local hockey coach. While growing up, Kelley did not dream of becoming a writer, and none of his teachers ever detected in him a talent for words, although "some of my high school teachers did remind me that I had an excellent imagination when it came to making up excuses," he remarked to Bill Carter for the *New York Times* (February 7, 1990). He attended Princeton University, in New Jersey, and after graduating, in 1979, he entered Boston University Law School, in Massachusetts, where he earned a J.D. degree in 1983.

After becoming a lawyer, Kelley was hired as an associate by the Boston firm of Fine & Ambrogne to work in their litigation department on real-estate transactions and minor criminal cases. "I was very happy at the firm," he told Carter during their 1990 discussion, adding that he had hoped that he would become a partner one day. However, in an interview eight years later with Daniel Howard Cerone for *TV Guide* (January 17, 1998), Kelley described his stint as an attorney as "every bit as boring as one could imagine a law career being. It was a good firm for young lawyers, because they did invest us with a lot of responsibilities. I got to go to court a lot. I got the privilege of having many, many different judges tell me what they thought of me."

In late 1983, inspired by his legal experiences, Kelley got an idea for a movie about an overly ambitious young lawyer with questionable ethics. He began to write a screenplay, working longhand on a legal pad. He kept at the project for about a year. "I knew that the character names went in the middle of the [script]," he told Carter in 1990. "That was about it. I was a complete novice." In 1986, a friend helped Kelley get an option on the screenplay, and Kelley hired an agent to represent him. Shortly afterward, the agent sent the script to the television producer Steven Bochco, who was looking for writers with a legal background to work on his new hour-long drama series, *L.A. Law*. Bochco was impressed with what he read and invited Kelley for an interview in Los Angeles. The two men hit it off, and by the time the meeting was over, Kelley had been hired as the story editor of *L.A. Law*. Unwilling to totally cut his ties to his law firm, he asked for, and was granted, a leave of absence. Meanwhile, at about the same time, he learned that his screenplay, called *From the Hip*, was going into production. The 1987 film, which starred Judd Nelson, Elizabeth Perkins, and John Hurt, received mixed reviews.

As it turned out, Bochco's faith in Kelley was well founded. The young lawyer began churning out high-quality scripts that proved to be an important element in the success of *L.A. Law*, which debuted on NBC in 1986. Audiences and critics alike were impressed with the ensemble program, which purported to give an insider's view of the goings-on in a big-city law firm—everything from courtroom drama to office romances. Working as a television writer "was a very easy transition," Kelley remarked to Carter in 1990. "I just felt immediately that I could do this." After a year in Los Angeles, he gave up his law position in Boston. By the time the 1987–88 season began, he had been named executive story editor; by mid-season, he had been promoted to co-producer. After the show's co-creator, Terry Louise Fisher, left, following a dispute with Bochco, Kelley was named supervising producer; he later became co-executive producer. Then, at the end of the third season, Bochco departed to develop shows for ABC. That left the 33-year-old Kelley as the executive producer of what was then the hottest show on television.

As executive producer, Kelley continued to write most of the scripts for the show, along with William M. Finkelstein, a supervising producer. Both men used real-life legal controversies, like police brutality, euthanasia, and the rights of AIDS patients, as a basis for plotlines. "If you looked at [the fictional firm of] McKenzie Brackman and tried to gauge what life was like at a law firm, you'd get a distorted impression," Kelley conceded to Bruce Weber for the *New York Times* (May 6, 1990). "But everything on our show could happen. If it couldn't, we wouldn't do it." In addition to the intricacies of the law, Kelley was interested in the development of the show's characters, and particularly in the ways each character would react to a period of financial difficulty at the law firm. "We wanted our people in a more stress-oriented environment," he told Weber. "Through three seasons we got to know them when things were good. We wanted to see how they'd act toward and with each other when the gravy was a little thinner."

Kelley stayed with *L.A. Law* until the end of the 1991–92 season. The years he led the creative development of the show were among the most successful of its run. The program won the Emmy Award for outstanding drama series for 1989, 1990, and 1991 (it had also won in 1987); in addition, Kelley went home with Emmys in 1990 and 1991 for outstanding writing in a drama series. (During one year, he wrote 18 out of 23 shows.) After his departure, the quality of the scripts declined noticeably; fans and critics alike complained that the plotlines and character interactions had become unconvincing. The series was canceled in 1994, despite a last-minute effort by Bochco to revive it.

Meanwhile, Kelley had turned his interest from the machinations of a big-city law firm to the dynamics of small-town life, and in 1992, *Picket Fences*, which he created, debuted on CBS. The hour-long series was set in the fictional town of Rome, Wisconsin, "where the townspeople have finely observed eccentricities and the tone is a mixture of whimsy, whodunit, drama, and humor of varying hues," as Steve Pond described it in his article for the *New York Times* (September 13, 1992). The lead characters, a sheriff and his doctor wife, were played by the veteran film actors Tom Skerritt and Kathy Baker. The supporting players included a flamboyant attorney (Fyvush Finkel) and a crusty, old-fashioned judge (Ray Walston). *Picket Fences* was a critical smash; one admirer, Tom Shales of the *Washington Post* (October 26, 1992), deemed the show the "new network series most likely to take risks and dares, most likely to sneak up and clobber you. Sometimes it's very gratifying to be clunked over the head." Another influential critic, Jeff Jarvis of *TV Guide* (October 30, 1993), wrote that *Picket Fences* had the potential to become "TV's best show ever." At the 1993 Emmy Awards, the show walked away with three awards: those for best drama series, best actor (Skerritt), and best actress (Baker).

But the praise heaped on *Picket Fences* did not translate into rating points. The series finished 78th out of 140 shows in its first season. Kelley, who had written virtually all the scripts, concluded that the program's quirkiness and its unpredictable shifts between humor and drama had turned off some audience members. "People would be watching this seemingly benign entertainment vehicle and then they'd realize it wasn't so silly and that in fact, it was pretty serious stuff," Kelley told Jill Gerston for the *New York Times* (November 21, 1993). "They didn't know what to make of it." To ease the confusion, he decided to "exalt the drama over the eccentricities." The show did edge up in the ratings a bit over the next two years, but never became a bona fide hit.

Meanwhile, Kelley had created yet another hour-long drama, the medical series *Chicago Hope*, which featured a star-studded cast that included Mandy Patinkin, E. G. Marshall, Adam Arkin, and Hector Elizondo. The program debuted on CBS on Thursday nights in 1994, in head-to-head competition with another new medical show, NBC's *E.R.* That match-up provoked a lot of speculation in the press about which program would survive. Viewers made their preference known quickly: They favored the gritty emergency-room medicine rendered by the young doctors of *E.R.* (which eventually became a number-one ratings hit) over the medical miracles performed by the experienced staff at the well-equipped hospital depicted in *Chicago Hope*. In an effort to save Kelley's show, CBS moved it from its Thursday time slot to Monday nights. This helped; the show went from the low 50s in the Nielsen ratings to the top 20. "It's confirmed what I've always felt about TV," Kelley told Jefferson Graham of *USA Today* (February 13, 1995). "TV shows are like real estate. Location, location, location."

At the end of the 1994–95 season, Kelley was exhausted, having written 40 one-hour scripts for *Picket Fences* and *Chicago Hope* over an eight-month period, and he decided to transfer creative control of both series to two new executive producers and to remain involved only as a consultant. He devoted most of his time to writing the screenplay *To Gillian on Her 37th Birthday* and developing new television projects for his company, David E. Kelley Productions. *Picket Fences* was canceled a year after Kelley left; *Chicago Hope*, with a refurbished cast that includes Christine Lahti, has continued to thrive.

While working on the screenplay for *Gillian*, which he adapted from a play by Michael Brady, Kelley had his wife in mind for the title role. He and Pfeiffer had begun dating in 1992 and were married a year later. The part of Gillian is that of a ghost; having died in a freak accident on her 35th birthday, she exists only in the mind of her husband (Peter Gallagher), who is seen still mourning her two years after her death, on the day she would have been 37. The film got mixed reviews. Most reviewers admired the performances, but were not as impressed by the script, which was criticized by some as being overly mawkish.

Kelley next returned to television, and, once again drawing on his legal background, created two series for the 1997–98 season: *Ally McBeal* and *The Practice*. "I'm certainly more comfortable in the legal arena than any other one," he remarked to Andy Meisler for the *New York Times* (March 2, 1997). "And I'm also more fascinated by it because I love to examine ideas and the law, and the courtroom is still the greatest forum we have for exploring and attacking ideas and social values." Although both *Ally McBeal* and *The Practice* are set in Boston law firms, the programs have very different approaches. In *Ally McBeal*, the viewer sees the life of the title character (played by Calista Flockhart) partly through her thoughts and feelings, which are sometimes revealed on the screen in fantasy and/or special-effects sequences. "We're asking viewers to be really vested in Ally's emotional welfare," Kelley told Eleanor Blau of the *New York Times* (November 16, 1997). *Ally McBeal* is especially popular among young women, many of whom watch the show at 9 p.m. EST on Monday nights on Fox, where it airs after the long-running hit *Melrose Place*.

At 10 p.m. EST, viewers can catch *The Practice* on ABC. That show, which won the 1998 Emmy Award for outstanding drama series, has a more conventional format, with "characters who have histories, but it's the legal arena you're really exploring," Kelley told Bill Carter in 1998. In some respects, *The Practice* is the flip side of *L.A. Law*; in contrast to the earlier show, which featured a rich law firm with well-heeled clients, the new program shows a seamier side of the legal profession, with the young, aggressive Bobby Donnell (Dylan McDermott) and his associates trying to keep their firm afloat by defending petty drug dealers, sex offenders, and murderers. "The nucleus of the series is that five or six people, these lawyers, are trying to live ethically in an arena that is often unethical," Kelley told Meisler. "They will be constantly faced with moral and ethical lines—and sometimes they'll step over the line and sometimes they'll stay within it. And they'll all draw different boundaries for themselves."

Kelley, who owns both shows and serves as executive producer, has said that writing scripts is his favorite part of his job. "I think I am a better writer than I am a producer," he remarked to Daniel Cerone for *TV Guide*. "The best way for me to take care of the product is just to stick to the scripts as much as I can. It is not that I really want to write 40 scripts a year, but I haven't been terribly successful in being able to articulate the targets that I am going for to other writers."

Kelley told Carter in 1998 that he was not a workaholic, just efficient. "I work in the office from 9 to 6; I never work on weekends," he said. That gives him time to spend with his wife and two children. Kelley adopted his daughter, Claudia Rose, on November 13, 1993, the day he married Pfeiffer; she had earlier adopted the girl alone. In 1994, Pfeiffer gave birth to the couple's son, John Henry.

Selected Films: *To Gillian on Her 37th Birthday*, 1996

Selected Television Shows: *L.A. Law*, 1986–92; *Picket Fences*, 1992–95; *Chicago Hope*, 1994–95; *Ally McBeal*, 1997–; *The Practice*, 1997–

Suggested Reading: *New York Times* C p15+ Feb. 7, 1990, with photo, H p47 Sept. 13, 1992, with photos, E p1+ Mar. 2, 1998, with photos; *People* p52 Nov. 29, 1993, with photo; *TV Guide* p29+ Jan. 17, 1998, with photos

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Kerr, Steve

Sept. 27, 1965– Basketball player. Address: c/o Chicago Bulls, United Center, 1901 W. Madison St., Chicago, IL 60612-2459

Steve Kerr is not, and probably never will be, a superstar of the National Basketball Association (NBA). The heroes of pro basketball in recent years have been the do-everything players, the versatile, unpredictable ones who have a seemingly inexhaustible bag of tricks. Some would argue that Kerr has just one trick in his bag, and it is a repetitive trick at that: He is the NBA's foremost long-range specialist, holder of the all-time best three-point field-goal percentage. As a pro, Kerr has made 47 percent of his shots from behind the three-point arc, which is located 23 feet, nine inches from the basket. "I was born with the ability to shoot," Kerr once told the *Sporting News*. "It is the one athletic attribute I have."

Many find Kerr's longevity surprising. Three-point shooting alone is not generally considered sufficient to win games—or to sustain a career—in the NBA. But Kerr, who complements his superior marksmanship with a tremendous work ethic and a genuine love of the game, is proving the naysayers wrong—he has, after all, completed 10 seasons in the NBA, and his last three seasons, with the Chicago Bulls, have been his best yet.

Doubts about Kerr's abilities go back a long way. Most of the colleges Kerr wanted to attend were unimpressed by his skills, and it was not until the

Brian Bahr/Allsport

Steve Kerr

summer after he graduated from high school, when he competed in a Los Angeles summer basketball league, that the University of Arizona took notice and offered him a scholarship. By the end of his college career, the consensus was that Kerr did not have what it would take to make it in the pros, but—again—he managed to defy the odds, and secured a spot with the Phoenix Suns. Since turning pro, Kerr has suited up for four different NBA squads and has generally turned in solid, if not stellar, performances. Until recently, that is. As a substitute for the dominant Chicago Bulls, he has finally received credit for his superlative abilities as a long-range shooter.

Steve Kerr was born on September 27, 1965, in Beirut, Lebanon, to Malcolm and Ann Kerr, who were then students at the American University in Beirut. In Steve's early childhood, his family moved to Los Angeles, where his father became a professor at the University of California at Los Angeles (UCLA). Steve was a ball boy for UCLA's basketball team, and he became hooked on the sport. In high school, he was an above-average player on a good team and managed to maintain a B-plus average. His parents were supportive of his passion for the sport and regularly attended his games.

In 1982, Malcolm Kerr was offered the presidency of American University. He accepted, despite the knowledge that he would be putting his life at considerable risk. Lebanon, which was in the midst of a civil war, had recently been invaded by Israel, a circumstance that had drawn the United States into the conflict and placed U.S. nationals there in jeopardy. Indeed, the university's former president David Dodge was one of many Americans who had been kidnaped by terrorists. Kerr's mother, a scholar like her husband, accepted a position at UCLA as an English professor and head of the university's Fulbright Scholarship program, largely so that she could continue to raise Steve, his sister, and his two brothers in the relative safety of Los Angeles.

By this time, Steve's combination of basketball prowess and decent grades had caught the attention of some college recruiters, though he was hardly a top prospect. In his search for schools, he visited Gonzaga University, in Spokane, Washington, and, though he had expected only to take a tour of the campus, he ended up on the gym floor in a fast-paced, full-court game. "The guy I was playing against just killed me," Kerr recalled to Ira Berkow for the *New York Times* (June 3, 1996). "He was a senior on the team and he demoralized me. Turned out, it was John Stockton"—who would go on to be a brilliant player with the Utah Jazz and the all-time NBA assist leader.

Kerr's pick-up game with Stockton failed to earn him an invitation to play at Gonzaga. He resolved to attend Colorado University, where he would try to make the team as a walk-on, but his play in a Los Angeles summer basketball league attracted the attention of both Cal State Fullerton and the University of Arizona. Both schools offered to give him a scholarship, but Kerr was more interested in Arizona, a program that had just hired a new coach, Lute Olson. Just days before the scheduled start of classes, he tried unsuccessfully to reach Olson, in an attempt to find out if the offer still stood, so he verbally committed himself to Fullerton. Soon after, Kerr spoke with his father and informed him of his decision. "He asked me where I really wanted to go," Steve Kerr told Michael Silver for *Sports Illustrated* (April 7, 1997), "and I said Arizona. So my dad got on the phone and tracked down Lute. Lute told him, 'It was a miscommunication; we had a scholarship open for him all along.' Yeah, right." Over the course of Kerr's freshman season, he became the team's sixth man. "After the first month of my freshman year at Arizona, I sent [my father] videotapes of my games—I was the first guard off the bench," Kerr told Berkow. "It was exciting for him."

Then tragedy struck. On January 18, 1984, a few hours after midnight, Kerr received a phone call from Vake Simonian, a Presbyterian minister and family friend, and learned that his father had been shot dead by two gunmen on the grounds of the American University. "I was an 18-year-old freshman in college," Kerr told Dan Bickley for the *Chicago Sun-Times* (May 12, 1996), "and nothing bad had ever happened to me. It was shocking." The Kerr family later learned that Malcolm had been the victim of a protest against the American presence in Lebanon, and that the killers were Islamic militants. Steve Kerr was devastated by the loss, and he spent the remainder of the night with two coaches who did their best to lend support. His mother was abroad at the time, as were his siblings. The following week, the Arizona Wildcats played rival Arizona State. During warm-ups, according to Dan Bickley, fans in the crowd taunted Steve by imitating the sound of gunshots and screaming, "Hey Kerr, where's your dad?" Kerr responded by scoring 10 points in the first half.

Shortly after Malcolm Kerr's funeral, Ann Kerr accepted a teaching job in Cairo, Egypt, where she moved with Steve's two brothers. Steve's sister remained in Taiwan with her husband and children. "I worried a lot about Steve because he was alone," Ann Kerr told Bickley. "But he was so buoyed by the team that he was probably better off being alone, getting famous." In 1986, Kerr made the U.S. national team for the World Championships in Madrid, Spain, a primer for the Olympics. The team did well, but in a quarterfinal game, Kerr blew out his knee so badly that, as his surgeon later told Dan Knapp for *People* (February 8, 1988), he "could have ended up with a limp and become the team mascot instead of its point guard." Kerr was forced to sit out his entire senior year at Arizona because of the injury.

NCAA regulations permit a college athlete a total of four years of athletic eligibility. Since Kerr had not played in the 1986–87 season, he was allowed to return to Arizona to compete as a fifth-year senior. Lute Olson's coaching and Kerr's fearlessness ("He isn't the most talented guy in a Wildcats uniform," Knapp wrote, "but he is the gutsiest") made the Wildcats a dangerous team. Kerr set a Pac-10 record by hitting 57 percent of his three-point shots that year as well. Arizona climbed to the top of the rankings during the regular season, and advanced to the Final Four of the NCAA Tournament—the team's best season ever. "It's unlikely [Kerr will] ever play in the pros," Knapp stated in 1988, affirming the general consensus within the basketball community. Such pessimistic predictions notwithstanding, Kerr was drafted in the summer; he was picked in the second round by the Phoenix Suns. He did not see much playing time his rookie season, but he did learn some valuable lessons by watching All-Star guard Jeff Hornacek, another future Utah Jazz player. "I . . . marveled at him," Kerr told Berkow. "He was not the most gifted ballplayer, but he was terrific. . . . He was in better shape than anyone else. And I've tried to do the same. I take pride in my conditioning." In 1990, Kerr married his college girlfriend Margot, whom he had met on a blind date during his sophomore year at Arizona.

Because of injuries, Kerr played a mere 26 games with Phoenix in 1988–89. After the season, he was traded to the Cleveland Cavaliers, and saw a bit more playing time during the 1989–90 season. However, over the two subsequent seasons, his minutes-per-game did not increase, and in December 1992, he was shipped off to Orlando. There he played even less, backing up point guard Scott Skiles, at that time a seasoned veteran.

Before the 1993–94 season, Michael Jordan, who had carried Chicago to three consecutive NBA championships, decided to retire from basketball; he later made an attempt to play professional baseball. In Kerr's limited playing time, he had managed to compile the highest three-point shooting percentage in the history of the NBA. He was a free agent, and the Chicago Bulls, needing role-players to help fill the gaping hole left by Jordan's departure, decided to take a chance on him. The 1993–94 season saw Kerr play in all 82 regular-season games, and he was routinely credited as the Bulls' "spark" off the bench. "The face of the Bulls in this, an unexpectedly good season, is Steve Kerr," Ted Rodgers asserted in the *Sporting News* (March 7, 1994). "Yes, Steve Kerr."

It seemed as though Kerr had finally found a home in the NBA—that is, until Michael Jordan decided to return. Although the Chicago White Sox had hoped he would blossom, Jordan was never promoted past the team's Double-A minor league affiliate, the Birmingham Barons. When Jordan returned to the Bulls, in March 1995, Kerr, who had been an important ingredient in the team's Jordanless offense, was suddenly without a role to play. "It was tough on Steve, because our players had used our offensive system to get *their* shots, and now everything had changed," Bulls coach Phil Jackson told Silver. To make matters worse, Kerr and Jordan took opposing sides in the players' union split during labor talks with league owners. "There was tension, and it boiled over the next year in training camp," Jackson said.

One day during practice for the upcoming 1995–96 season, Jordan and Kerr were pitted against each other in a scrimmage. Apparently, Jordan pushed Kerr to the floor. Kerr quickly got up and took a swing at Jordan, only to be held back by teammates. "I knew I had two choices," Kerr, who hadn't been in a fight since grade school, told Silver. "Either let it go and be obedient to Michael forever, or fight and probably get my ass kicked. I picked a real winner for my adult fighting debut." Kerr wound up with a black eye—but when he came home that night, he found an apology from Jordan on his answering machine. The pair's relationship has greatly improved since then, and so has Kerr's performance on the court. Before the 1995–96 season, Kerr was perceived as a good shooting guard with little confidence. That perception changed by the season's end, when Kerr's field-goal and three-point shooting percentages both climbed above .500. The Bulls went on to win the NBA title that year as well, defeating the Seattle SuperSonics in six games.

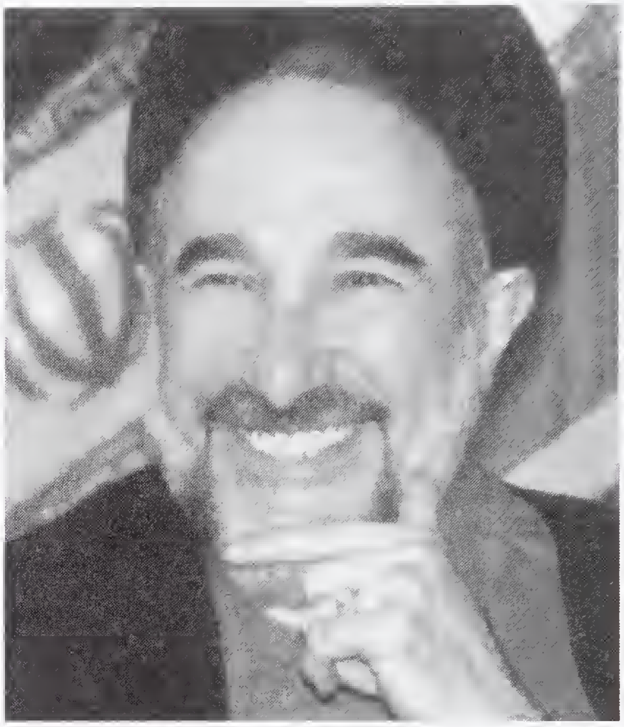
The following season was an even finer year for Kerr. He won the NBA three-point contest, beating some of the game's best shooters, and finally the press started to take notice. For years Kerr's league-leading three-point shooting percentage had been viewed almost as a statistical irregularity, but now he had proved his legitimacy in head-to-head competition. Yet the sweetest moment for Kerr in the 1996–97 season—and perhaps in his career to date—came during that year's NBA Finals. The Bulls managed to return to the championship series for the second straight year, and the Utah Jazz looked to be formidable opponents. The Jazz dropped the first two games of the seven-game series, but responded by winning Games 3 and 4. Despite the fact that Michael Jordan was fighting off a bad case of the flu, the Bulls managed to squeak by with a win in Game 5, and needed just one more victory.

Early in the fourth quarter of Game 6, Chicago was down 73–64, but Kerr made a key three-pointer to help erase the nine–point deficit. With 28 seconds left and the game tied at 86, Jordan, according to Bruce Feldman for *ESPN SportsZone* (June 13, 1997), told Kerr, "This is your chance, because I know Stockton is going to come over and help [guard me]. I'm going to come to you." As Jordan became tangled up by a double-team of Hornacek and Stockton, he passed the ball back to Kerr, who was standing at the top of the key, 18 feet from the basket. "I was on my way back to Kerr and actually thought I was in good position," Stockton told Feldman. "But I stumbled a bit." With 10 seconds left in the game, Kerr launched a high, arcing shot that hit nothing but net. Kerr's basket was the game-winning shot, and a last-second dunk by Toni Kukoc made the final score 90–86. The Bulls won their second straight NBA title and fifth in seven years, and Steve Kerr's clutch shot earned him a place on the NBA's all-time highlight reel.

The 1997–98 season proved to be a bit more tumultuous—Kerr was injured twice during the regular season, once with a broken collarbone and again with a deep bone bruise in his left knee. He did return, however, with 20 games left in the regular season and aided the Bulls in their quest for a third straight NBA title. The aging Bulls dynasty managed to eke out another NBA championship in 1998, once again defeating the Utah Jazz in six games. With the departure of coach Phil Jackson, and the possible retirement of Jordan, it may be their last for a long time.

Steve and Margot Kerr have two sons, Matthew and Nicholas, and a daughter, Madeleine. Margot has become somewhat of a celebrity herself in the Chicagoland area. In 1997, she called the radio talk-show host Dan Jiggets, who was commenting that the Bulls' center Luc Longley had put on a significant amount of weight. "From what I've seen, Dan," said Margot, according to Silver, "you're not so svelte yourself." Jiggets laughed out loud, and since that time Margot regularly calls numerous local sports talk-shows to offer her insights and opinions. Known for her firebrand wit, Margot is always remarkably candid when talking to reporters about her husband, and after the climactic sixth game of the 1997 NBA Finals, Kerr pointed out that Margot's support had played a large role in the Bulls' victory. "My wife told me, 'You'd better make a shot or you're not coming home tonight,'" he told Feldman. The last-second game-, series-, and title-winning shot that Kerr made that night provided one of the most dramatic moments in NBA history.

Suggested Reading: *CBS Sportsline* (on-line) June 24, 1998; *Chicago Sun-Times* R p8 May 12, 1996, with photos; *ESPN SportsZone* (on-line) June 13, 1997, with photos; *New York Times* C p4 June 3, 1996, with photos; *People* p59+ Feb. 8, 1988, with photos; *Sporting News* p39 Mar. 7, 1994, with photo; *Sports Illustrated* p26 Feb. 17, 1997, with photos, p90+ Apr. 7, 1997, with photos



Jamshid Bayrami/Agence France-Presse

Khatami, Mohammad

(kah-TAH-mee, muh-HAH-muhd)

1942– President of the Islamic Republic of Iran.
Address: c/o Islamic Republican Party, Dr. Ali Shariati Ave., Teheran, Iran

Ever since 1979, when Iran's Islamic revolutionaries detained 52 Americans and then held them hostage for 444 days, relations between the United States and Iran have been marked by hostility. The tenor of life within Iran, meanwhile, has been in keeping with the late Ayatollah Ruhollah Khomeini's remark "There is no fun in Islam." According to most observers of Iranian politics, this state of affairs is unlikely to change dramatically anytime soon. However, the fact that someone like Mohammad Khatami, an Iranian religious leader who has long been an advocate of moderate political reform, could win a landslide election to the presidency, as he did in May 1997, and then, eight months later, declare in a televised interview on CNN his "great respect" for the "great people of the United States"—and suffer no apparent loss of power—may indicate that Iran is less impervious to change than it appears at first glance.

Indeed, despite resistance from Iran's powerful conservative Islamic clerics, who wield much power in the nation with regard not only to cultural institutions but also in the military and political spheres, Khatami has been credited with creating a climate that allows for much greater freedom of expression than existed under previous Iranian presidents since the Islamic revolution of 1979. "Opinion and thought cannot be eliminated by somebody's order," he said, as quoted by Douglas Jehl for the *New York Times* (May 24, 1998). "If the expression of freedom is stopped, it will lead to anarchy."

Khatami began to gain international attention in early 1997, when the Council of Guardians, a politically powerful religious body, declared him and three others—out of more than 200 candidates—"ideologically and politically pure" and thus eligible to run for the presidency. Few observers, however, thought he had much of a chance of winning. The expectation was that Ali Akbar Nateq-Nouri, the speaker of Iran's Parliament, would become president, because he had the support of the most powerful religious leaders as well as the majority of the Parliament, and because in the four presidential elections that had taken place since 1979, the candidate supported by the religious establishment had always prevailed.

It was Khatami, and not Nateq-Nouri, however, who captured the hearts of the Iranian electorate. Khatami came out in support of modernizing Iranian society and relaxing the government's restrictions on various aspects of people's lives, such as their access to Western videos, music, and television, and the warm response he received from the Iranian masses seemed to indicate that many Iranians wanted these things, too. "Our backwardness is not due to [the lack of] natural resources or culture—we have both," he told a crowd during the campaign, as quoted by the *Washington Post* (May 25, 1997). "Iranians are smart and creative, they are known for confidence and bravery. The problem is due to the lack of a correct, independent government. People do not have the opportunity to grow. Growth as a country needs sympathy, cooperation, presence in the social scene. It does not mean we should not allow different views."

By the time Election Day arrived, Khatami had won the backing of a broad coalition consisting of left-wingers, women, intellectuals, and young people. Iran's youth, in particular, was a valuable constituency, for the country's minimum voting age is 15, and 69 percent of the population is reportedly under 25. As it turned out, on May 23, 1997, Khatami was overwhelmingly elected to the presidency. Ninety-one percent of all eligible voters turned out at the polls that day, and of the 29 million votes cast, 20 million, or nearly 70 percent, were for Khatami.

Since then, Khatami's prominence has only increased. Indeed, to many Iranians, he has become a symbol of hope for the future. "We have heard that he's going to give more freedom to young people and allow the listening of rap music and things like that," a 16-year-old Iranian woman told the *New York Times* (October 11, 1997). A 14-year-old girl, speaking with Douglas Jehl of the *New York Times* (October 13, 1997), felt similarly: "A little more freedom is better. For example, I heard that if the conservative candidate had been elected, chadors [the head covering and veil worn by Muslim women] would have been obligatory. With Khatami, these kinds of things are not going to happen."

Western governments, including that of the U.S., have also expressed optimism. For example, some observers interpreted comments by President Bill Clinton as an expression of hope that Khatami's election would bring about an improvement in U.S.–Iranian relations. "I have never been pleased about the estrangements between the people of the U.S. and the people of Iran," Clinton said following Khatami's victory. "They are a very great people, and I hope that the estrangements can be bridged."

Still, U.S. officials have for the most part been guarded in their optimism, if only because Khatami, notwithstanding his overwhelming popularity, is thought to be unlikely to do anything that would directly challenge the much more powerful Ayatollah Khamenei, Iran's "Supreme Leader," who has not softened his stance vis-à-vis the U.S. government. (Ayatollah Khamenei is more powerful than Khatami because, according to Iran's Constitution, the basis of Iran's government is the concept of *velayat-e-faqih*, rule by an Islamic spiritual leader.) At a news conference on May 27, 1997, Khatami seemed to confirm this stance. In response to a question from CNN's Christiane Amanpour, he said, "Our relations with the United States will depend on observing changes in their attitude toward us, but, unfortunately, we have not seen anything."

Moreover, as some journalists have also pointed out, Khatami is, in many respects, everything one would expect of someone of his vocation. As the *New York Times* (October 11, 1997) noted, "He has never questioned the basic premise of the system: that the supreme leader should not be chosen by the people, but anointed by a panel of clerics to be God's representative. He himself wears the black turban of a *hojatolislam*, the second-highest rank within the Shiite Muslim clergy."

On the other hand, Khatami made several moves suggesting that he intends to be a moderating influence within Iran, to the extent that his power permits. For example, one of his first tasks after assuming office, on August 3, 1997, was to name a Cabinet, and when he did so, at least some of his choices angered conservative and hard-line members of Parliament. Their displeasure notwithstanding, on August 23, 1997, he appointed a woman, Massumeh Ebtekar, to a Cabinet position, that of vice president in charge of environmental protection. In another controversial appointment, Khatami named Ataollah Mohajerani, a historian and university professor, to the post of minister of culture, despite criticism from hard-liners who viewed Mohajerani as too liberal and friendly with the U.S. and the West.

In what is considered to have been another bold move, in January 1998 Khatami gave another interview with CNN's Christiane Amanpour, in which he declared that "the American civilization is worthy of respect." He also expressed his admiration for the Puritans, the Declaration of Independence, and Abraham Lincoln, and proposed that Iran and the U.S. begin cultural exchanges among scholars, journalists, artists, and tourists. As an unidentified senior U.S. government official told the *New York Times* (January 10, 1998), "When the president of Iran, a country with whom we've had a very bad relationship for a long time, gets on CNN and addresses the American people and starts praising our values and our civilization and talks about a dialogue, then it behooves us to respond. When he . . . talks about America as a great civilization and these things get criticized in Iran, it is an indication to us that he's interested in breaking down this distrust and finding a way to engage with us."

Indeed, that September, Khatami visited the U.S. for the first time and addressed the United Nations General Assembly, thus becoming the first head of state from Iran to do so since 1987, when then-President Ali Khamenei spoke there, during Iran's eight-year war with Iraq. Although the week-long visit led to few substantive steps toward improving relations between Iran and the West, it gave Khatami an opportunity to address the issue, and he continued to push for cultural exchange. "Unfortunately, there seems to be a misinterpretation of what I've tried to say in this respect, and that is not to confuse a dialogue among people and cultures with political dialogue," he said at a press conference, as quoted by Elaine Sciolino for the *New York Times* (September 23, 1998). "But it seems there is a lot of confusion."

While in the U.S., Khatami announced that the Iranian government had no intention of carrying out the death sentence on Salman Rushdie, which had been ordered by the late Ayatollah Khomeini as punishment for what was perceived as blasphemy in Rushdie's novel *The Satanic Verses.* The visit also gave him another forum in which to state his views about the escalating tensions between Iran and Afghanistan, which share a border along the eastern part of Iran. Afghanistan is controlled by the Taliban, a Sunni Muslim group who regard themselves as more pure than the Shiite Muslims in Iran. Earlier that month, Iran had deployed some 200,000 troops and military equipment along its border with Afghanistan. It took that action in response to the killing of nine Iranian diplomats who had been in Mazar-I-Sharif when that city was captured by the Taliban in August 1998. "Iran is ready to defend its security and territorial integrity," Khatami said, as quoted by Sciolino. "But we are making all efforts so that, God willing, there will not be a war."

Khatami was born into a religious family in 1942 in Ardakan, in central Iran. His father was a well-known cleric and teacher, and Khatami continued the family tradition by studying theology at seminaries in Isfahan and the holy city of Qum. Like many other Iranian clerics, in college he studied philosophy and education. Also like most members of his profession at that time, he protested the pro-U.S. politics of Shah Mohammad Riza Pahlevi's autocratic regime, and he joined the Militant Clerics' Association and wrote anti-shah pamphlets. Through these activities, he became acquainted with Ayatollah Ruhollah Khomeini and Ayatollah Mohammad Beheshti, a future leader of the 1979 Islamic revolution and the chief ideologue of the Islamic Republican Party, who in 1978 appointed Khatami to run the Hamburg Islamic Institute, in Germany.

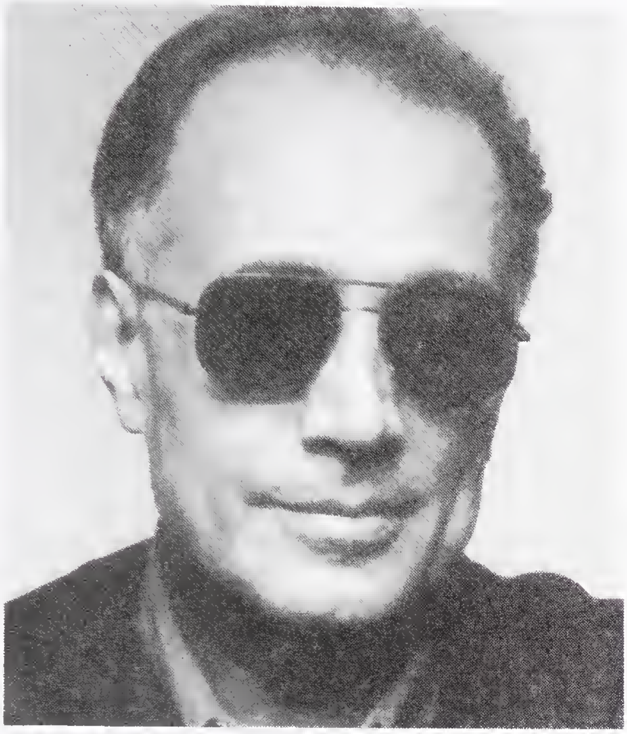
Khatami returned to Iran in 1979, after the overthrow of the shah. He was elected a member of Parliament and named by Ayatollah Khomeini to head the Kayhan Institute, which published several pro-government newspapers. In 1982, he was appointed minister of culture and Islamic guidance—essentially the country's chief censor. He served in this post for the next 10 years.

It was while serving as minister of culture—at a time when the country came under the sway of the increasingly restrictive policies of the Islamic government—that Khatami began to earn a reputation for moderation and tolerance. He often found himself in favor of permitting the circulation of books, magazines, and films that other clerics considered inappropriate or even subversive. He was also credited with reviving music and cinema in Iranian life, and he helped lift the ban on women singing in public. Khatami's comparative liberalism was not universally appreciated, however, and in 1992, conservative elements in the government forced him to step down as minister of culture. Not surprisingly, perhaps, following his departure, many of the books, magazines, and films he had allowed to circulate were banned. Following his ouster, Khatami served as the director of the National Library. He also served as a professor, specializing in Islamic reform movements.

Among friends and colleagues, Khatami is known for his gentle sense of humor and love of Socratic dialogue. He is married and has three children. Before becoming President, he drove a boxy Iranian-made Paykan, lived modestly in a two-story townhouse, and enjoyed a reputation for probity. He speaks some English, German, and Arabic. He is reputed to be an avid hiker and an excellent table-tennis player.

Suggested Reading: *New York Times* I p1 May 26, 1997, I p1+ May 27, 1997, with photos, A p12 Aug. 20, 1997, A p13 Aug. 21, 1997, A p8 Aug. 22, 1997, A p1+ Oct. 11, 1997, A p4 Oct. 13, 1997, with photo, p1+ Jan. 8, 1998, with photos; *Time* p50+ June 2, 1997, p34+ Jan. 19, 1998, with photo; *U.S. News & World Report* p36

May 26, 1997; *Wall Street Journal* A p15 May 28, 1997; *Washington Post* A p31 May 23, 1997, with photo, A p1 May 26, 1997, with photo This paragraph should be inserted on p.347 after the introductory paragraph.



Robin Holland/Zeitgeist Films

Kiarostami, Abbas

June 22, 1940– Iranian filmmaker. Address: c/o Zeitgeist Films, Ltd., 247 Centre St., 2nd Fl., New York, NY 10013

After the renowned Indian filmmaker Satyajit Ray died, in 1992, the equally celebrated Japanese director Akira Kurosawa declared that what made the loss of one of the world's most respected neorealist filmmakers somewhat easier to bear was the existence of someone who could fill Ray's shoes. That filmmaker, Kurosawa proclaimed, was Abbas Kiarostami.

Kurosawa is not alone in his high estimation of Kiarostami, who is Iranian. The French New Wave director Jean-Luc Godard and other famous filmmakers have also expressed their admiration for his work. Kiarostami's international reputation was cemented when he won the Palme d'Or at the 1997 Cannes Film Festival, in France, for his film *Taste of Cherry* (1997), which is being distributed in the United States by Zeitgeist Films. An Iranian rule (subsequently revoked) prohibiting films that had not been shown in a February festival in Iran from screening at the Cannes festival in May nearly prevented Kiarostami from showing the film in France. The Iranian government's last-minute decision to permit *Taste of Cherry* to be shown at the Cannes festival proved to be historic: Kiarostami is the first Iranian director ever to win the Palme d'Or.

Like all Iranian filmmakers, Kiarostami labors under a system of censorship that severely limits the topics that can be addressed in film. The censorship codes were created after the Islamic Revolution swept the country in 1979, and the people in power established strict fundamentalist rule. Currently, the cast, crew, and final cut of every Iranian film must undergo a stringent governmental review process. A film that wins approval is assigned a rating—either A, B, or C, A being the most favorable—which determines when and where the film can be screened and how much promotion it will receive on Iranian television, which is government-controlled.

Government censors have been very particular about what they will allow. Women, for instance, can never be seen on-screen without some sort of covering over their hair—even when they are sleeping, although in real life, Iranian women do not wear head coverings to bed. In depictions of a male–female relationship, the man and the woman cannot touch. "Don't be shocked if you see [on screen] a woman drowning in a swimming pool or a lake and a man is standing around doing nothing," Kiarostami told Romain Maitra for the *UNESCO Courier* (February 1998). "He's not allowed to do anything. In real life, maybe he would step in, but not in a movie. It's not that Iranian people are cold-blooded—it's just a limitation imposed on Iranian cinema."

In 1997, Kiarostami got a taste of what can happen if someone breaks one of the rules governing male and female conduct both onscreen and off. In accepting the Palme d'Or, he exchanged a polite kiss with the French movie star Catherine Deneuve, and the news of this transgression and the ensuing protest in Iran nearly eclipsed the fact that he had won a significant award.

Despite the restrictive working conditions, Kiarostami has been making films for nearly 30 years. His oeuvre—more than 20 films—includes shorts, educational films, documentaries, and feature-length dramas, as well as several screenplays written for other directors. Like Satyajit Ray and the Italian neo-realists before him, Kiarostami uses primarily nonactors, shoots on location, and creates stories about everyday lives. In describing his style, the *New York Times* (September 28, 1997) reported that he has "a lyrical but concrete feel for the particulars of place and visual atmosphere; a way of eliciting strikingly natural performances from nonactors; and stories in which an anecdotal surface disguises a rich substratum of philosophical, allegorical, or social concerns." In 1995, in awarding Kiarostami the special prize with which the Pasolini Foundation commemorated the 20th anniversary of the death of the Italian film director Pier Paolo Pasolini, the award jury hailed Kiarostami as "one of the few filmmakers still concerned with the evolution of the language of filmmaking and its relationship to truth and reality."

Kiarostami's early work dealt primarily with children. They play hooky, get into trouble, try to get adults to understand them, and learn to negotiate problems on their own. He does not consider himself a "children's director," however, and his more recent films, like his highly acclaimed *Earthquake Trilogy*, have dealt with more adult themes. Considered to be as simple and universal as Aesop's fables, many of his films are filled with wry observations. In a joke told near the end of *Taste of Cherry*, for example, a man visits a doctor and says, "Everything's wrong with me, but I don't know what disease I have. I touch my head, and it hurts. I touch my chest, and it hurts. I touch my leg, and it hurts. What's the problem?" The doctor answers, "Your finger's broken."

When Kiarostami reflects on what it is like to work in Iran, he is just as likely to look at the positive side of his country's censorship system as at its limitations. "Ironically, . . . prohibitions of this kind have helped the Iranian cinema to achieve success internationally," he told Romain Maitra, "because it has always had to face the challenge of not showing certain things or finding inventive ways of expressing them . . . . Iranian cinema . . . may lack technical rigor, financ[ing] to mount expensive productions, and access to networks, but it has one invaluable advantage—ideas. Besides, the fact that American films are not distributed in Iran is a blessing in disguise, because it means that our film industry has been protected from stiff competition."

Kiarostami, who was born on June 22, 1940, in Tehran, Iran, became interested in the arts at an early age. After winning a painting competition at the age of 18, he left home to study at Tehran University's Faculty of Fine Arts. After graduating, he worked as a designer and illustrator; he made commercials, credit titles for films, and children's books. He now considers these experiences crucial to his career as a filmmaker. "Graphic art is a kind of minimalist art in which one has to communicate an idea in a precise and agreeable form using great economy of means," he told Romain Maitra. "I learned to live with the constraints of graphic art, and this helped me to accept constraints in general and use them in my films. My son wants to be a filmmaker, but I have advised him to learn graphics first."

Kiarostami's filmmaking career started in 1969, when he helped establish the filmmaking department at the Institute for Intellectual Development of Children and Young Adults, a government organization that in Iran is better known as "Kanoon." The Institute's debut production was Kiarostami's 12-minute film *Bread and Alley* (1970), which is about a boy who, armed only with a loaf of bread, must pass through an alley blocked by a dog. The institute has become one of Iran's most famous film studios, and up until the early 1990s, when he resigned his position and became independent, it provided Kiarostami with enough funding to shield him from commercial pressures.

Kiarostami is generally considered part of the Iranian New Wave, a loose-knit movement that is said to have begun with *The Cow*, Dariush Mehrjui's seminal film of poverty and mental breakdown. For the first 12 years of his career, Kiarostami created a mix of short and long films. Some of them are public-service films; *The Toothache* (1980), for example, provides information on dental care. Most of his other early films focus on the unique perspective and problems of children. *The Traveler* (1973), one of his first feature-length films, is about a child who resorts to thievery and trickery to get enough money to see the national soccer team play in Tehran. *So Can I* (1975) is a four-minute film about two kids, one of whom tries to imitate various animals he sees on television cartoons; when he tries to imitate a flying bird, he runs into difficulty. *Two Solutions for One Problem* (1975), another short film, is about two classmates, one of whom has borrowed a notebook from the other and has accidentally torn it. *Chorus* (1982) is a 17-minute piece about an elderly man who turns off his hearing aid while outside because he is tired of the noise of the city. After he gets home, he is unable to hear his granddaughter ringing the doorbell, and she gathers a group of kids to yell in unison to get her grandfather's attention. Among Kiarostami's other films are *The Report* (1977), an account of a failing marriage, and *Fellow Citizen* (1983), which is about a traffic cop who tries to enforce the laws in some of Tehran's toughest bottlenecks and gridlocks. The latter film is based on the director's experience working as a traffic cop in his youth.

Since 1983, Kiarostami has made mostly longer works. These include the documentary *First Graders* (1985), which depicts the experience of schoolchildren who get in trouble and are then lectured and punished. The documentary *Homework* (1989) shows the filmmaker asking children for their views about such things as schoolwork and cartoons. *Close Up* (1990), which the German filmmaker Werner Herzog has called the greatest documentary ever made about filmmaking, records Kiarostami's efforts to film the capture and trial of a poor printshop worker who, in an attempt to borrow money, posed as a famous film director, Mohsen Makhmalbaf.

Kiarostami's international reputation was sealed with three films that have been dubbed the *Earthquake Trilogy*. All three were shot in a village in northern Iran that was struck by a quake in 1990, after the first film was shot. That first film, *Where Is the Friend's House?* (1987), has nothing to do with earthquakes; it is about a boy who, having found his friend's notebook after school, tries to return it to save the friend from punishment, but he doesn't know where his friend lives. The next two films in the trilogy refer to the first film and to the earthquake. *And Life Goes On* (1992), the second film, is based on Kiarostami's trip back to the village to see if the two boys who had acted in the first film had survived. The film, which depicts both the devastation the earthquake wreaked and the endurance of the survivors, won the Rossellini Prize at Cannes in 1992. The third film in the series is *Through the Olive Trees* (1994). "I used olive trees in all three of my movies about the earthquake," Kiarostami explained to the *Los Angeles Times* (August 11, 1996). "Olive trees represent patience and life. They survive in heat and with very little water. They bear fruit, even into old age." Conceived as a documentary of the making of the second film, *Through the Olive Trees* re-creates events that happened to the actor Hossein Rezai during the shooting of *And Life Goes On*. In the second film, Rezai played a man who is marrying despite having lost 65 relatives in the quake. The third film traces the attempts of the real-life Rezai, while acting in the second film, to win the love of a woman who looks down on him. "Each film emerges from the previous one much like a Russian doll," Kiarostami told Romain Maitra. "My films never tell a story which begins at one point and ends at another. A new story always begins somewhere along the way. And the stories are blended together to such an extent that it's impossible to separate them. In fact, they are all part of a single story."

Kiarostami's most recent film is *Taste of Cherry*, which *Time International* named the number-one movie of 1997. "If you replace *Where Is My Friend's Home?* with *Taste of Cherry*, it makes another trilogy, whose theme is the fight for life and awareness of death, appreciating life and accepting responsibility for it while knowing that the exit door is just around the corner," Kiarostami told Romain Maitra. The central character in *Taste of Cherry* is a middle-aged man who is contemplating suicide and is trying to hire someone to bury him if he goes through with his plan to take his own life. During his quest, he meets several people, each of whom has particular reasons for being shocked by his request. Asked whether the film reflected his own thoughts on suicide, Kiarostami said yes, but did not explain further, except to say that when he was young, his father had endured an illness that had led Kiarostami to think about the right to end one's life; he decided that religion could not shed light on this issue. Kiarostami ended the film with footage of the making of the film, so as not to leave the audience feeling completely depressed.

Kiarostami's screenplays for other directors include *The White Balloon* (1995), which his former assistant Jafar Panahi directed. *White Balloon* is about a young girl who wants to celebrate the Iranian new year by buying a goldfish (an ancient Iranian tradition); on the way to the market, she loses the money to buy the fish, and her search for the lost money leads to unexpected encounters. The film won the Camera d'Or at the 1995 Cannes Film Festival. Among Kiarostami's other screenplays are *The Key* (1987), directed by Ebrahim Forouzesh, and *The Journey* (1995), directed by Ali-Reza Raissian.

Kiarostami, who is divorced, has two sons: Ahmad, who is in his mid-20s, and 19-year-old Bahman. He lives with Bahman in northern Tehran, in a house that doubles as his office and that is filled with the more than 50 international prizes that he has won.

Selected Films: *Bread and Alley*, 1970; *Breaktime*, 1972; *The Experience*, 1973; *The Traveler*, 1974; *Two Solutions for One Problem*, 1975; *So Can I*, 1975; *The Colors*, 1976; *The Wedding Suit*, 1976; *The Report*, 1977; *Solution*, 1978; *Jahan Nama Palace*, 1978; *Case No. 1, Case No. 2*, 1979; *Toothache*, 1980; *Regularly, or Irregularly*, 1981; *The Chorus*, 1982; *Fellow Citizen*, 1983; *First Graders*, 1984; *Where Is the Friend's House?*, 1987; *Homework*, 1989; *Close-up*, 1990; *And Life Goes On*, 1992; *Through the Olive Trees*, 1994; *Taste of Cherry*, 1997; as screenwriter: *The Key*, 1987; *White Balloon*, 1995; *The Journey*, 1995

Suggested Reading: *Los Angeles Times* p27 Aug. 11, 1996, with photo; *New York Times* II p11 Sept. 28, 1997, with photos; *UNESCO Courier* p48+ Feb. 1998, with photo

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Kiriyenko, Sergei

1963(?)– Former prime minister of Russia.
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The recent political career of Sergei Kiriyenko, who served as prime minister of Russia for about five months, from March 1998 to August 1998, is inextricably bound to recent events in the tumultuous career of Russia's president Boris Yeltsin. Kiriyenko's emergence from relative obscurity can be traced to the events of March 23, 1998, when President Yeltsin surprised the world by dismissing his entire Cabinet, which included Prime Minister Viktor S. Chernomyrdin; Deputy Prime Minister Anatoly B. Chubais, who was widely considered Russia's leading economic reformer and whom Yeltsin had pushed out once before in the previous three years; and Anatony S. Kulikov, the rigidly uncompromising interior minister. Explaining his action in a speech to the nation, Yeltsin said, as quoted by Michael Specter in the *New York Times* (March 24, 1998), "The dismissal of the Cabinet does not mean a change of course in our policy. It is an effort to make economic reforms more energetic and effective, to give them a political push, a new impulse. The renovation of power is a natural process. You can't have a government without changes." Yeltsin proceeded to name himself acting prime minister. When his advisers informed

Viktor Korotayev/Archive Photos

Sergei Kiriyenko

him that doing so violated the Russian constitution, Yeltsin installed the little-known Sergei Kiriyenko, who had been the minister of fuel and energy, to the post of first deputy prime minister, with the supposed understanding that he would hold that title until the appointment of a permanent prime minister. In the *New York Times* (March 29, 1998), Michael Specter reported that Kiriyenko learned about his new job "about a half hour before the rest of the country did." "The offer came as a complete surprise," Specter quoted him as saying.

The appointment of the 35-year-old Kiriyenko, a political neophyte, to what is ostensibly the most powerful political position in Russia after Yeltsin's own shocked many members of Russia's government and political analysts abroad. Kiriyenko had been a banker and businessman until July 1997, when he had joined Yeltsin's government as the deputy minister of fuel and energy under Boris Nemtsov, an economic reformer who held the dual posts of minister of fuel and energy and first deputy prime minister; in November 1997, Kiriyenko had succeeded Nemtsov as head of the energy department. With less than nine months of government service under his belt, Kiriyenko was viewed as abysmally inexperienced in politics and seriously unprepared for the job of first deputy prime minister, in which he would be playing a leading role in a nation that faced severe economic problems and the threat of political instability.

Many observers gave little credence to Yeltsin's explanation for his dismissal of his Cabinet, and there was much speculation about his real motive. In the March 24, 1998 edition of the *New York Times*, Michael Specter offered this take on Yeltsin's move: In the previous two months, Yeltsin had often been "ill, disengaged, and out of the public eye," and as a result, "discussion of his possible successor [had] again become a common topic [in Russia] on television and in the press. The next elections are not until 2000, and nothing infuriates Mr. Yeltsin more than the suggestion that he has lost any of his political authority." Chernomyrdin had become "much stronger" during Yeltsin's illnesses, Aleksei Zudin, an analyst at the Center for Political Technologies in Moscow, told Specter. "Boris Yeltsin interprets such things with great jealousy and annoyance," Zudin noted. Specter pointed out that as "an obscure official" who had "no significant political power of his own," Kiriyenko would be "entirely dependent on Mr. Yeltsin."

Within a week, Yeltsin nominated Kiriyenko to fill the post of prime minister. Kiriyenko was told to select his Cabinet members and form a government, even though his appointment as premier awaited a vote of approval in Russia's Parliament—specifically, in the Duma, its lower house. The Communist and nationalist opposition in the Duma opposed Kiriyenko's candidacy, not only because of his paucity of government experience but also because of his political ideology—he is regarded as a free-marketer in the mold of Yeltsin and Nemtsov. As fuel and energy minister, for example, Kiriyenko had taken steps aimed at forcing state companies to pay their delinquent fuel bills. The Communist-dominated Duma, which has long opposed Yeltsin's economic reforms, feared that if Yeltsin were to become incapacitated or die in office, his successor would most likely be Kiriyenko.

Despite many legislators' concerns regarding Kiriyenko, Yeltsin pressed the Duma to approve his candidate. In the *Washington Post* (March 28, 1998), David Hoffman reported that before the Duma's first vote on the matter, Yeltsin visited the White House, as the headquarters of the Russian government is called, and said, "Do not bring about a new spiral of confrontation. It is useless even trying. . . . Save time, quickly confirm so a new government, a new chairman of the government, can be formed." In a March 27 radio address, Yeltsin said, as quoted by Alessandra Stanley in the *New York Times* (March 28, 1998), "Some say [Kiriyenko] is too young and too inexperienced. I categorically disagree. Professionalism and energy are not defined by one's date of birth."

A series of confrontations between Yeltsin and the Duma ensued. On April 10, 1998, the Duma voted to reject Kiriyenko's candidacy for the prime ministership. Less than an hour later, Yeltsin renominated him. In a second open vote, on April 17, the Duma again rejected Kiriyenko, and, once again, Yeltsin renominated him. Yeltsin thus set the stage for the final vote—one crucial for the legislators as well as Kiriyenko: According to the Russian constitution, after rejecting a president's nominee for prime minister three times, the Duma must be dissolved and new parliamentary elections called. In the case at hand, new elections would come 18 months ahead of schedule. That prospect scared the many parliamentarians who were not at all sure that they would win their seats back.

On April 24, 1998, this time in a secret ballot, the Duma approved Kiriyenko as the prime minister. Of the Duma's 450 members, 251 voted yes, and 25 voted no; the rest abstained. (A simple majority of 226 votes was needed for approval.) After his confirmation as prime minister, Kiriyenko said, as quoted by CNN (April 24, 1998, on-line), "Today's vote clearly shows that none of us needs great upheavals, and we all need a great Russia."

Sergei Kiriyenko was born in about 1963. He earned a diploma from the Gorky Institute of Water Transport Engineering in Nizhny Novgorod (one of Russia's largest cities), with the intention of becoming a nautical engineer. Earlier, like many other contemporary young business and government leaders in Russia, he had joined the Communist Party and became involved with the Komsomol, the Communist youth league, which had long been a training ground for Communist Party members. He served as a Komsomol leader while working at the Krasnoye Sormovo shipyard, a large submarine-building base in Gorky.

Kiriyenko's ties to the Komsomol proved valuable during his transition to the world of banking. Steven L. Solnick, a Columbia University professor who specializes in the history of the Soviet Union, explained to David Hoffman for the *Washington Post* (March 31, 1998), "[The Komsomol] served as a business school for the late 1980s generation of top bankers and financiers. Under [Mikhail] Gorbachev [the last head of the Soviet government], there were two economies, a controlled and a liberalized economy. Prices were state-set in one part, and not in the other. If you as a smart Soviet citizen could figure out how to move goods, money, or services from the controlled sector to the liberalized sector, where you could sell it expensive, you cleaned up on the profits." Kiriyenko also benefited from instruction he received at the Academy of National Economy, to which he won admission in 1991.

Kiriyenko arrived at the academy just months before the collapse of the Soviet Union. With the Soviet Union's centralized command economy crumbling around him, he studied management and wrote about ways Russian banks could navigate the transition to a market economy. After graduating from the academy, Kiriyenko and others founded Bank Garantiya, a private institution, in Nizhny Novgorod, which lies about 250 miles east of Moscow. The bank helped dispose of state assets (oil, for example) abroad. Kiriyenko and his partners then used some of the profits that had accrued to finance local pension funds. Kiriyenko later became the head of Norsi, Russia's third-largest oil refinery, in Nizhny Novgorod. During this time, he became an associate and ally of Boris Nemtsov, who was then the governor of the Nizhegorodskaya region and who had introduced many market reforms to the region. Later, while serving in Yeltsin's government as minister of fuel and energy, Nemtsov recruited Kiriyenko to serve as his deputy minister.

It was expected that as prime minister, Kiriyenko would be called upon to push through many stringent budget cuts and monetary reforms to resuscitate Russia's ailing economy. The problem of wage arrears constituted one of Kiriyenko's particularly formidable challenges. State employees had not been paid regularly, and millions of Russian workers were owed back wages. In addition, Kiriyenko was responsible for overseeing the privatization of large state enterprises and implementing a new tax code.

Some observers viewed Kiriyenko's inexperience as a possible source of strength rather than a weakness. This was because, some political and economic reformers suggested, as a political outsider, he owed no allegiance to Russia's powerful oligarchs, who wield great influence in the nation's government operations and policy-making. Furthermore, he had worked well with representatives of Russia's oil and gas industries, which are among the country's most important sources of income.

In June 1998, Kiriyenko and Yeltsin proposed a 25-point program to revitalize the economy; it also included various measures to improve Russia's ineffective tax-collection system. Yeltsin instituted the program by decree in late July, after the reform-resistant, Communist-dominated Parliament refused to act on it. Meanwhile, Russia was still in the throes of a financial crisis; its foreign reserves were depleted and its revenues continued to decline, partly as a result of depressed world prices for petroleum. Kiriyenko's efforts to raise revenues by auctioning off Rosneft, a state-held oil company, in May and June had ended in failure; not a single bid for the company materialized. Receipt in July of the first payment—$4.8 billion—of an $11.2 billion loan package from the IMF seemed to make no appreciable difference in the country's economy. Early in August, the Russian government and its Central Bank announced a 90-day moratorium on repayments of some debts owed by Russia's commercial banks to foreign lenders.

On August 23, 1998, Yeltsin dismissed Kiriyenko and all the members of the Cabinet.Yeltsin then named Chernomyrdin, whom he had fired just five months earlier, as acting prime minister. Many observers attributed the return of Chernomyrdin to Yeltsin's favor to the increasing influence of powerful Russian business tycoons who had been resistant to Kiriyenko's reforms. The Communist-led State Duma, however, felt differently; they rejected his appointment twice, and, rather then press for a third vote, which would have meant the possible dissolution of the Parliament, Kiriyenko resigned. Yeltsin thereupon nominated Viktor Primakov, a former head of the Soviet-era secret service who had served as the country's acting foreign minister since 1996. Primakov's appointment was confirmed by the State Duma in September.

Meanwhile, on August 26, Russia's currency exchange rate, which had been set to fluctuate between 5.27 and 7.13 rubles to the dollar, was allowed to float between 6.0 and 9.5 rubles to a dollar. This measure, which in effect conceded the further decrease in the value of the ruble, resulted in increased inflation and the loss of purchasing power for Russian consumers. The downturn undermined much of the little that remained of public confidence in Yeltsin's reforms and Russia's economy. In the *New York Times* (August 27, 1998), Celestine Bohlen described the events of that August as nothing less than Russia's "worst financial crisis since the collapse of the Soviet Union."

Often described as quiet and unassuming, the bespectacled Kiriyenko works out at home with boxing gloves and a punching bag.

Suggested Reading: *New York Times* A p3 Mar. 28, 1998; *Washington Post* A p1 Mar. 24, 1998, with photo, A p1 Mar. 28, 1998, with photo, A p1 Mar. 31, 1998

Wang and Gluck/Milestone Films

Kitano, Takeshi

(kih-tah-noh, tah-kee-shee)

Jan. 18, 1947– Japanese filmmaker; film and television actor; television personality; comedian; fiction writer; columnist. Address: c/o Office Kitano, Inc., 5-4-14 Akasaka, Minato-ku, Tokyo 107-0052, Japan

A lot of killing goes on in Takeshi Kitano's films. For instance, if you've been cast in one of his films and you're not performing well, Kitano may consider having you killed. Not literally, though; instead, he'll kill off your character, even if in the script the person is supposed to be alive at the end. On the other hand, if you're acting well, your character will probably survive, but there is a strong chance that, despite your good work, the character will get knocked off during the last few minutes of the film.

The high death toll in Kitano's films stems in large measure from this eccentric Japanese director's fondness for tough-guy dramas that end in tragedy. Of the seven films he has directed—and, with a couple of exceptions, starred in—most feature rogue cops and vicious *yakuza* (gangsters) who engage in brutal acts of violence. In his latest film, *Fireworks*, which won the Golden Lion at the 1997 Venice International Film Festival and was recently distributed in the U.S. by Milestone Films, Kitano appears in one of his typical roles, that of a cop with a short fuse who at one point thrusts chopsticks into the eye of a young punk.

Sometimes, the thuggish mentality that rules in Kitano's films has seemed to manifest itself in the filmmaker's real life. In 1986, for example, after the Japanese gossip magazine *Friday* published rumors that he was having an affair with a college student, Kitano and 11 of his associates walked into *Friday*'s offices and attacked the staff with their hands and umbrellas. Kitano was arrested on assault charges, and in an out-of-court settlement, had to take a six-month leave from television.

Because of such real-life incidents and the violence in his films, Kitano has often been compared to such rugged American actors as Clint Eastwood and Charles Bronson. But it may not be far-fetched to compare him to Jay Leno, Howard Stern, or Jerry Seinfeld, too. In Japan, Kitano is better known as Beat Takeshi, which is a name he used early in his career, when he worked as a contrarian comedian providing entertainment in burlesque clubs. From those humble beginnings, Kitano has become one of Japan's most prominent media celebrities. Virtually any evening of the week, he can be seen on television hosting one of his seven shows. These include a comedy show, a program on science, an art program, and a talk show.

As if that were not enough, Kitano also writes six weekly newspaper columns and has written more than 55 books, among them works of fiction and collections of poetry and essays. His books include *Jingi naki Eigaron* (in English, the title means *No Respect Film Theory*), an autobiography, and the million-copy bestseller *Why They All Hate Me*. His compatriots don't really hate him, though. In fact, judging by polls, they feel great affection for him. In a 1995 *Spy* magazine poll, he was voted best-liked man in Japan; in an annual poll conducted by NHK, he was voted Japan's favorite television celebrity every year from 1990 to 1995; and in a 1994 poll of the Japanese electorate, he was chosen as the man the public most wanted to be prime minister.

It may seem strange that in one medium, a performer will run down thugs with a car, and in another, he will run around in his underwear. But Kitano doesn't see much of a difference between such roles. "Violence is like comedy; it affects us suddenly, without warning," he told Chris Dafoe for the *Toronto Globe and Mail* (October 21, 1996). Shocking audiences seems to be Kitano's metier as a filmmaker. His violent sequences have none of the drawn-out, stylized choreography of such directors as John Woo or Robert Rodriguez; rather, they break out suddenly and unexpectedly, often in cramped places—an elevator, a car—and are over with quickly and lethally. His work in comedy, too, is distinguished by the unexpected. On one television show, for example, Kitano pretended to be a magician and promised to make a volunteer from the audience disappear. After stashing the volunteer in a box, Kitano nailed it shut and then went on with his normal comedy routine. When the show ended, he beat a hasty retreat. (Upon being released from the box sometime later, the volunteer demonstrated yet another way comedy can be connected to violence: He punched Kitano's assistant director.)

The youngest of four children, Takeshi Kitano was born on January 18, 1947, in the Shita-machi district of Tokyo, Japan. His father, Kikujiro, was a craftsman; his mother, Saki, was a former maid who pushed her children to succeed. For example, to make sure that Kitano would focus on studying math and science, he was not allowed to read novels or go to the movies. Although his family was poor, they were the first on their block to own a television set, and neighbors would often come over to their residence to watch television.

According to some sources, among them the *New York Times* and a press packet that accompanied the U.S. release of *Fireworks*, Kitano's father had criminal connections. It is certainly true that the Kitanos lived in a tough area. "In my neighborhood, the *yakuza* were parental figures," the filmmaker told *Details* (May 1998). "*Yakuza* would come up to me and say, 'You shouldn't smoke or drink. Cherish your family.'" Kitano had difficulty following this advice, however. As he told *Details*, "My father used to get drunk and hit my mother. The whole experience was a nightmare. I seriously thought about murdering him."

When Kitano was 16, he began attending Meiji University, in Tokyo, to study engineering. After three years, he dropped out and worked various jobs, such as driving a taxi and handling baggage. By the late 1960s, he was working as an elevator operator at the France-za, a theater in the Asakusa district of Tokyo, where comics performed between striptease acts. Convinced of his own joke-telling ability, he apprenticed as a comedian and emcee at the club, and in 1973, he was asked to step in as the partner of the comedian Beat Kiyoshi (Kiyoshi Kaneko). The two found that they worked well together. Kitano started calling himself Beat Takeshi, and together, the pair were known as the Two Beats. For the next 10 years, they performed a *manzai* routine, a form of comedy that features a straight man and an imbecilic partner. In 1974, the Two Beats appeared on television for the first time, and in 1980, they became regulars on the television show *Waratteru Baai Desu Yo!* (*It's Time to Laugh!*).

The Two Beats disbanded in 1983. By that time, Kitano had begun a solo career. He appeared on *Oretachi Hyokinzoku* (*We Are Wild and Crazy Guys*), an ensemble program similar to *Saturday Night Live* that allowed him to create his own characters; one of them, Take-chan Man, was an antihero who crushed the weak and helped the strong. He also hosted talk shows, appeared in television dramas, and, from 1981 to 1990, hosted a late-night radio program, *All Night Nippon*.

One of the earliest films Kitano acted in was the drama *Merry Christmas, Mr. Lawrence* (1983), which portrays life in a World War II Japanese prison camp. Appearing opposite the pop singer David Bowie, Kitano played Sergeant Hara, a sadistic Japanese soldier. Kitano's reputation as a comedian preceded him, and to his chagrin, during one showing of the film that he attended, many people in the audience started to laugh the moment his character appeared on screen.

Kitano's career as a director began with *Sono Otoko Kyouboi ni Tsuki* (1989), which is known in the West as *Violent Cop*. (The actual translation of the title in English is "Warning! This Man Is Wild!") Kitano starred in the film as a brutal policeman who has a mentally retarded sister and who expresses the anger he feels about her existence through acts of violence. The film was to have been directed by Kinji Fukasaku, but Fukasaku quit after Kitano refused to modify his schedule, which entailed alternating 10 days of television work and 10 days of filming. Although he had never studied directing and had no experience as a director, Kitano assumed directorial control of the film. He often got into arguments with his crew, because he preferred long, static shots, while most of the crew members, as he explained to Chris Dafoe, "had been in the industry for a long time and had studied the usual methods, which were based on the Western influence—moving the camera, getting different camera angles."

With his second film, *3–4x Jugatsu* (1990)—the title is the score of a baseball game that the visiting team has won in overtime—Kitano exerted even greater creative control. He wrote the script as well as chose his own crew, and once again, directed and starred in the film. Known as *Boiling Point* in the West, *3–4x Jugatsu* is about a gas-station attendant/local softball player who punches out a *yakuza* and is suddenly faced with the threat of fatal retribution. Kitano plays a *yakuza*, Uehara, whom the gas-station attendant seeks out for help. Veering from conventional filmmaking, Kitano included no music in the film and very little dialogue. The latter has become a distinguishing characteristic of his films. "I am originally a comedian, which means that I have been handling verbal expression as a profession for a long time," Kitano explained to Joey O'Bryan and Curtis Tsui for *Thunder Magazine* (on-line). "I flatter myself that I have full knowledge about the power of language. And my philosophy is that having minimum amounts of dialogue enables the film to have the utmost impact not only of the visuals, but also the dialogue that is there."

Kitano's third film, *Ano Natsu, Ichiban Shizukana Umi* (*A Scene at the Sea*, 1991), is one of the small number of his films that contain no violence, and its characters talk even less than his usual laconic characters. The film is about a Eurasian deaf-mute garbage collector who, after finding a broken surfboard, spends a summer with his hearing-impaired girlfriend trying to learn to surf. In his fourth film, *Sonatine* (1993), Kitano returned to the gangster genre; he played the role of Murakawa, an established mobster who is sent to Okinawa to settle a dispute between two gangs and suddenly finds his own gang the target of killers. The gangsters retreat to a beach, where, briefly, they drop their tough-guy demeanors and cavort like boys. Then the slaughter resumes. "It's comedy with nightmare attached," Kitano explained to the London *Guardian* (April 19, 1994). The film was well received internationally and was picked up by Miramax for distribution in the United States. Meanwhile, in Japan, Kitano's work in television and print continued to overshadow his film work.

On August 2, 1994, Kitano crashed his motor scooter into a highway divider and fractured his skull. He spent two months in intensive care. "After my accident, the doctors that saw me were convinced that I'd never survive, or that I'd have such severe brain damage that I'd never work again," he told Chuck Stephens for the *Village Voice* (October 29, 1996). Despite his severe injuries, as a result of which the right side of his face is paralyzed, it soon became evident to the hospital staff that Kitano's prankster urges could not be suppressed. He tormented his nurses by putting orange juice in his urine samples and having assistants pose as himself. "When I had recovered enough to give a press conference announcing that in fact I wasn't finished just yet," he recalled to Stephens, "my appearance was so gruesome that the public was shocked." In March 1995, he made a triumphant return to television, and he now believes that his disfigurement has actually helped his career as a filmmaker. "In the long run, I think it probably helped them take me a little more seriously as a director," he told Stephens.

Since the accident, Kitano has directed three more films: *Minna Yatteruka?* (*Getting Any?*, 1995), a comedy about a man's quest for sex; *Kids Return* (1996), about two underachieving high school students; and *Hana-Bi* (1997), which is probably Kitano's most widely praised work. Released in the U.S. with the title *Fireworks*, the film juxtaposes events in the lives of two cops. One has been crippled by a criminal, and because of that, his wife leaves him. The other, played by Kitano, suffers from guilt after causing another cop to get killed; he, too, is losing his wife, because she is fatally ill. One cop responds to his situation by taking up painting; the other robs a bank to pay for one last vacation. Kitano, who took up painting after his motor-scooter accident, used his own paintings in the film. "After I was hit so strongly on the right side of my head, I thought some kind of hormone disorder might enable me to become another Van Gogh," he told Leslie Camhi for the *New York Times* (March 15, 1998). "It didn't happen."

Kitano has appeared in at least 17 films that he did not direct. They include *Kyoso Tanjo* (*Many Happy Returns*, 1993), which was based on a novel of his that satirized religious cults; *Gonin* (*Five Men*, 1995), in which he played a hit man; and *Johnny Mnemonic* (1995), his only Hollywood production, in which he played a yakuza. "*Johnny Mnemonic* was a nightmare. I felt like a child invited to Disneyland," he told J. Hoberman for *Interview* (March 1998). "I was pleased that I got the chance to visit the real Disneyland. But I returned to Japan without being able to ride on any of the attractions." Kitano has appeared in at least 20 commercials as well, including one for Jolt cola.

When questioned about people whose work has influenced him, Kitano is elusive. He admitted to Leslie Camhi that he admired Stanley Kubrick, but he added that he was "not sensitive enough to be influenced by [Kubrick's] work." Kitano has also been compared to Jean-Luc Godard, but he told Camhi, "I want to be influenced by Godard, but for the most part I'm simply not smart enough." "The truth is," he said, "the greatest influence on Takeshi Kitano is Beat Takeshi. And vice versa."

Currently, Kitano continues to maintain his busy schedule—10 days of television work followed by either 10 days of work on a film or 10 days of writing. "That I'm able to accomplish all this only proves how halfheartedly I do the TV," he told J. Hoberman. "Japanese television is not a serious place. I do completely foolish things, like run around the studio half-naked."

Kitano has said that it is only recently (specifically, as a recipient of the Golden Lion) that he has won respect as a filmmaker in his country. "In Japan, masters of one art form aren't supposed to attempt other art forms, and as Beat Takeshi, people expect me only to make them laugh . . . ," he told Stephens. "Now that I've found some success as a director, I find that I'm faced with Japanese critics who think that I should only be Takeshi Kitano, director, and that I should quit my job as a comedian."

That is not likely to happen anytime soon. Kitano feels comfortable with his diverse roles, and he believes that he benefits from them. "My biggest insurance as a director is that I am a comedian," he remarked to one interviewer. "Whether my film bombs or succeeds, I can laugh about it."

Selected Films: as actor: *Merry Christmas, Mr. Lawrence*, 1983; *Many Happy Returns*, 1993; *Gonin*, 1995; *Johnny Mnemonic*, 1995; as director and actor: *Sono Otoko Kyouboi ni Tsuki* (*Violent Cop*), 1989; as director and screenwriter: *Ano Natsu, Ichiban Shuzukana Umi* (*A Scene at the Sea*), 1991; *Kids Return*, 1996; as director, screenwriter, and actor: *3–4x Jugatsu* (*Boiling Point*), 1990; *Sonatine*, 1993; *Minna Yatteruka?* (*Getting Any?*), 1995; *Hana-Bi* (*Fireworks*), 1997

Selected Television Shows: *Super Jockey*; *Sekai Maru Mie, TV Tokusoubu* (*Around the World, TV Special Task Force*); *Kitano Fuji*; *Heisei Kyouiki Iinkai* (*Heisei Educational Department*); *Beat Takeshi no TV Tackle* (*Takeshi's Tackle TV*); *Takeshi no Banbutsu Souseiki* (*Takeshi's Book of Genesis*); *Takeshi no Daredemo Picasso* (*Takeshi's "Anyone Can Be Picasso"*)

Selected Books: *Jingi naki Eigaron* (*No Respect Film Theory*); *Why They All Hate Me*

Suggested Reading: *Film Comment* p31+ Jan. 1995, with photos; *Guardian* G p4 Apr. 19, 1994; *Interview* p92+ Mar. 1998, with photos; *Japan Intersect* (on-line), May 1995; *New York Times* II p13 Mar. 15, 1998, with photos; *Thunder Magazine* (on-line); *Toronto Globe and Mail* (on-line) Oct. 21, 1996

Courtesy of Cabin Creek Films

Kopple, Barbara

1946– Documentary filmmaker. Address: c/o Cabin Creek Films, 155 6th Ave., New York, NY 10013

"My overall goal is to let people speak and let them be heard, because what they are saying is really important," the Academy Award–winning documentary filmmaker Barbara Kopple told Sheila Rule for the *New York Times* (March 24, 1992). "It's to film stories about people that you wouldn't ordinarily get to see. To think that these people's stories are going to be shown, that other people will hear them—as a filmmaker, that gives me a tremendous amount of strength to carry on."

During the filming of her Oscar-winning films, *Harlan County U.S.A.* (1976) and *American Dream* (1990), both of which document the struggles of striking laborers, Kopple became so absorbed in her subjects' lives that she ended up living among them for several years. "I'm so riveted that I can't leave," she explained to Harlan Jacobson for the *Washington Post* (February 12, 1993). "I want to know who these people are, what they're doing and what they're going through. It ends up being part of something I'll never, ever forget, even if the film never comes out." Although she almost always addresses issues that many other filmmakers might find too controversial or disheartening, Kopple, who financed both *Harlan County U.S.A.* and *American Dream* primarily with loans and donations, has said that her work has made her an optimist. "I've learned the important thing is to always stand up for what you believe in," she told L. A. Winokur for the *Progressive* (November 1992). "The only way you'll really be defeated is if you don't. These experiences affect me profoundly. They've made me understand what the human spirit is. . . . I believe there's nothing that people can't do."

Barbara Kopple was born in 1946 in Bear Mountain and grew up near Scarsdale, another town in New York State. Her father owned a textile firm in the New York City area, and her mother was a homemaker. Kopple has described her family as being very stable, loving, and supportive. "[I grew] up believing that there was nothing I couldn't do in my life," she told Rule.

After high school, Kopple studied clinical psychology at Northeastern University, in Boston, Massachusetts. The Vietnam War was then heating up, and while at college, Kopple was active in the antiwar movement. "I marched, but I wasn't a leader," she told Susie Linfield for *Premiere* (April 1992). During her freshman year, Kopple became involved in a psychology project for which she filmed some patients who had been lobotomized, and it was then that she first discovered her love for film as a medium of communication. After just one year, she left Northeastern and moved to New York City to study filmmaking.

While taking a class in cinema verité at the New School for Social Research, in Manhattan, Kopple heard that David and Albert Maysles—brothers who are considered to be the founders of the cinema verité genre and who made the famous Rolling Stones documentary *Gimme Shelter*—needed a gofer. She got the job, and while she spent most of her time performing menial tasks for the brothers, she also learned film editing. In addition, she became familiar with the pair's techniques for using a hand-held camera and for shooting in natural, and often unflattering, light; both techniques would become important characteristics of Kopple's own work as an independent filmmaker. "[The Maysleses] treated people incredibly," Kopple told Linfield. "It was one of the few places where women were pushed to be creative."

After working with the Maysleses for some time, Kopple accepted a job as a sound technician on a film called *Living off the Land*. "I knew nothing about sound," Kopple told Diane Jacobs for the *Washington Post* (February 12, 1977). "Every day, I'd ask the director what he'd planned for the following morning. Then I'd call up a friend who'd explain how to shoot it." Kopple also remembers inviting her parents to a fundraising screening for a low-budget documentary about Vietnam veterans that she had worked on. "My parents came, . . . and nobody knew they were my parents," she told Winokur. "At the end of the film, my father stood up and said, 'I think what these kids have done is great, and here is my check for $500.' And he slapped it on the table and said, 'I hope everybody in this room does the same.' Then he and my mother walked out, and I thought, 'Yes, those are my parents.' I was just so proud."

In 1972, at the age of 26, Kopple managed to get a loan for $9,000 as an independent filmmaker, and she headed to an economically depressed area in the Appalachian Mountains in Kentucky where many people made their living by mining coal. Harlan County, Kentucky, was the site of the Brookside Mine, whose workers had voted to join a union—the United Mine Workers—but whose management, the Duke Power Co., denied them the right to unionize. Many Harlan County residents were suspicious of Kopple at first, and she earned their trust only after passing a series of "tests," which included drinking white lightning (a type of home-distilled liquor) and chewing tobacco among the locals. "Being a woman helps [in such situations], because you can be a lot more intimate," Kopple told Winokur. "People aren't as intimidated by you, and you can ask things that maybe a male would have a tougher time doing."

During the 13-month strike at the Brookside Mine, several riots broke out, and on various occasions, Kopple was knocked down, kicked, and shot at by thugs who supported the Duke Power Co. According to David Sterritt of the *Christian Science Monitor* (January 27, 1977), the filmmaker's regular visits to the picket line lessened the frequency of violent outbursts, because people were reluctant to be filmed while breaking the law. Knowing this, Kopple would sometimes appear at the picket line with her camera even if she had no film in it. Kopple told Sterritt that, for her, the most moving part of the experience was meeting older miners, who told her stories of union struggles from as far back as the 1930s. "They'd be talking, then they'd burst into incredible songs they had made up themselves," she said. "I visited clinics for black-lung disease, and widows of men killed in a mining disaster. . . . I kept learning and getting drawn further into it." Kopple also told Sterritt that although she hadn't known exactly what her finished product would be, she had wanted to create a film "that would connect issues, so people could understand that in this country, there are still people that are willing to fight, even under the most oppressed kinds of conditions."

Throughout the filming of *Harlan County U.S.A.*, Kopple was forced to return to New York to take on smaller jobs, as a means of earning money to support her project. She also received donations from many people and foundations. Nevertheless, she was $60,000 in debt when she completed the film. The 103-minute *Harlan County U.S.A.* proved to be a favorite at the New York Film Festival in the fall of 1976, and it was released commercially in 1977. With her producer, Kopple arranged for reduced-price screenings and admissions for members of unions representing hospital workers, clothing workers, and teachers, as well as for members of the NAACP and other groups. Kopple was surprised when she was nominated for an Oscar, and she was flabbergasted when, at the Academy Awards ceremony (to which she wore a borrowed dress), she won in the category of best documentary feature. The film was later honored by the Library of Congress, which selected it for its Film Registry as one of 25 exceptional films. In 1981, Kopple directed the television drama "Keeping On," which dealt with the same subject matter as *Harlan County U.S.A.*, for a PBS *American Playhouse* series called *Civil Rights: The Struggle Continues.*

Kopple's second documentary, *American Dream*, depicts another, less successful strike, by workers at a Hormel meatpacking plant in Austin, Minnesota. Beginning in 1984, Kopple spent almost five years in Austin, where the Hormel company had cut its workers' wages by 23 percent, despite having made profits of $29 million the previous year. "If they ask us to take this kind of cut when they show a profit, what will they do if they show a loss?" one worker comments in the film. In addition, the company reduced its employees' benefits by 30 percent, abolished seniority, and refused to address a significant increase in the number of work-related injuries in the plant. Most of the workers belonged to a local chapter of the United Food and Commercial Workers' Union, but when they went on strike, the parent union did not support their actions, because it seemed to officials of the parent union that, given the political climate at that time, Hormel would not give in to the workers' demands. The strike lasted for more than two years. Eventually, more than half of the strikers returned to work on management's terms, and nonunion workers replaced the remainder.

Even with an Academy Award under her belt, Kopple had a hard time raising money to make *American Dream.* She told Winokur that sometimes, decision-makers at the foundations and churches to which she applied for financing would reject her application in favor of "giving someone else a chance." Kopple also recalled running so short of cash that no labs would develop her film. "I had the film stacked up until I could get enough money to buy a bunch of used refrigerators to store the film. I filled my whole office with used refrigerators, putting the film in the freezers," she told Winokur. At another point during the filming, Kopple feared she would run out of funds completely and be forced to stop shooting. "I was in a motel room once, when my office called and said, 'We have $275 in the bank. That's all,'" she told Pope Brock for *People* (February 15, 1993). "When they called me back and said, 'You just got $25,000 from Bruce Springsteen,' I literally burst into tears. He had responded to my letters. We could keep going." The total cost of producing the film came to about $1 million. Because Kopple was required to pay back one of her investors before her film was released commercially, *American Dream* was not shown at movie theaters until one year after being shown at the New York Film Festival.

Unlike *Harlan County U.S.A.*, there are no clear protagonists in *American Dream.* Hal Hinson of the *Washington Post* (April 27, 1992) noted that as the strike progresses in the film, "the rhetoric of [the leaders of the strike] begins to sound like the hollow beating of war drums, and dissension within the ranks grows to the point where fistfights break out during meetings. . . . [The parent union's] pragmatism begins to make more and more sense." While many critics admired the film for its honesty, others found its complexity defeating. Kopple described the film as being "gray" rather than, like *Harlan County U.S.A.*, "black and white." She told Winokur, "It would have been very easy to have taken one particular position or another, but I felt that what people in this country need is some sense of truthfulness. Some sense of really being able to look at a situation and see what kind of decision you would make if you were in the position of [the local union], the parent union, or even the company. . . . All these years I hated people who would even think of crossing a picket line. But here I really understood what they were going through." Kopple told Winokur that she felt the film was a success when, at a screening in Austin, a woman who had been a striker thanked her and said, "This is going to start the healing process again." With her second Oscar, in 1990, Kopple became the only woman to win two Academy Awards in the documentary-film category.

In 1992, the president of Tri-Star TV, Diane Sokolow, who had known Kopple for several years, asked the filmmaker if she would be interested in creating a documentary on a very different subject, one that would be viewed much more widely than any of Kopple's previous films. The film was to be an NBC television special about the boxing career of Mike Tyson and his conviction for rape, in 1992. If broadcast, it would become the first nonfiction film that the network featured as its "movie of the week." "I had to see if I could do something different in my sort of intimate style," Kopple told Brock. The project proved to be a totally new experience for NBC as well as for Kopple. "NBC didn't know what to do with me," she told Jacobson. "I was like this alien from outer space. There was no script, and when they asked to see dailies, I said, 'Sure, but they won't help.'" *Fallen Champ: The Untold Story of Mike Tyson* took seven months to make—a relatively short time for Koppel. It was also the first picture for which the director had a real budget. Denied access to both Tyson and his manager, Don King, Kopple used archival footage of Tyson training when he was an awkward and sensitive teen, and she conducted interviews with friends and associates of his.

While outwardly, *Fallen Champ* has little in common with her other films, Kopple did struggle, as she had for her other works, to portray her subject honestly, and the result was a surprisingly sympathetic view of Tyson and a glimpse of his probable state of mind when he raped a young woman in a hotel room. "It happens to so many athletes," Kopple explained to Jacobson. "You get money and cars and clothes and homes and all these women who throw themselves at you. I think he just didn't know or understand what 'no' meant. He just thought, 'I've earned this.'" The filmmaker also told Jacobson that one of the things that pleased her about her work was being able to present different slants on an issue and thus help to broaden her audience's understanding of it. "The only way you can learn is by being able to hear a lot of sides," she said. "Too often we're just duped by one particular person's line of thought."

After completing *Fallen Champ*, Kopple shot episodes for the television drama *Homicide: Life on the Streets.* She told Tom Cunha for the *Indiewire* Web site that shooting for TV, while not her first love, is "really easy and really fun, because you can use all your fantasies and get actors to do what you want them to do. . . . What I try to do is to get the reality of an idea, a feeling, a scene to come out. So it's a very good sort of stepping stone for me to be able to really relate to actors and to try to get them to be real."

Kopple's most recent work is *Wild Man Blues* (1998), for which she followed Woody Allen and his then-fiancée, Soon-Yi Previn (an adopted daughter of Allen's former lover Mia Farrow) around Europe, while Allen was on tour with his jazz band. Kopple agreed to film the famous writer, actor, and director only after her request to have unfettered access to him was granted. While what the film reveals of Allen's relationship with Previn has attracted the most media attention, *Wild Man Blues* focuses on Allen's musicianship and personality.

In the near future, Kopple plans to make a film of *In the Boom Boom Room*, a play by David Rabe about a confused young go-go dancer. Kopple is also planning a dramatic film based on a story she has written herself, about a World War II veteran who returns home to Peekskill, New York, to find many things he fought against in Europe happening in his own town.

In addition to the two Oscars, Barbara Kopple's honors include Director's Guild Awards for *Homicide*, *Fallen Champ*, and *American Dream*. *American Dream* also won the Grand Jury Prize at the 1991 Sundance Film Festival. Kopple's other films include *Beyond JFK: The Question of Conspiracy*, a collaboration with Oliver Stone that was viewed widely in Europe but not in the U.S.; a television mini-series entitled *A Century of Women*; and another documentary, *Woodstock '94*.

Since her early 20s, Barbara Kopple has made New York City her home. She lives with her husband, Gene Carroll, who is a writer, and her teenaged son, Nick.

Selected Films: *Harlan County U.S.A.*, 1976; *Keeping On*, 1981; *American Dream*, 1990; *Beyond JFK: The Question of Conspiracy*, 1992; *Woodstock '94*, 1998; *Wild Man Blues*, 1998

Selected Television Films: *Homicide: Life on the Streets* (selected episodes), 1993; *Fallen Champ: The Untold Story of Mike Tyson*, 1993; *A Century of Women*, 1994

Suggested Reading: *Christian Science Monitor* p22 Jan. 27, 1977, with photo; *Indiewire* (online); *New York Times* C p11 Mar. 24, 1992, with photo; *People* p65+ Feb. 15, 1993, with photos; *Premiere* p60+ Apr. 1992, with photo; *Progressive* p30+ Nov. 1992, with illustration; *Washington Post* E p1 Feb. 12, 1977, with photos, D p1 Apr. 27, 1992, C p2 Feb. 12, 1993, with photo

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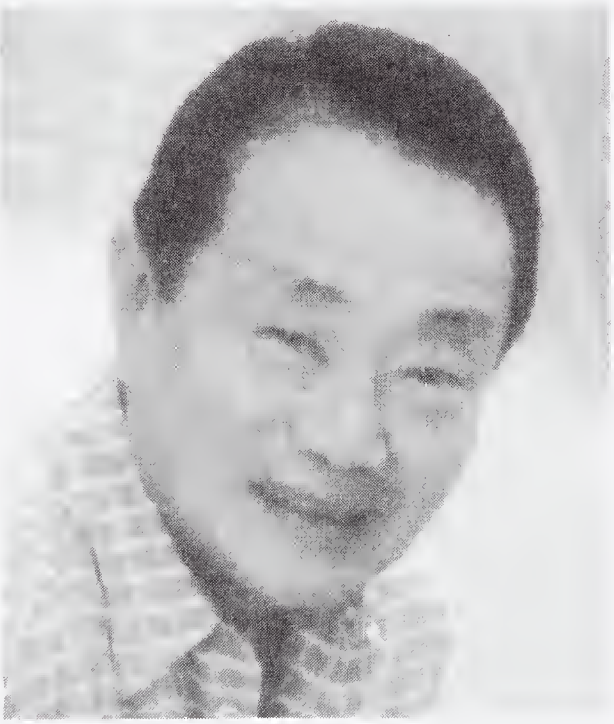


Joan Boivin Photography

Kuok, Robert

(kwok)

Oct. 6, 1923– Malaysian entrepreneur. Address: c/o Malayan Sugar Manufacturing Co., 18th Fl., Wisma Jerneh, 38 Jalan Sultan Ismail, 50250 Kuala Lumpur, Malaysia; c/o Kerry Group, 344 Bank of China Tower, 1st Garden Rd., Hong Kong, China

Although he is not nearly as well known as such megatycoons as Bill Gates and Rupert Murdoch, the entrepreneur Robert Kuok is arguably as powerful, especially in parts of Malaysia and the People's Republic of China, and his business is far more diverse than those of Gates or Murdoch. It includes trading in such commodities as palm oil and sugar and ownership of many properties: the Shangri-La hotels, one of the largest chains of luxury hotels in Asia, and other real estate; financial services; Coca-Cola bottling plants in China; and a controlling share in the *South China Morning Post*, Hong Kong's leading English-language newspaper. Kuok heads the Kerry Group, a Hong Kong–based conglomerate that is active throughout much of Southeast Asia and Hong Kong and other parts of mainland China, and in recent years, he has extended his holdings to Australia and Canada. According to *Time* (June 23, 1997), in mid-1997 the Kerry Group controlled 10 firms worth, altogether, an estimated $2.4 billion. Kuok also controls a dozen other private concerns.

An ethnic Chinese who was born and brought up in Malaysia, Kuok has been a fixture of business in Asia for over five decades, and he has often been described as an avatar of the successful overseas Chinese entrepreneur. Moreover, he has created one of the world's largest commercial empires in a region that, to a significant degree, lacks traditional corporate structures and business infrastructures. "His whole life has been built around building networks with overseas Chinese and in China," John Farrell, the president of Coca-Cola China Ltd., told Andrew Tanzer for *Forbes* (July 27, 1997). His success in gaining a huge sphere of influence in

Asia stems in part from his success in cultivating close ties with the successive prime ministers of Malaysia, the president of Indonesia, and other people in power. In the interests of business, he seems to have transcended national boundaries, and has proven to be an effective deal-maker irrespective of the ideologies of governments: He has profited in both capitalist and communist states. "I adapt like a chameleon to the particular society where I am operating at the moment," Kuok, who is fluent in English, Malay, and five Chinese dialects, told Tanzer. According to Tanzer, "For sheer versatility, imagination, and ability to get things done, [Kuok] has no peer."

Robert Kuok Hock Nien was born on October 6, 1923, in the town of Johore Bahru, in what was then British Malaya. His parents immigrated there from Fujian Province, in China, shortly before his birth. Kuok's father, a prosperous merchant, supplied rice and sugar to the local sultan in Johore Bahru. Knowing that a Western education would give his children a better chance in life, the father sent Robert and Robert's two older brothers to Malaya's finest British-run schools. Robert Kuok's classmates included youngsters who as adults became the second and third prime ministers of independent Malaysia, respectively, and the first prime minister of Singapore, Lee Kuan Yew.

Kuok attended Raffles College, in Singapore. His university studies ended on December 8, 1941, when the Japanese bombed Singapore and declared war. The 18-year-old Kuok returned to Johore Bahru and joined the local office of the Japanese trading company Mitsubishi, which had a monopoly on rice imports in Japanese Malaya. After the surrender of the Japanese, at the end of World War II, Kuok began working for his father. The father won a contract from the British military to supply produce for some 50,000 Japanese prisoners of war in Malaya. Soon, the father was appointed food distributor for South Johore. For much of the next decade, Kuok, like other enterprising overseas Chinese, served as a middleman between British colonial forces and local people. Meanwhile, in 1948, Kuok's father died, and Kuok, who had emerged as the family entrepreneur, joined his mother, his brother Philip, and two cousins in a new family business, which they called Kuok Brothers. By that time, Kuok's other brother, William, had become an organizer for the Malayan Communist Party; in 1952, he was killed by the British. Philip later left the business and became a Malaysian diplomat.

In 1953, Kuok switched the focus of the family business from rice to sugar and moved its base to Singapore, which was then under British rule. "The sugar trade was conducted in English, which put me in a stronger position," he explained to Tanzer. In 1957, Malaya gained independence from Great Britain. Taking advantage of his close ties to Malaya's political elite, Kuok won the license to build the country's first sugar refinery, and by the mid-1960s, he dominated the country's sugar industry. He became known as Asia's "Sugar King," and at one point, he controlled about 10 percent of the world sugar market. His customers, even as early as 1960, included Communist China. During much of the 1960s, he profited handsomely from trading in sugar and sugar futures. (Chin Sophonpanich, the founder of Bangkok Bank, helped to finance many of Kuok's first business ventures.) "I'm still shuddering when I think of some of my exploits of the 1960s, of how narrow were my escapes," Kuok admitted to Tanzer. "I risked everything without realizing it. It was all rhythm. Have you ever seen [the basketball player] Michael Jordan play when he's on a rhythm run? It was exactly like that."

In the early 1970s, Kuok began venturing outside the sugar industry. Realizing from his business travels that Asia sorely lacked luxury hotels, he built the first of his Shangri-La hotels. Located in Singapore, it was erected with the help of financing from Singapore rice traders. Kuok recruited the U.S. hotel group Westin Hotels & Resorts to help operate the property. "I spent a lot of time in some excellent hotels in Europe," he explained to Tanzer. "I knew what I wanted in a good hotel." As of July 1997, Shangri-La Hotels and Resorts operated 36 properties (with a total of 17,000 rooms) in Asia, among them 12 hotels in China. (In 1997, eight additional Shangri-La hotels were being built in China.) The chain is estimated to be worth around $4 billion. In 1996, Shangri-La Asia Ltd., the biggest of Kuok's public hotel companies, earned $141 million on revenues of $390 million—a net profit of 36 percent.

Throughout the 1970s and 1980s, Kuok invested heavily in real estate. He acquired beachfront properties in Penang, Malaysia; shopping malls and apartment buildings in Singapore and Shanghai, China; and office towers in Manila, the Philippines, and Beijing, China. In 1974, he moved his headquarters from Singapore to Hong Kong, to take advantage of Hong Kong's more favorable tax conditions. "To a Chinese businessman, nothing in the world is comparable to Hong Kong," Kuok told *Time* (June 23, 1997). "Chinese are second to none when it comes to business, and we are all here. You can make a deal with a handshake in minutes. It's a matter of honor among rogues."

In 1988, under the auspices of the Kerry Group, Kuok bought a string of luxury apartment buildings in Hong Kong for $175 million; the value of those properties has since more than quintupled. Also in 1988, Kuok purchased a 33 percent stake in Television Broadcasts Ltd., a local Hong Kong broadcaster. In 1993, he acquired an 87.5 percent interest in Coca-Cola's bottling venture in China. At that time, the potential market for Coca-Cola in China was estimated to be 450 million people.

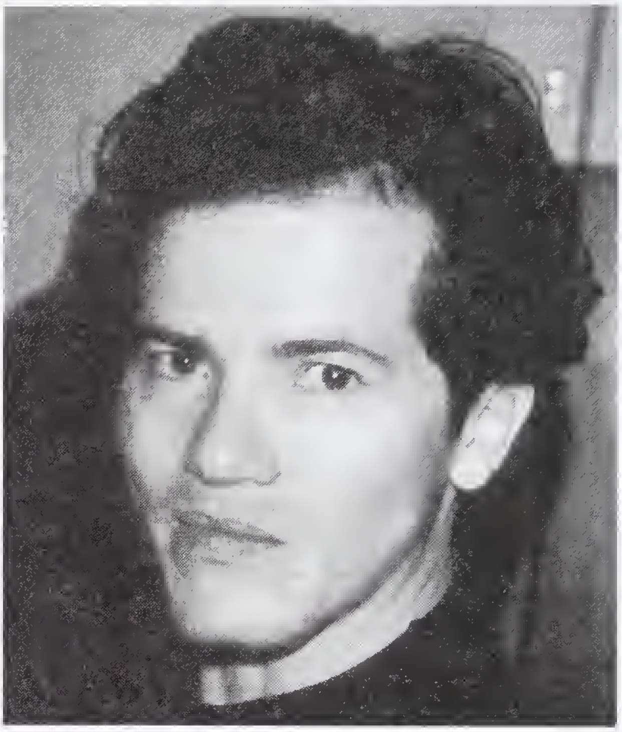
Kuok has often been described as both the best-connected Malaysian businessman in China and the biggest foreign investor in China. He has close ties to Chinese government officials and has professed admiration for the commitment of China's current leaders to economic development. At the time of the uprising in Tiananmen Square, in Beijing, in June 1989, Kuok was in the middle of a $530 million joint venture with the Chinese government involving the construction of the China World Trade Center, a massive apartment, hotel, and commercial complex in downtown Beijing. Despite the panic of banks and contractors in the aftermath of the uprising, Kuok pumped more equity into the venture and saw the project through. His ties with Beijing were further strengthened in 1993, when Kuok acquired effective control of the *South China Morning Post* from the Australian media mogul Rupert Murdoch. The newspaper had often criticized Beijing's party line, and many people suspected that Kuok intended to ban such criticism, so as to appease the Communist Chinese government before control of Hong Kong reverted from Great Britain back to China, in 1997. The *Morning Post* has since become one of the most profitable newspapers in the world. Kuok also owns a 13 percent stake in Citic Pacific, the overseas conglomerate of the Chinese government. "On that investment alone, he has made some $1 billion in six years," Andrew Tanzer reported.

In conducting his businesses, Kuok focuses on strategy and relationship-building and makes most of the final decisions; day-to-day management is the responsibility of 35 senior executives (among them half a dozen of Kuok's relatives), who report directly to him. In 1993, *Forbes* estimated his personal assets at about $1.8 billion and ranked him among the world's 200 richest people. In May 1997, *Asiaweek* named Kuok the 13th most powerful person in Asia.

In December 1997, Kuok gave up the chairmanship of South China Morning Post Publishers, the group that controls the *Morning Post.* The chairmanship was Kuok's last remaining position in a company registered on the stock exchange. "Robert is trying to get away and take more of a back seat these days," Ye Longfei, a former Shanghai official who is a vice chairman of the Kerry Group, told Bruce Gilley for the *Far Eastern Economic Review* (March 19, 1998). "The life of every company always needs new blood, and we are no different." Two of Kuok's sons, Beau and Ean, and two of his nephews, all of whom work with him, have been mentioned as possible successors when Kuok retires fully. Wong Yi-hui, an analyst with Merrill Lynch in Kuala Lumpur, told Gilley, "It will be no problem for the younger generation to run the group, since they have been involved for so many years already. But as for setting strategic direction and competing in the new era, these questions will loom larger in coming years."

Called "R.K." by executives in his businesses, Kuok "has a prodigious head for numbers," Andrew Tanzer reported. "In talking with *Forbes*, [he] recalled 1940s foreign-exchange rates to the hundredth and 1960s per-square-foot property prices in Singapore to the penny." Kuok has eight children from two marriages. He has established several charitable foundations, which he manages with the help of his daughter Ruth. Kuok rarely grants interviews. "The Chinese have a saying," he explained to Tanzer. "Tall trees experience strong winds."

Suggested Reading: *Forbes* p90+ July 28, 1997, with photos; *Far Eastern Economic Review* p46+ Feb. 7, 1991; *Wall Street Journal* A p7+ Sept. 20, 1993



Bill Davila/Retna Ltd.

Leguizamo, John
(leh-gwih-ZAH-moh)

July 22, 1964– Stage, film, and television actor; playwright. Address: c/o Kelly Bush Public Relations, 7201 Melrose Ave., Suite 202, Los Angeles, CA 90024

John Leguizamo is one of the most highly regarded Latinos currently working in theater, film, and television. The 33-year-old actor has appeared in more than 20 films in the past decade, is the first Latino to have his own TV comedy/variety show, and has written and starred in three much-praised one-man shows. *Freak*, the most recent of those shows, which opened on Broadway in early 1998 after a successful run at San Francisco's Theater on the Square, is the first-ever one-man Broadway show to star a Latino. Although he has received many positive notices for his silver-screen performances—as well as a Golden Globe nomination, for his portrayal of a drag queen in the comedy *To Wong Foo, Thanks for Everything! Julie Newmar*—he is at his most awe-inspiring on stage, particularly when doing his rapid-fire impersonations of strikingly different types of people. At one point in *Freak*, for example, he "becomes an entire neighborhood within 90 seconds: an Indian candy salesman, a Puerto Rican–razzing Jamaican, and a forbidding Korean newsstand owner," Ben Brantley reported in the *New York Times* (February 13, 1998). He "carries on four- and five-person dialogues without any noticeable clicks of transition. One moment he is clearly and unconditionally one person; one moment he's another. It's as simple and unfathomable as that." For his work in writing and performing *Freak*, Leguizamo was nominated for two Tony Awards, for best play and best actor.

His success notwithstanding, since embarking on his career Leguizamo has had mixed feelings about the entertainment business and especially about Hollywood, where he believes racism has long been entrenched. It was out of frustration with the film roles coming his way that he decided to write his own material, first for the theater and then for television. In his original works, Leguizamo has drawn primarily from his observations and personal experiences and the lives of his family and friends. Speaking of *Freak* to *Playbill* on-line (January 21, 1998), he said, "What I did was I took my life and turned that into this play."

Named after the B-movie actor John Saxon, John Leguizamo was born in Bogotá, Colombia, on July 22, 1964, to a Puerto Rican father and a Colombian mother. His parents immigrated to New York City when Leguizamo was about three, leaving him and his younger brother with their grandmother in Bogotá. A year or two later, the boys rejoined their parents, and the family settled in a rough neighborhood in Jackson Heights, in Queens, a borough of New York City that has a large, ethnically diverse, working-class population. John's father, Alberto, and mother, Luz, both worked at a series of menial jobs; they were seldom home, and their sons grew up largely on their own. "I hardly ever saw my parents," Leguizamo told Laurie Winer for the *Washington Post* (June 13, 1993). "I had nothing. I played with shoes and pretended they were cars." The Leguizamos' financial difficulties eventually led to marital discord, and when John was about 13, his parents divorced.

Leguizamo, who lived with his mother and brother after his parents' breakup, has said that for years, he internalized the anger and resentment he felt about his parents' bitter divorce, and that humor served as a safe outlet for his emotions. "Where I come from, growing up wasn't that funny," he explained to David McCracken for the *Chicago Tribune* (January 16, 1992). "It was a really harsh world, and humor was my way of surviving it, my defense mechanism." He also discovered that his talents could buy him protection from the tough kids who ruled his neighborhood. "They used to let me hang out with them because I would make them laugh," he recalled to Guy Garcia for *Time* (October 28, 1991). Eventually, Leguizamo, who was voted "most talkative" by his high school classmates, came to enjoy performing anywhere, anytime. Once, he even broke into the conductor's booth of a New York City subway train and treated the passengers to a goofy, impromptu broadcast over the public-address system.

Humor was not the only outlet for Leguizamo's emotions; another was stirring up trouble. When he was 17 and on the verge of being expelled from school, a teacher persuaded him to seek counseling. During four years of therapy at the city-run Youth Counseling League, he learned how to channel his energy. "It helped me deal with the self-hatred, the self-destructiveness," he told Lynn Darling for *New York Newsday* (June 16, 1991). "I thought it was my parents that were the ones destroying me. But it was the media, society—your experiences in life make you what you are."

Counseling also helped him focus on the idea of becoming an actor—an idea that his parents did not encourage. "When I told them I was going to become an actor," he told Winer, "they thought it was a stupid waste of their struggle." Despite their lack of support, in 1983 Leguizamo enrolled in an acting school that he had picked out of the phone book; he paid the tuition with earnings from his job at Kentucky Fried Chicken. In his acting classes, he worked hard to improve his diction and "inner-city" speech. He also shaped up academically. After briefly attending two local colleges, he was accepted into the acting program at New York University (NYU). In addition to attending classes there, he studied with the esteemed acting teachers Lee Strasberg and Wynn Handman.

Leguizamo's performance in an award-winning student film called *Five out of Six* helped him land his first paying gig, in 1984, as a drug dealer's son on the TV police drama *Miami Vice*. Around this time, he dropped out of NYU, joined a comedy troupe, and devoted himself to his craft. During the next few years, he appeared in small roles in several films. Mainly, though, he spent the rest of the 1980s doing standup routines in New York comedy clubs. In those performances, he consciously emulated one of his childhood idols, the legendary comedian Richard Pryor. In a conversation with Glenn Collins for the *New York Times* (January 23, 1991), he noted that Pryor's characters are "more than entertaining." "[Pryor] has something to say. I feel the same way. I couldn't just go out on a stage and do *characters*. They have to have an edge. I've got to show you a little sting or shock or pain."

Leguizamo's first feature-film role was in *Casualties of War* (1989), Brian De Palma's critically acclaimed Vietnam War drama; he played an American soldier who is coerced by his sergeant into raping a Vietnamese girl. In the films he made in the following years, he was usually cast in minor roles, often as a criminal. With few exceptions, most of these films were fairly well received. The critical standouts include *Hangin' with the Homeboys* (1991), Joe Vasquez's highly praised independent movie about a night in the lives of four young men from the South Bronx, and Brian De Palma's

Carlito's Way (1993), in which Leguizamo played a hoodlum on his way up who idolizes Carlito (Al Pacino), a hoodlum on his way down.

Notwithstanding his success, Leguizamo felt unhappy about his film career, and particularly about the types of roles that he had been cast in and was still being offered. "After the *New York Times* called me an actor of 'virtuosic range,'" he recalled to *Premiere* (August 1992), "I was offered three film parts: a gang member, a bank robber, a drug dealer. Three juicy roles to challenge a virtuoso, no?"

Even more frustrating to Leguizamo were "perpetrations," his term for the casting of non-Hispanics in Hispanic roles. In an interview with Valerie Menard for *Hispanic* (May 1995), he complained, "It's ridiculous, man, with all the Latins we have. It's shameful. I want to put across to Latin people that we have got to be more aggressive, more vocal. We can't let people walk all over us any more." He has also frequently condemned what he perceives as the racist double standard that exists for actors. "Latin and black people have to be five times as good as our white counterparts," he told Jacquelynn Posers for *Ocean Drive* on-line (September 11, 1996). "We have to be supertalented, incredibly resourceful, and able to do everything. We always have to try harder than anybody else."

Determined to do something about this situation, Leguizamo set about writing a one-man play featuring characters based not on stereotypes of Hispanics but on real people, such as his family, his friends, and the sorts of people he had grown up with. "I drew on everything that was around me and put it together," he told Garcia. "I can only write something that touches me and amuses me, that I feel something about." The result was *Mambo Mouth*, his first one-man show. In the play, which ran for over six months Off-Broadway in 1991, Leguizamo took the roles of seven characters, among them a transvestite prostitute named Manny the Fanny, who exacts a cruel punishment on her unfaithful lover, and Loco Louie, a 13-year-old boy who regales the audience with the story of how he lost his virginity. Critics applauded *Mambo Mouth*—and some continue to do so. Vincent Canby, for example, writing in the *New York Times* (February 22, 1998), described as "priceless" the sketch in which Leguizamo portrayed the "Crossover King," who conducts seminars for Hispanics who, like the lecturer, want to pass for Japanese. *Mambo Mouth* earned Leguizamo numerous awards, among them an Obie, an Outer Critics Circle Award, and a Vanguard Award; for the HBO broadcast of an abbreviated version of *Mambo Mouth*, he won a CableACE Award (cable television's version of an Emmy).

In light of Leguizamo's stated aim in writing *Mambo Mouth*—to showcase real people and not stereotypes—it is perhaps ironic that the work irritated and even enraged some people in the Hispanic community. "When I went, it was mostly a white crowd, and it hurts to have a mostly white audience laughing at Hispanics. Because they are laughing at the characters," Joe Vasquez explained to Chris Smith for *New York* (June 10, 1991). "John's a very sweet guy, with a lot of heart and a lot of truth to him, but he's also got an innocent, naïve quality to him, and that might be why he thinks it's all in fun."

In a response to those charges, Leguizamo told *People* (November 11, 1991), "Some Latins wonder why I'm not doing these Bill Cosby-type doctors. My show's not about creating new images. It's about taking old images and twisting them inside out and saying all these horrible things about our feelings of inferiority and racism that we feel inside and have heard growing up. For me, it is an exorcism"—an exorcism that for many Hispanics, he acknowledged to Guy Garcia, can be very painful.

While continuing to pursue his film career, Leguizamo wrote his second show for the stage. Titled *Spic-O-Rama*, it takes place on the wedding day of one of the six members of the Gigantes, a Latino family, and consists of monologues by each of them, with each played by Leguizamo. In the *New Yorker* (November 9, 1992), John Lahr described the monologues as "snapshots of the invisible Latinos who make up 25 percent of New York City and 8 percent of the nation, and who service gringo culture, but whose own culture plays no significant role in mainstream American life." *Spic-O-Rama* enjoyed an extended, sold-out run in Chicago, at the Goodman Theatre Studio and then the Briar Street Theater, before opening in New York City, and it received numerous awards, among them the Dramatists' Guild Hull-Warriner Award for best American play, the Lucille Lortel Outstanding Achievement Award, and a Drama Desk Award.

Eager to try his hand at television, Leguizamo wrote and produced *House of Buggin'* (1995), a comedy/variety series in which he also starred. The show, which aired on the Fox network, featured such sketches as "Chicano Militant Minute," in which militant Chicano activists speedily exposed "closet Hispanics" and enforced Latino political correctness, and a game show called "Pass the Buck," in which contestants of various ethnicities blamed other groups for assorted social problems. Although the program achieved high ratings—it captured the number-two rating in 32 markets and a number-one rating in Los Angeles—it was canceled after only 10 episodes.

Also in 1995, Leguizamo appeared in the film *To Wong Foo, Thanks for Everything! Julie Newmar*, as one of three drag queens (Patrick Swayze and Wesley Snipes played the other two) who, en route to a diva contest on the West Coast, profoundly affect the small town in which they are stranded while waiting for their car to be repaired. To prepare for the role, Leguizamo took lessons from a transvestite and eliminated meat from his diet to reduce his muscle mass. His efforts paid off: He earned a Golden Globe nomination for best supporting actor in the film. Further evidence that he was beginning to achieve mainstream acceptance arrived when he was cast as Tybalt in Baz Luhrmann's film *William Shakespeare's Romeo & Juliet* (1996), a high-concept remake of the classic tragedy that starred Leonardo DiCaprio and Claire Danes.

Venturing into the business side of the film industry, Leguizamo co-produced *The Pest* (1996), along with his longtime friend David Bar Katz, who was also a co-creator of *House of Buggin'*. The film starred Leguizamo as Pestario "Pest" Vargas, a Miami con man on the run from the mob, and it gave Leguizamo the chance to show off his chameleon-like ability to transform himself into characters of various ethnicities. During the course of the 82-minute-long movie, he undergoes more than 20 transformations, ranging from a Chinese fast-food deliveryman to an Orthodox rabbi. The movie failed to impress critics, however; in the *New York Times* (February 8, 1997), Stephen Holden called it "[Leguizamo's] disastrous entry into the dumbed-down teenage comedy sweepstakes." It fizzled at the box office as well.

Other recent films in which Leguizamo has appeared include, in 1996, *The Fan* and *Executive Decision*, and in 1997, *Spawn* and *a Brother's Kiss.* His stage credits include appearances in *A Midsummer Night's Dream* (produced at the Public Theater in New York) and in productions of *La Puta Vida* and *Parting Gestures.*

John Leguizamo lives in a renovated brownstone in New York City. He enjoys observing people on the city's streets, "studying every part of their body, the way they move. . . . Then I can use it somehow in the Rolodex of my mind." He has said that one of his major goals is "to be like Desi Arnaz and have my own production studio." He told Carole Nicksin for *Detour* (July/August 1995), "I'd like to create and produce five great classic Latin films. That's my dream before I drop—mostly comedies, but some dramas. If I could create a Latin *Annie Hall* or a *Producers* or *Some Like It Hot* or a *Godfather*, that would be enough for me. Five of those; that would be more than enough. Maybe not act in them, maybe just produce or direct."

Selected Films: as actor: *Casualties of War*, 1989; *Revenge*, 1990; *Die Hard 2*, 1990; *Hangin' with the Homeboys*, 1991; *Regarding Henry*, 1991; *Whispers in the Dark*, 1992; *Carlito's Way*, 1993; *Super Mario Bros.*, 1993; *Night Owl*, 1993; *To Wong Foo, Thanks for Everything, Julie Newmar*, 1995; *Romeo & Juliet*, 1996; *The Fan*, 1996; *Executive Decision*, 1996; *Spawn*, 1997; *A Brother's Kiss*, 1997; as co-producer, co-writer, actor: *The Pest*, 1997

Selected Television Shows: *House of Buggin'*, 1995

Selected Plays: as writer and performer: *Mambo Mouth*, 1991; *Spic-O-Rama*, 1992; *Freak*, 1997–

Suggested Reading: *Detour* p31+ July/Aug. 1995, with photos; *Hispanic* p16+ May 1995, with photos; *New York* p44+ June 10, 1991, with photos; *New York Newsday* p17 June 16, 1992, with photos; *New York Times* I p14 Feb. 8, 1997; *New Yorker* p142 Nov. 9, 1992; *People* p148 Nov. 11, 1991, with photos, p99+ Oct. 9, 1995, with photos; *Time* p85 Oct. 28, 1991, with photos

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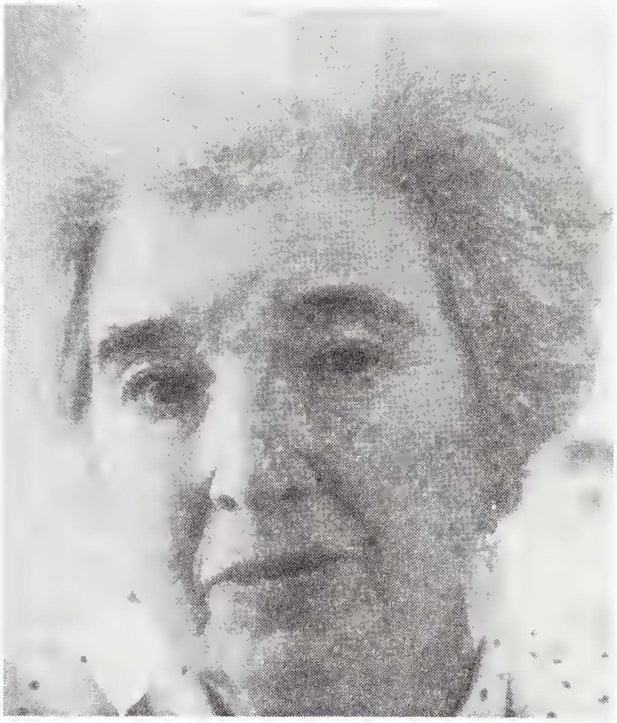

Alisa Douer/Oxford University Press

Lerner, Gerda

Apr. 30, 1920– Historian. Address: c/o Dept. of History, University of Wisconsin, 5123 Humanities Bldg., 455 N. Park St., Madison, WI 53706-1405

"All human beings are practicing historians . . . ," Gerda Lerner wrote in her book *Why History Matters: Life and Thought* (1997). "We live our lives; we tell our stories. It is as natural as breathing." Gerda Lerner's story, parts of which she revealed in *Why History Matters*, is that of a refugee who fled Nazism and came to the United States at the age of 19, married at 21, raised a son and a daughter, and then, in the 1960s, when she was in her 40s, earned undergraduate and graduate degrees. She went on to become a professional historian, educator, and author, as well as a pioneer and preeminent figure in women's studies. She was determined "to make women's history respectable," and achieving that goal—she helped establish it as a legitimate course of study in schools across America—is probably what she is best known for.

Lerner has described women's history as "an absolute lifeline to self-recognition and to giving our life meaning." At the conclusion of *Why History Matters*, she wrote, "That women's self-perceptions were diminished by a centuries-old tradition that put them outside of history and denied their agency in building human society and culture has been proven over and over again. . . . For generations, the most talented women put their energies into realizing themselves through the achievements of a man, be he brother, husband, or son. . . . When women discover their history and learn their connectedness to the past and to the human social enterprise, their consciousness is inevitably and dramatically transformed. This experience is for them transcendent, in that it enables them to perceive what they share and always have shared with other women."

The first of the two children of Robert Kronstein and Ilona (Neumann) Kronstein, Gerda Lerner was born Gerda Kronstein on April 30, 1920, in Vienna, Austria. Her father was a businessman and pharmacist, and her mother was an artist and "early feminist" who was "self-educated and strong-willed," Catharine Reeve reported in the *Chicago Tribune* (May 9, 1993). A middle-class Jewish family, the Kronsteins attended services at an Orthodox synagogue every Saturday, observed Jewish holidays, and socialized only with other Jews. They did not adhere to the dietary laws of Judaism, however, and Lerner and her sister, Nora, like their parents, were "raised in the best traditions of German culture" and regarded themselves as "liberal Austrians," in Lerner's words. At the same time, young Gerda was acutely aware that, as Jews, she and her family were "outsiders" in Austria. "What I learned from that comfortable, sheltered life I led in a country in which Catholicism was the state religion and anti-Semitism was an honored political tradition was that being Jewish set one apart," Lerner wrote in *Why History Matters*. "Jews were not 'normal,' we were not right, we were different. And that difference had something to do with our inescapable, compelling history." "I am a historian because of my Jewish experience," she wrote.

Similarly, certain aspects of Orthodox Judaism—the subordinate role of women in many Jewish rituals and the restrictions that made large chunks of Jewish learning off-limits to women—made Lerner acutely aware of gender differences. Her unwillingness to accept that subordination and those strictures led her, at 12, to refuse to go through a *bat mitzvah* ceremony (the coming-of-age ceremony for Jewish girls), and for more than 50 years afterward, she would not enter a synagogue. Thus, she wrote, "my first feminist actions came out of my experiences as a Jewish woman." Lerner told Catharine Reeve that early in life, she learned "a very important lesson": to think for herself. "I was the opposite of a conformist," she said.

In 1938, Nazi troops occupied Austria, and almost immediately, Austrian Jews became the targets of violent anti-Semitism. Upon learning that his arrest was imminent, Lerner's father fled to Liechtenstein. A few weeks later, a dozen armed storm troopers raided the Lerners' apartment; they arrested Gerda and her mother and then imprisoned them. "We were, in fact, held as hostages for my father," Lerner has reported. "It was the most important experience of my life, because I didn't think that I was going to come out alive . . . ," she told Reeve. "Later, whenever things got rough in my life, I always had this as a reference point: 'It's not so bad: They're not killing you.'" She and her mother, Lerner reported in *Why History Matters*, were released after six weeks, after her father "finally signed away all his property and his business. We were then forced to sign our own deportation orders."

In Austria, Lerner had had "a good education," in her words, and had compiled an excellent academic record. (The single time she received a grade of B instead of A in a course, her father had berated her soundly. "Jews don't get B's," he had told her.) Nevertheless, after coming to the United States, she was forced to take what she has described as "typical women's jobs"—domestic worker, waitress, office worker, salesperson. "It was a great triumph when I worked my way up to being an X-ray technician," she told Catharine R. Stimpson for *Ms.* (September 1981). Meanwhile, having made up her mind to rid herself of "foreign" characteristics and "become a good American," she made a single-minded effort to "learn as pure an English as I possibly could," and she virtually stopped speaking German. Years later, Lerner came to realize how much she had lost by turning her back on her native tongue.

About two years after arriving in the United States, Lerner made a firm decision to become a writer—an *American* writer. She began by writing simple poems, and then, after reading and watching movies voraciously for several years, tried her hand at fiction. Lerner's fictional works, most of which date from the 1950s, include several short stories that were published in literary magazines and a novel, *No Farewell* (1955), about the rise of fascism in Europe.

Lerner became a naturalized American citizen in 1943. By that time, she had begun studying American history "intently," as she told Nancy Seely for the *New York Post* (September 17, 1962). "And I found that apparently men alone had made the country. I dug deeper and discovered that, actually, women had made great contributions for which men would have gotten into the history books, but which were overlooked just because they were women." After enrolling at the New School for Social Research, in New York City, in 1958, Lerner continued her study of American history. In 1962, while still an undergraduate, she taught a seminar in women's history at the New School; it may have been the first post–World War II college course on that subject given in the U.S. In 1963, the year she earned a B.A. degree, the contents of her much-discussed course were broadcast on a New York radio station.

That same year, Lerner began graduate work at Columbia University, in New York City. She chose to specialize in what she has ironically described as "a deviant field—in fact, a nonexistent field, that of women's history," a subject that her professors "considered 'exotic' and weird." "I [was] confronted with a world in which women ostensibly didn't exist at all," she recalled to Reeve. "I never had a female teacher. I never had a reference to a woman in the courses. . . . The teachers told me about a world in which ostensibly one-half of the human race is doing everything significant and the other half doesn't exist. I asked myself how this checked against my own life experience. 'This is garbage; this is not the world in which I have lived,' I said."

Her professors' skepticism notwithstanding, Lerner earned an M.A. degree in 1965. Earlier, she had begun writing a fictionalized account of the participation of two sisters, Sarah and Angelina Grimké, in the movement to end slavery in the American South in the 19th century. She used her research on the Grimkés as the basis for her Ph.D. dissertation. In 1966, she received a Ph.D. in history from Columbia, and the next year, her dissertation was published, with the title *The Grimké Sisters of South Carolina: Rebels Against Slavery.*

From 1965 to 1968, Lerner taught American history at a New York City branch of Long Island University. For the next dozen years, she taught at Sarah Lawrence College, in Bronxville, New York, and for five of those years, also directed the master's program in women's history there. Her textbook *The Woman in American History* was published in 1971. Her next book, *Black Women in White America: A Documentary History,* which contains many never-before-published letters, memoirs, and speeches, appeared in 1972, after four years of research and writing. "In a way, I could relate more closely to the black experience than to the mainstream," Lerner told Catharine Stimpson, because "like many immigrants, I felt like an outsider to America for a long time." She explained to Jeannette Smyth of the *Washington Post* (April 16, 1972) that one inspiration for writing *Black Women in White America* was her desire "to understand black women and their enormous strength"; another was a determination to rescue black women from the "double neglect" that they had suffered in written histories because of their gender and their race. Aware that some people might question the validity of a white person writing about black history, Lerner told Timothy Lee of the *New York Post* (May 16, 1972) that she had not attempted to interpret the history of her subjects. "I merely dug out the sources," she explained. "The black women speak for themselves. I don't speak for them. I don't think I should speak for them."

With *The Female Experience: Documents in U.S. Social History* (1977), Lerner again illuminated aspects of American history from a new angle, by presenting accounts by women who, either individually or collectively, experienced a dawning of what the author termed "feminist self-consciousness," by beginning "to see man as 'the other.'" According to Lerner, "Feminist consciousness begins when women use other women as their reference group." ("I continually check my findings against the findings of other women and against my own experience as a woman," she noted in her conversation with Reeve. "I could not have done this work without that support, and women have not had that earlier. Even 30 years ago, it would have been impossible to do this work.") In an assessment of *The Female Experience* for the *New York Times Book Review* (March 20, 1977), Adrienne Rich wrote, "[Lerner's] introduction, and the analytic essays preceding each section, are essential reading for those who want to grasp the shifts in perspective created by a woman-centered historiography. . . . In these documents, and through Lerner's analysis, we confront the differences between women's and men's experience, not merely of discrete historical 'events' but of such 'universals' as birth, adolescence, marriage, death, the family, rural and urban existence, industrialization, education—the rhythms of life itself."

Also in 1977, during the annual conference of the Organization of American Historians, Lerner took part in a landmark meeting of female historians, who called for "a massive but temporary shift of emphasis in historical research to 'place the woman at the center of history,'" as Wayne King reported in the *New York Times* (April 8, 1977). In traditional historiography, Lerner pointed out to King, "women are in no way special; one need apply no special criteria to dealing with them. They are to be noticed only when they appear in the roles assigned to them in a male-dominated, male-defined society, as members of families and, very occasionally and exceptionally, when they appear in roles generally reserved for men." Emphasizing women in history, she explained, was "a stage in a progress toward writing a history that is a more universal one."

Lerner documented the ways in which women have been excluded from traditional historiography and considered the impact that this has had on how modern women view themselves in her widely acclaimed work *Women and History,* which was published in two volumes, the first in 1986 and the second in 1993. Volume I, *The Creation of Patriarchy,* traces the ways in which patriarchy became established—inadvertently, according to the author—as the almost universal form of social organization. In prehistoric times, Lerner explained in an interview with Glenn Collins for the *New York Times* (April 28, 1986), "a sexual division of labor was created that was functional and approved of by both men and women; . . . what came to be the oppressive part of that division was a social invention." "The whole system of hierarchical governance and structure is inextricably involved with gender," she said, and "race, class, and gender oppression are interconnected and have been from the beginning." As a result of male dominance, she declared, men have gained "advantages that they shouldn't have and to which they are not entitled." She also said, "Freud's statement that anatomy is destiny is wrong. . . . What Freud should have said is that for women, anatomy *once* was destiny. But it no longer is, and it should not be in the future."

In Volume II of *Women and History, The Creation of Feminist Consciousness, From the Middle Ages to 1870*, Lerner argued that the absence of women in most authoritative accounts of history has significantly contributed to the endurance of patriarchy and what the author believes to be the extraordinarily slow development of the collective feminist consciousness. The book includes profiles of women who, directly or indirectly, played significant roles in that development; they range from such well-known figures as Abigail Adams and Sojourner Truth to such obscure people as Glückel of Hameln, a German-Jewish homemaker and businesswoman whose life spanned the 17th and 18th centuries, and Anna Julia Cooper (1858–1964), an African-American educator. "I found so many totally extraordinary women, who, if they had been men, would have been among the great, well-known intellectual leaders of Western civilization and who came to nothing in terms of history," Lerner told Reeve. "They were forgotten and ignored, and nobody knows their name. That's terrible."

Meanwhile, in 1980, Lerner had joined the faculty of the University of Wisconsin at Madison, as the Robinson-Edwards professor of history. "It was only when I came to Madison, by then a well-established historian of fairly advanced age, that for the first time I began to feel accepted, an insider," she wrote in *Why History Matters*, a book of essays that is partly autobiographical. "The university gave me recognition, honors, support for my work, and clear signs of their appreciation." The following year, she was elected president of the Organization of American Historians, and thus became the group's first female president in 50 years. In the late 1980s, after vowing for 50 years that she would never go to Germany, Lerner went there for six weeks, to lecture and to give a university seminar on racism, sexism, and anti-Semitism. The students who attended the seminar, she wrote in *Why History Matters*, "responded in a way that was healing for me." But during her visit to Germany, where the number of Jews is only a tiny fraction of the 1930s Jewish population, she *felt*, for the first time, what she had long known: that the Germans had virtually succeeded in ridding their country of Jews. "What is more, they have obliterated our history. . . . They have excised the history of German Jews in such a way that even to well-meaning contemporaries, there are Germans and there were Jews, but there are no Jewish Germans and never have been. . . . That is the meaning of genocide." *Why History Matters* also includes essays on the nature of historiography and the ways in which race, class, and gender are treated in historical writing.

In the final essay of *Why History Matters*, Lerner wrote, "History, a mental construct which extends human life beyond its span, can give meaning to each life and serve as a necessary anchor for us. It gives us a sense of perspective about our own lives and encourages us to transcend the finite span of our lifetime by identifying with the generations that came before us and measuring our own actions against the generations that will follow. By perceiving ourselves to be part of history, we can begin to think on a scale larger than the here and now. We can expand our reach and with it our aspirations."

Lerner's writings include, as co-author with her husband, Carl Lerner, the screenplay *Black Like Me* (1964), an adaptation of the same-titled book by John Howard Griffin. Carl Lerner, a film editor and filmmaker, died in 1973, a year and a half after being diagnosed with an inoperable brain tumor. In her book *A Death of One's Own* (1978), Gerda Lerner wrote about how she and her husband coped after that diagnosis, and about their agreement to be completely honest with each other in the face of his inevitable death, no matter how painful the truth would be. In the *New York Times Book Review* (August 6, 1978), Helen Yglesias wrote that the book "heartens and breaks the heart at the same time," and in the *Washington Post Book World* (August 13, 1978), Anne Tyler wrote, "Lerner's simple ability to cope—her endurance, her strength, her willingness to fight whenever fighting will help—is admirable. . . . But what I found awe-inspiring is the fact that through it all, she never loses the capacity to feel."

Gerda Lerner, who retired from her job at the University of Wisconsin in 1991, retains an office on the Madison campus and the title professor emerita of history. In 1995, the government of Austria honored her with the Käthe Leichter Prize for Women's History. She was the first Jewish refugee from Nazism to be awarded that prize, which is named for a sociologist who died in a concentration camp during the German occupation of Austria. Lerner is also the recipient of a National Endowment for the Humanities fellowship (1976), a Ford Foundation fellowship (1978), a Guggenheim fellowship (1980), a grant from the Organization of American Historians (1980), the Educational Foundation Achievement Award of the American Association of University Women (1986), the Lucretia Mott Award (1988), and an award for scholarly distinction from the American Historical Association (1992).

Selected Books: *No Farewell*, 1955; *The Grimké Sisters from South Carolina: Rebels Against Slavery*, 1967; *The Woman in American History*, 1971; *Black Women in White American: A Documentary History*, 1972; *The Female Experience: Documents in American History*, 1976; *A Death of One's Own*, 1978; *The Majority Finds its Past: Placing Women in History*, 1979; *Teaching Women's History*, 1981; *Women and*

History, vol. I: *The Creation of Patriarchy*, 1986; *Women and History*, vol. II: *The Creation of Feminist Consciousness*, 1993; *Why History Matters: Life and Thought*, 1997

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Juan O'Campo/NBA Photos

Leslie, Lisa

July 7, 1972– Basketball player. Address: c/o Los Angeles Sparks, Great Western Forum, 3900 W. Manchester Blvd., Inglewood, CA 90306

In men's basketball, there is little doubt that Michael Jordan is the greatest player in recent years—if not the greatest of all time. There is even less doubt that the corresponding figure among female players is Cheryl Miller, who became a four-time All-American and a three-time winner of the Naismith Award (which recognizes the college player of the year) during her four years at the University of Southern California (USC). During the inaugural season of the Women's National Basketball Association (WNBA), in the summer of 1997, Miller, who graduated from college in 1986, remained in the news, not only because of her role as the coach and general manager of the Phoenix Mercury, but also because sportswriters and fans alike wondered which college player, if any, would emerge as the "next" Cheryl Miller. Many observers picked Lisa Leslie as the most likely candidate.

Comparisons with Miller were nothing new to Leslie. The six-foot-five center had been hearing them ever since high school, when, in just a single half of play, she almost broke Miller's 105-point single-game scoring record. The reason for that "almost"—the reason that she didn't break Miller's record in the second half of the game—is that the visiting team, from South Torrance High School, trailing Leslie and her team, the Monarchs of Morningside High, by a score of 102–24, forfeited the match. The whopping 101 points Leslie had scored in the 16-minute first half thus became Leslie's total for the whole game. "Anyone that can count knows that I would have had [the record]," she told *Jet* (February 26, 1990). "[The other team] just shortened the game." "Lisa could have broken the record her sophomore year," Frank Scott, her high school coach, told Shelley Smith of *Sports Illustrated* (February 19, 1990). "And if I'd let her, she could have averaged 50 points a game instead of 27."

Because of her performance in the aborted match with the South Torrance team, from the day she entered college—as fate would have it, Miller's alma mater, USC—great things have been expected of Lisa Leslie. She made an immediate impact as a freshman, leading the Trojans with an average of 19.4 points, 10.1 rebounds, and 2.6 blocks per game during the 1990–91 season. For this, she earned freshman of the year honors for the Pacific 10 conference and for the National Collegiate Athletics Association (NCAA) as a whole. She also became the first freshman ever named to the All-Pac-10 first team (USC belonged to a different conference in 1983, when Miller was a freshman). Most of her season totals and per-game averages were among the top 15 or 20 ever recorded by USC women, and she set a school record in one category—personal fouls. Freshmen ordinarily have trouble adjusting to the more physical style of play they face in college, but because for so long she had been considered far from ordinary, the trouble Leslie experienced was quite unexpected. "I think it was a revelation to Lisa that there were weaknesses in her game that other people could exploit," Marianne Stanley, then the USC coach, told Phil Taylor of *Sports Illustrated* (November 25, 1991). "There's a lot that she's still learning."

Leslie herself seemed to have come to grips with some of the "next Cheryl Miller" hype by the start of her sophomore year, when she told Taylor, "A lot of coaches have said I have the potential to be the kind of player who can help women's basketball reach more people. . . . All I can do is try to be the kind of player my team needs, and if that's what women's basketball as a whole needs—great! But my first responsibility is to USC."

During that season, Leslie's scoring average rose slightly, and her number of assists more than doubled, to 46 for the season, but she was a less effective rebounder and shot blocker than she had been as a freshman, and she again committed too many personal fouls. During her third season, she recorded the lowest (though still impressive) scoring average of her career—18.7 points per game. Leslie's most significant improvements in 1992–93 were as a shot blocker: Her per-game average number of rejections, which had declined to 1.7 the previous year, increased to 3.3. That number remains the second highest (behind Cheryl Miller's 1983 average of 3.5 per game) in USC's history, and Leslie's season total of 95 blocks remains a school record.

Leslie didn't become the superstar the USC faithful had hoped for until her senior year. She improved her scoring, rebounding, and assists, and she blocked shots nearly as often as she had the previous season. She won her fourth consecutive spot on the All-Pac-10 first team, and was named a consensus All-American. She also captured the Naismith Award. Her achievements led many observers to conclude that the greatest difference between Leslie and Miller was not ability but circumstance—in particular, the leadership of their respective teams. As proof, they point to the two NCAA titles USC won in 1983 and 1984, titles that eluded USC during Leslie's years there.

Of all the teams on which Leslie played at USC, the 1993–94 Women of Troy had the best shot at a national title, but their campaign to go to the NCAA Tournament's Final Four ended when they lost, by a score of 75–66, to Louisiana Tech in the final game of the Mideast region. However, the final record of 26–4 posted by the 1993–94 Trojans was remarkable considering the shakeup that occurred just months before Leslie's final college season opened. The trouble began when the Trojans' coach, Marianne Stanley, asked USC to raise her salary to equal the amount paid to the men's basketball coach. The school turned down her request, on the grounds that the men's game was a bigger moneymaker. In response, Stanley accused USC of sexual discrimination—and was fired. The school replaced her with none other than Cheryl Miller, who was immediately labeled a traitor to women's basketball by many of the sport's more outspoken advocates. When the decision to hire Miller was announced, in late August, many of the Women of Troy threatened to transfer to other schools. Leslie was among them, but she did not carry through on her threat. "You might not like your professor," she once analogized, according to Rachel Shuster of *USA Today* (March 22, 1994), "but you still go to class." The circumstances of Miller's arrival, however, soured the relationship between the new coach and Leslie, and during the season, the legend-to-be was often less than enthusiastic about playing for the legend.

In 1994, the year Leslie earned her diploma, even the best female college basketball players inevitably faced the same difficult choice after graduation: Since there was no professional league for women in the United States, those who wanted to play professionally had to go overseas, and those who wanted to stay in the United States had to consider another career. "I think we are cheated as a gender," Leslie told a reporter for *USA Today* (April 1, 1994). "No one knows what happens to all the great people in our game. . . . It seems like we're written off." Before the end of the year, Leslie was playing on a women's team in Alcamo, Italy. She scored 22.6 points per game and grabbed 11.7 rebounds in her one season there.

Some have called that one season in Italy crucial to what happened next for Leslie. Although she is six-foot-five, and has been dunking since high school, she weighs only 170 pounds. Her college game relied on finesse moves and an accurate jumpshot rather than brute force in the paint, something that has caused many American college stars—male and female—to struggle in international play. Leslie had gained some international experience as a member of the United States team at such tournaments as the 1994 Goodwill Games, the 1994 World Championships, and the 1992 Jones Cup, but had experienced nothing like the year-long tour the U.S. women tackled to prepare for the 1996 Olympics. Leslie joined such Olympic veterans as Katrina McClain and Teresa Edwards, as well as fellow NCAA players-of-the-year Rebecca Lobo (1995), Sheryl Swoopes (1993), and Dawn Staley (1991, 1992), on a U.S. team that focused on winning gold medals with an unprecedented dedication. On the way to achieving their 52–0 record, in games played first against American college teams and then against national teams around the world, the U.S. women earned a reputation as perhaps the greatest women's team ever. Sportswriters began calling Leslie, who led the team in scoring (an average of 17.3 points per game) and rebounding (an average of 7.0 rebounds per game), the greatest center in women's basketball.

In the Olympics, Leslie continued to lead the team in scoring, turning in a performance that, in the opinion of some observers, finally validated all those years of comparisons to Cheryl Miller. Leslie set an Olympic record for points in a game with 35 in the first contest of the medal round against Japan, then contributed 22 to help defeat Australia, and then provided a team-leading 29 in the gold-medal victory over Brazil. Not only had Leslie shattered the single game scoring record of 28 points, she had *averaged* seven-tenths of a point more than that in the medal round. Furthermore, she made 38 of the 51 shots she took during those three games, thus succeeding in an unheard-of 74.5 percent of her attempts.

Following her gold-medal victories, Leslie declared that she was going to take a rest from basketball to pursue a career as a fashion model. In May 1996, she had appeared with four other female Olympians in *Vogue*; that feature had sparked the interest of Wilhelmina Models, and the agency signed her to a contract in June. Kevin Jones, a Wilhelmina executive, told Steve Wieberg of *USA Today* (July 10, 1996) that to him, Leslie typified "today's strong woman. She embodies what they're all about."

However, Leslie soon decided to return to basketball. Both the American Basketball League (ABL) and the WNBA were then preparing for their inaugural seasons. Leslie wanted to play in both leagues, which hold their seasons at different times of the year; unable to fulfill that desire, she chose the NBA-backed WNBA. Leslie was one of the three marquee players chosen by the WNBA (the other two were Lobo and Swoopes), and she was assigned to the Los Angeles Sparks to capitalize on her USC fan base in that city. In her first season as a professional, she was named to the 1997 All-WNBA first team, and her scoring average of 15.9 points per game was the third best in the league. She also led the WNBA with 9.5 rebounds per game and was the second-best shot blocker, with an average of 2.11 per game. In the 1998 WNBA season, she again ranked first in rebounds (with 10.2 per game), second in blocks (with 2.14 per game), and third in points (with 19.6 per game), and was named to the All-WNBA second team. Despite the presence of Leslie and such potential stars as Tamecka Dixon and Penny Toler, the Sparks posted mediocre records in both 1997 (14–14) and 1998 (12–18), and they did not make the playoffs either year.

Lisa Leslie had not always wanted to be a basketball player. In fact, she resisted the sport strenuously in her early years. She was born on July 7, 1972, the daughter of Christine and Walter Leslie. Two months after her birth, her father, a former semi-pro basketball player, left the family, which included her older sister, Dionne; he died when Lisa was 12 years old.

How much Lisa was affected by the death of her absentee father is not clear, but her pre-teen years were tumultuous by any measure. In 1982, Christine feared that she might be laid off from her job as a postal worker. Rather than wait for the ax to fall, Lisa's mother took action: She went to school, sold her house, bought an 18-wheeler, and launched a new career, as a long-haul truck driver. Dionne, Lisa, and their young half-sister, Tiffany, moved in with their aunt. The Leslies spent the summers together on the road, often sleeping in the cab of the 18-wheeler. During the rest of the year, when her girls were in school, Christine could visit them only a couple of times a month.

Christine, who is six-foot-three, had been teased about her height as a child, and she worried about Lisa, who reached the height of six feet by the age of 12. Christine tried to make Lisa feel good about being tall, and her approach seems to have worked. "The closer I got to my mother's height," Lisa Leslie told Pam Lambert for *People* (June 30, 1997), "the more beautiful I felt." Before she ever picked up a basketball, Lisa dreamed of becoming a model.

Predictably, when children got tired of harassing Lisa with names like "beanpole" and "Olive Oyl," they asked her why she didn't play basketball. For a long time, Leslie told Mark McDonald of *Inside Sports* (May 1996), "I hated the association with basketball because I was so tall. . . . I first tried it when I was 11, on the junior high team, and we went 7–0. They'd throw me the ball, I'd catch it and make a layup. That's all I could do. I told the coach, 'If I fall down, I'm quitting.' And I didn't want to break a sweat. I hated to sweat. I was so prissy."

Leslie has said that her cousin Craig Simpson was the person who brought out the fierce competitor in her. He made her follow a serious regimen of exercise and conditioning and pushed her to push herself to compete at higher levels. Usually this meant playing with older girls, or boys—but she had trouble convincing them to pass to her. "Finally," she told McDonald, "I had to literally steal the ball from my own players." Once other kids saw Leslie's shooting ability—one of the hallmarks of her game—they started passing her the ball.

In her four years at Morningside High School in Inglewood, California, Leslie was voted class president three times, and she maintained a 3.5 grade-point average. She also developed inside moves, a dunk, and even a three-point shot that had basketball experts predicting that she would be the best player the sport has ever seen. "It was great to be compared to Cheryl, of course," Leslie told Mark Heisler of the *Los Angeles Times* (July 15, 1996). "It made me keep trying."

Now in her mid-20s, with a professional career that could not have existed two years ago, Leslie is still trying.

Suggested Reading: *Inside Sports* p66+ May 1996, with photo; *Jet* p47 Feb. 26, 1990, with photo; *Los Angeles Times* C p1 July 15, 1996, with photos; *People* p109+ June 30, 1997, with photos; *Sports Illustrated* p30+ Feb. 19, 1990, with photos, p78+ Nov. 25, 1991, with photos; *USA Today* C p3 Mar. 22, 1994, with photo, C p9 Apr. 1, 1994, C p8 July 10, 1996, with photos

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Levy, David

(LEH-vee, DUH-vid)

1937– Israeli politician. Address: c/o Knesset, Kiryat Ben-Gurion, 91950 Jerusalem, Israel

"I'm through with this partnership. I've had it. Period." So declared David Levy in January 1998, upon announcing his resignation as Israel's foreign minister. The departure of Levy and the other four members of the political party he leads from the Israeli government's ruling coalition left the coalition with a one-seat majority in Israel's 120-member Knesset (parliament), thus significantly

Consulate General of Israel

David Levy

weakening Prime Minister Benjamin Netanyahu's grip on power. Levy's resignation surprised many political observers, because he had threatened to leave Israeli governments at least eight times in the past but had always been persuaded to stay. A relative moderate in the current right-wing government, Levy declared that he had "no choice" but to quit his post to protest the lack of adequate funding of social-welfare programs in the country's 1998 budget and the standstill in peace talks with the Palestinians.

An extremely proud man who takes offense easily, Levy has played an important role in Israeli politics for over 25 years. He has been a member of the Knesset since 1969 and has served in the Cabinets of five Israeli governments since 1977. His power base lies among his fellow Sephardic Jews (who immigrated to Israel from North African and Arab countries or who are descendants of immigrants from those places), and he has championed the interests of Sephardis, many of whom are less well off than Ashkenazic Israelis (who are of European and North American heritage). He also has been somewhat influential in tempering hard-line Israeli policies toward the Arabs.

Although extremely popular among his core constituency, Levy has often been scorned by the country's urban, liberal elite. His vanity and tendency toward pomposity, as well as his lack of higher education and inability to speak English, have made him the butt of jokes. Despite having wielded considerable power in some political circles, he has been frustrated in his attempts to become prime minister.

Born in 1937 in Rabat, Morocco, David Levy graduated from a Rabat high school. He immigrated to Israel with his parents in 1957. Along with thousands of other Moroccan immigrants, the family was sent to a new development—the poor town of Beit Shean, in northern Israel. (The shabby treatment of Sephardic newcomers in the 1950s by the Ashkenazi-dominated Labor Party, which was then in power, has been a sore point among Sephardic Israelis for over a generation.) As a young man, Levy worked in construction, but jobs were often hard to come by. During one stretch of unemployment, he led a group of rioters to the local employment office. He was later convicted of vandalizing the office and was sentenced to 12 days in jail. "Those were terrible days," he was quoted as saying in the *New York Times* (April 6, 1986). "I would look at myself in the mirror, and tears would stream down my face. I realized I had to do something to change my situation, and that turning over desks in the employment office was no way to go about it. I had to find a road that would lead to the corridors of power. I had to learn the rules of the game and play it by the rules."

Levy began organizing workers into a labor union. He also got involved in local politics and joined the right-wing Herut Party. In the mid-1960s, he was elected to the Beit Shean city council; he later served as the town's mayor. His political skills caught the attention of Menachem Begin, the national leader of Herut, who was seeking to attract Sephardic voters to the party. Begin put Levy's name on the 1969 Herut slate for the Knesset, and Levy won a seat. In 1977, Begin led the Likud, a coalition of right-wing parties, to an upset victory over the long-ruling Labor Party and became prime minister. He appointed Levy to his Cabinet as minister of immigration and absorption. Two years later, Levy was named head of the ministry of construction and housing—a particularly influential post. Begin staunchly believed in Israel's right to hold on to the Arab territories that had been captured in 1967 in the Six-Day War, and he gave Levy a mandate to build more Jewish settlements in the West Bank and Gaza Strip. During his tenure as housing minister, Levy backed such controversial projects as the relocation of Jewish settlers into the Arab sectors of Jerusalem's Old City. He also worked to help solve the acute apartment shortage within Israel proper, by funneling government money for construction to low-income localities.

While strongly supporting many right-wing causes, Levy has also displayed a moderate streak throughout his career, especially on issues relating to peace initiatives. He backed the 1979 Camp David peace treaty with Egypt and later voted for the controversial Israeli pullout from the Sinai Peninsula. As a member of Begin's government, he was a vocal critic of Defense Minister Ariel Sharon's handling of the war in Lebanon in the early 1980s. Cabinet transcripts show that he was the only minister who, before the 1982 massacre of Palestinian refugees in the Sabra and Shatila camps in Beirut, questioned the wisdom of sending Lebanese Phalangist troops into the camps.

The debacle that the Lebanon war became for Israel prompted an ailing Begin to withdraw from his duties, in 1983, and then to officially resign. Levy, who had been named vice premier two years earlier, became acting prime minister. Soon afterward, he lost a political battle with Yitzhak Shamir, the foreign minister, to replace Begin as the leader of Herut, and thus lost the chance to head the Likud ticket in the 1984 elections. The result of those elections was a national unity government in which Labor and Likud shared power. Levy retained the post of housing minister. In 1985, when the Labor Party leader Shimon Peres was prime minister, Levy cast the decisive vote that brought most of Israel's troops home from Lebanon.

The unity government collapsed in 1990, and Shamir succeeded in patching together a right-wing coalition without Labor. Levy was named foreign minister, a job he had long coveted and that he had demanded as his price for supporting Shamir's government. Many political commentators in Israel denounced the appointment, noting that Levy had no prior diplomatic experience and was the only member of the Cabinet who did not speak English (he is fluent in French). Levy's supporters countered that his Moroccan background enabled him to understand the Arab world better than Ashkenazi Israelis could. As things turned out, one of Levy's biggest problems as foreign minister lay not in his dealings with Arab leaders or diplomats abroad but in his relationships with his right-wing colleagues at home. Specifically, Levy had a hard time convincing his fellow Cabinet members that the time was ripe for Israel to make the compromises necessary to participate in a regional peace conference, as proposed by U.S. president George Bush. Other Cabinet members "rebuke[d] him at every turn," Joel Brinkley wrote in the *New York Times* (July 17, 1991). "The best known example came during one of [U.S.] secretary of state James A. Baker 3d's recent visits [to Jerusalem]. Mr. Levy told him that, in one crucial matter under debate, Israel would allow the proposed regional peace conference to reconvene every six months—if all the parties agreed. But as soon as Mr. Baker had left, some other ministers began grumbling that Mr. Levy had gone too far. Soon Mr. Shamir joined them, even though he had approved the idea at first. And two days later, the government formally retracted Mr. Levy's comment to Mr. Baker."

Eventually, Israel did agree to attend what proved to be an historic regional peace conference with representatives of Syria and Lebanon and a joint Jordanian-Palestinian delegation. The conference was held in Madrid, Spain, in late 1991. Ironically, Levy, who had championed the talks, chose not to attend, because he felt that Shamir's insistence on leading the Israeli delegation himself was an insult to him. Levy's replacement in Madrid was Benjamin Netanyahu, the deputy foreign minister, who gained international recognition as Israel's chief spokesman there. This infuriated Levy, who had a long-standing feud with his deputy. Soon after the conference, Shamir moved Netanyahu to a position in the prime minister's office.

Meanwhile, Levy had been growing increasingly unhappy with what he perceived as the government's neglect of the needs of the poor and its antagonistic relationship with the Bush administration. Matters came to a head in March 1992, when Shamir placed Levy's supporters relatively low on the Likud list of candidates for the national elections that were to be held in June. In Israel, parliamentary seats are awarded proportionately; therefore, if the Likud fared poorly at the polls, several of Levy's allies would fail to win seats. Levy blasted Shamir's move as an example of anti-Sephardi bias, and he announced his intention to resign. The party regulars had treated him like "a monkey that just came down from the trees," he was quoted as telling his supporters. Shamir tried to downplay the rift, telling reporters, "We're all members of the same tribe." After extracting promises from Shamir that he would have more power in the next government, Levy rescinded his resignation. As it turned out, the Labor Party won the largest number of seats in the Knesset in the June 1992 elections, and its leader, Yitzhak Rabin, formed a left-of-center government without the Likud.

Shortly afterward, Shamir, then 77, said that he would step down as his party's leader, and a scramble began within the Likud among his would-be successors—Levy, Netanyahu, and Benjamin Begin, the son of the former prime minister, among others. Previously, the party's small, cliquish central committee would have made the selection; now, a newly installed system allowed the Likud's 145,000 members to vote directly for their leader. During the primary campaign, the candidates used American-style television interviews and political advertisements to gain support, and Netanyahu's polished on-camera performances gave him a clear advantage over his less-charismatic rivals. A scandal rocked the campaign when Netanyahu publicly admitted to having had an extramarital affair. He said that a "senior member" of the Likud had tried to blackmail him by threatening to release a compromising videotape of him with his former mistress, and he implied that the blackmailer was Levy. A furious Levy denied Netanyahu's veiled charge, and a police investigation conducted later failed to turn up any videotape. In the end, the scandal apparently didn't matter: Netanyahu won the primary decisively, with 52.1 percent of the vote; Levy received 26.3 percent, and Begin and another candidate trailed far behind.

Unhappy with his place in the Likud behind a man who had once been his deputy and whom he openly disliked, Levy announced in June 1995 that he was forming his own party, Gesher (which means "bridge"). Many political observers expected him to run for prime minister in the May 1996 elections, which marked the first time that Israelis voted directly for their leader. (Previously, the head of the political party that controlled the most seats in the Knesset became prime minister.) But then, in March 1996, in a surprising move, Gesher announced that it would merge with the Likud—an arrangement that Netanyahu had desperately sought so as to get Levy into the fold and prevent a split of the conservative vote for prime minister. In exchange for his support, Netanyahu promised Levy that if he won the election, the foreign ministry portfolio and the largely ceremonial title of deputy prime minister would go to Levy. Netanyahu also promised to give Levy's closest supporters positions of influence. Newspaper columnists immediately began to speculate about how long this political marriage of bitter rivals would last.

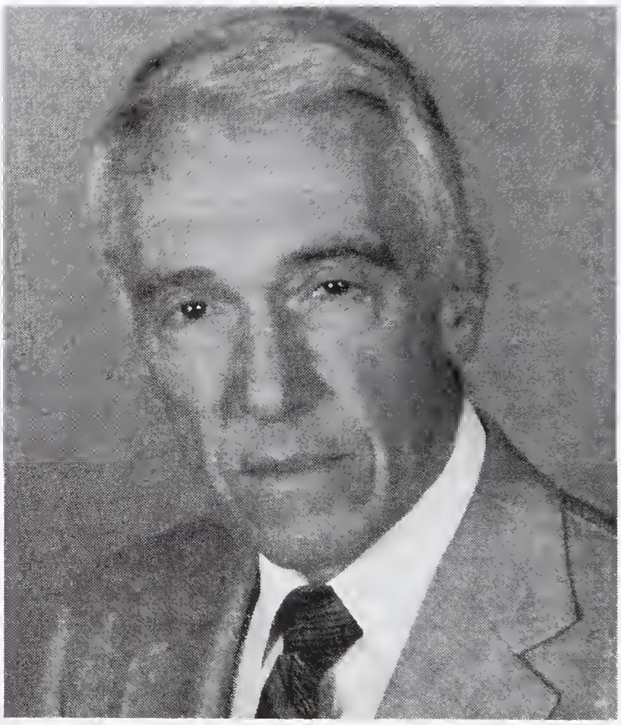
The first public spat came when Netanyahu was forming his Cabinet, only weeks after his narrow victory. Levy threatened to resign if the former defense minister Ariel Sharon, one of his political allies, was not given a portfolio. Netanyahu eventually created a "national infrastructures" ministry for Sharon, but that placated Levy only temporarily. In August 1996, he intimated that he would quit, this time because Netanyahu was leaving him out of major foreign-policy decisions. To show his displeasure, Levy retreated to his home in Beit Shean, boycotted a Cabinet meeting, and did not show up for work at the foreign ministry for several days. This kind of petulant behavior on Levy's part has exasperated many Israelis and has inspired jokes and sarcastic remarks about him. "If the energy over appeasing him in the last 20 years had been put into space research, we would have had an embassy on Mars a long time ago," Yoel Marcus, the liberal columnist for the *Haaretz* newspaper, once wrote.

The prime minister managed to mollify Levy in 1996 with promises of closer consultations, but the promises turned out to be hollow. Levy was livid in October 1997, for example, when he learned, after the fact, of a botched attempt by the Israeli secret service to kill a Hamas leader in Jordan. That led to another threat to quit. When the time came to prepare the 1998 budget, Levy no longer accepted Netanyahu at his word, and he made the extraordinary request that the prime minister pledge in writing that he would provide funds for social programs important to Levy's constituency. Netanyahu did so, and Levy waved that written pledge, with its unfulfilled commitments, in front of the cameras on January 4, 1998, when he finally went through with a threat and actually resigned. Netanyahu had tried to get him to back down, by saying that he had found the funds to meet Levy's budget demands, but Levy would have none of it, calling the prime minister's last-minute offer "a hocus-pocus solution." He also blasted Netanyahu and the right-wing coalition for dragging their feet on redeployment of Israeli troops from the West Bank, as had been agreed to in the 1993 Oslo peace accords with the Palestinians. "One cannot force a policy which the majority of the government does not want," Levy said at a press conference.

Several political commentators in Israel have speculated that, before resigning, Levy made a secret deal with Ehud Barak, the chairman of the Labor Party, in which Barak agreed to name him foreign minister in a Labor government if and when Netanyahu's fragile coalition collapses. Levy has angrily denied those reports, although he has not ruled out such a scenario. Various observers have suggested that Levy has not given up his dream of becoming prime minister.

A tall man with a full head of silvery hair and broad cheeks, David Levy is one of the most easily recognizable people in Israel. He and his wife, who is also a native of Morocco, are the parents of 12 children.

Suggested Reading: *Christian Science Monitor* p1+ June 13, 1990; *CNN* (on-line) Jan. 4, 1998, with photo; *New York Times* IV p3, Apr. 6, 1986, with photo, A p6 July 17, 1991, with photo; *Washington Post* A p26 Aug. 10, 1996



Buffalo Bills

Levy, Marv

(LEE-vee)

Aug. 3, 1925– Former head coach of the Buffalo Bills. Address: c/o Buffalo Bills, One Bills Dr., Orchard Park, NY 14127

"Professorial." "Intellectual." "Erudite." These are some of the words that have been used most frequently in describing Marv Levy, the newly retired head coach of the Buffalo Bills, who, starting in 1991, made history by leading his team to four consecutive Super Bowls, a feat no other team or coach has matched. Another highly unusual item on Levy's résumé is his master's degree in English history from Harvard University. Many people, including some of his players, have commented that he looks as if he would be more at home in an Ivy League classroom than on the sidelines of Rich Stadium, the Bills' home field. "When I first saw him, all I could say was, 'Is that the coach?'" former Bills linebacker Darryl Talley told Timothy W. Smith for the *New York Times* (January 29, 1994). "I kept thinking, 'Is this right? Is that the coach?' Then, he'd talk, and he was very smart. He didn't sound like any coach I had ever had. And the words he used. Big words." Bills special-teams player Steve Tasker provided the *Washington Post* (January 24, 1991) with some examples of Levy's vocabulary after consulting his notes from team meetings. "Let's see. Here's 'extrapolate,' 'inculcate,' 'clandestine,' 'debacle,' 'salient,' and 'slovenly,'" Tasker said. "As you see, some of them are used to describe how we play."

Levy, who was a teenager during World War II, sometimes tried to get his point across to his players before crucial away games by reminding the team of how Hitler's army was beaten by the underdog Russians on the latter's home turf. He also told his Bills to "cross one river at a time, like Hannibal," as quoted by Scott Pitoniak in *Inside Sports* (January 1992). Levy joked to Pitoniak, "To be honest, I don't know how many of these guys even know what World War II was. And some of them probably think Hannibal was an offensive tackle for the [New York] Jets." Levy is also fond of quoting Abraham Lincoln and Winston Churchill. In 1958, when he got his first head coaching job, at the University of New Mexico, and ever afterward, he included the following maxim, attributed to Calvin Coolidge, in his play books: "Press on. Nothing in the world can take the place of persistence. . . . Persistence and determination alone are omnipotent."

In the end, it is persistence and determination that best define Levy and the Bills teams he guided to four NFL championship games. The Buffalo Bills lost each of their four Super Bowl contests. Losing the big game once has sapped the confidence of some coaches and teams for years. But Levy and his Bills miraculously kept bouncing back, season after season. In 1995, after winning the title in their division, the American Football Conference (AFC) East, for the sixth time in eight seasons, Levy was asked what that year's squad had in common with the Bills teams that had competed in the Super Bowl. "This team has always done a great job in dealing with disappointment. They don't cave in," Levy told Gerald Eskenazi for the *New York Times* (January 2, 1996). "They take great pride in being resilient."

While much attention has been devoted to the Bills' four Super Bowl losses, any team that makes it to the championship has won more than a few big games. Among the Bills' many victories under Levy, including ones that determined the AFC East division title or the AFC championship, one in particular stands out as an example of their tenacity. On January 3, 1993, the Bills made the biggest comeback in NFL history, by defeating the Houston Oilers 41–38 in overtime after trailing 35–3 early in the third quarter. It was the AFC wildcard game, with both teams needing a win to advance in the playoffs. The Oilers had beaten the Bills 27–3 just a week before, during the regular season, and Buffalo was without their starting quarterback, Jim Kelly. The Bills pulled ahead for the first time late in the fourth quarter, after back-up quarterback Frank Reich completed his fourth touchdown pass, making the score 38–35. The Oilers then kicked a field goal in the final seconds of the game to tie the score and send the contest into overtime. After the Oilers won the coin toss and received the ball first, their quarterback, Warren Moon, threw an interception, putting the Bills in position for Steve Christie's game-winning field goal. Buffalo's victory from a 32-point deficit surpassed a comeback made by the San Francisco 49ers, who, under quarterback Joe Montana, defeated the New Orleans Saints after trailing by 28 points in a 1980 game.

Levy's resilience has manifested itself not only in the Bills' performance on the football field but in other aspects of his life as well. Before joining the Bills, in 1986, he coached at the high school level, at colleges big and small, in the Canadian Football League, in the short-lived United States Football League, and as an assistant and head coach in the National Football League, and along the way, he suffered various career setbacks. He was fired as head coach at the University of California at Berkeley, for example, and later, from his first NFL head coaching job, with the Kansas City Chiefs. But through persistence and confidence in his coaching abilities, Levy, like the Bills, always came back.

Even prostate cancer failed to keep him away from football. Levy was diagnosed with the illness during the summer of 1995, but he intended to coach as usual, and to undergo surgery only after the season wrapped up. He did not inform the players of his illness until midway through the 1995 football season, after doctors advised him not to postpone the operation any longer. Levy was forced to miss three games, his first in 45 years of coaching. The fact that Levy, then 70, was away from work for less than four weeks was remarkable; doctors had predicted he would not be ready to return for about two months. "I was just motivated to come back," Levy told the *New York Times* (November 16, 1995). "It's harder watching your team on television and not being able to do anything about it than it is being on the sidelines."

Marvin Daniel Levy was born on August 3, 1925, and he grew up in Chicago, where his father, a native of England, worked in the wholesale produce business. At South Shore High School, he was both a sprinter and a starting running back for the football team. After graduating, in 1943, Levy enlisted in the Army Air Corps, and during World War II, he served on the United States mainland, doing meteorological studies. He left the military in 1946 and enrolled at Coe College, in Cedar Rapids, Iowa. There, Levy played football, again as a starting running back, and was a member of the track team.

While at Coe, Levy became fascinated by coaching. He admired his football coach, Dick Clausen, who used a precisely thought out, logical approach to direct and control the hard-hitting physicality of the game. Levy also looked up to Oklahoma football coach Bud Wilkinson, whose typically calm, even-keeled bearing Levy saw as similar to his own. Levy was so captivated by Wilkinson that during his summer vacations, he attended all of the coach's talks and football clinics. "Reno; Missoula; the Black Hills of South Dakota; Whitewater, Wisconsin; Canton, Ohio—I'd go wherever Wilkinson went," Levy told *Sports Illustrated* (October 17, 1994). "After he saw me for about the eighth time, he looked shocked. 'Are you here again?' he said. Through the years I probably saw him 75 to 100 times."

Levy graduated Phi Beta Kappa from Coe in 1950, with a degree in history, and then proceeded to Harvard Law School, in Cambridge, Massachusetts. But football had gotten under his skin. "I had prepared for Harvard. But then I had real doubts," Levy told Gerald Eskenazi for the *New York Times* (January 27, 1991). "I'd sit in law school and think, I'd rather be coaching." After about six weeks of classes, Levy decided to quit law school and pursue his dream of coaching football. He phoned his father, "who never told me I couldn't try anything," he told Eskenazi. "When I told him of my decision, he said, 'Just be a good one.'" Levy took one small detour before setting off on his new career path. "I thought a master's degree would be valuable, no matter what I wanted to do," he explained to Eskenazi. Classes at the Harvard graduate school of arts and sciences began later than those at the law school, and the university allowed Levy to switch. He earned a master's degree in English history from Harvard in 1951.

A few months after completing the degree, Levy took his first coaching job, at St. Louis Country Day School, a preparatory high school in St. Louis, Missouri. "I just wanted to be the best high school coach the area had ever known," Levy told Eskenazi. In his two seasons as a head football coach there, Levy earned a 13–0–1 record. In 1953, Levy took an assistant coaching position at Coe, where he coached both football and basketball. In 1956, after three seasons at his alma mater, he began working as an assistant to Dick Clausen, who was then at the University of New Mexico. In 1958, Levy succeeded Clausen as head coach there, and in that year and the next, he earned the title of Skyline Conference Coach of the Year.

In 1960, Levy became the head coach at the University of California at Berkeley, with the goal of coaching the team at the academically competitive school all the way to the Rose Bowl. After he arrived, Levy found the student entrance requirements to be stricter than he had imagined, and coaching his scholarly players to victory against other schools' hard-core athletes proved to be beyond his power. During his four seasons at Berkeley, Levy's record was 8–29–3. He was more successful at the College of William and Mary, in Williamsburg, Virginia, where he was head coach from 1964 until 1968. His record after five seasons was 23–25–2, and he was twice named Southern Conference Coach of the Year.

In 1969, Levy got his first job coaching in the pros, as a kicking-team coach for the Philadelphia Eagles, under head coach Jerry Williams. Levy was one of the first assistant coaches in professional football to specialize in the kicking game and special teams, and he has been noted for his teams' performance in these areas ever since. The importance of the kicking game first hit home for Levy as he was looking at game films early in his career. "I began to realize that on every kicking play, something big is happening," Levy told the *Sporting News* (January 7, 1978). "Kicking plays constitute one-third of the game, and it is no more or no less important than the other departments." In 1970, Levy was put in charge of special teams for the Los Angeles Rams' head coach, George Allen, and in 1971, when Allen left the Rams for the Washington Redskins, he took Levy with him. Levy spent two seasons in Washington, D.C., and sportswriters at the time cited his special teams as having been instrumental in advancing the Redskins to Super Bowl VII, where they were defeated by the Miami Dolphins, 14–7. The Buffalo Bills under Levy were also noted for exceptional special-teams play. While most coaches use their kicking and punt-receiving teams to groom players for offense and defense, Levy developed standout players, such as veteran Steve Tasker (who recently retired), specifically for special teams.

In 1973, Levy was offered the chance to become a head coach for a professional team in the Canadian Football League (CFL), the Montreal Alouettes. Levy coached the Alouettes for five seasons, from 1973 until 1977, and led the team to three CFL championship games. They won two, against Edmonton, in 1974 and 1977. In all five seasons, Levy's teams were playoff contenders, and he left Montreal with an overall record of 50–34–4.

Levy's performance in Montreal attracted head coaching offers from NFL teams, and in 1978, he signed on as head coach of the Kansas City Chiefs. When asked about his goals for the Chiefs, who had finished a pathetic 2–12 the previous season, Levy told the *New York Times* (May 24, 1978), "I don't believe in goals. Maybe small goals like establishing good procedures, a sound conditioning program, good drafting. If you achieve the small goals, the winning will take care of itself." Levy chose to run an old-fashioned, conservative offensive formation called the wing-T, which favored the run over the pass. During the 1978 season, Levy improved the Chiefs' record to 4–12, and the team finished second in their conference in rushing. In his second season with the Chiefs, the team finished 7–9, their best record since 1973. Their performance was particularly impressive because the Chiefs' division, the AFC West, was widely considered to be the toughest in football that year. In 1980, the Chiefs finished 9–7. The senior veteran on the team, center Jack Rudnay, said of his coach, as quoted in the *Chicago Tribune* (November 23, 1980), "Since Levy has come, there has been improvement not just every year, not just every week, but every day." In 1981, a San Diego Chargers' field goal in the final seconds of a game against the Chiefs kept Kansas City from winning the AFC West title and advancing to the post-season. In 1982, the season was interrupted (and cut short) by a strike. After losing their momentum, the Chiefs finished 3–6. Fan interest plummeted, and Levy was fired. His overall record while with Kansas City was 31–42.

Over the next few years, Levy worked as a football analyst for NBC and ESPN, and as part of the University of California's radio broadcast team covering football. In 1984, Levy spent a year coaching the Chicago Blitz, a team in the United States Football League. The Blitz was one of that league's strongest teams when he signed on as head coach, but unbeknownst to him, the team's owner had moved his organization to Arizona, trading team names and locales with the 2–16 Arizona Wranglers. In Levy's one season with the former Wranglers, the team went 5–13 before financial problems forced it to disband. Just before he was signed to the Bills, he returned to the Alouettes in an administrative role, as the director of football operations.

When Levy was hired by the Buffalo Bills, midway through the 1986 season, they had a reputation as being one of the worst-managed teams in the NFL. Levy, the Bills' third coach in 14 months, replaced Hank Bullough, who lost seven of the first nine games of the season. Under Levy, the 1986 Bills won only two of their last seven games, but each of their losses was by less than 10 points. In 1987, Levy led the Bills to a 7–8 record, and the team was in contention for the AFC East title until the next-to-last week of the regular season. In 1988, the Bills finished the regular season at 12–4, after clinching the AFC East title in week 12, earlier than any team in the history of that conference. The Bills defeated the Houston Oilers by a score of 17–10 in the playoffs, and advanced to the AFC championship game, where the Cincinnati Bengals beat them, 21–10. In just two and a half seasons, Levy had transformed one of the NFL's worst teams into one of its best—an accomplishment that did not go unnoticed by his peers. In a *Sporting News* poll in which 24 out of 28 NFL head coaches participated, Levy was named 1988 coach of the year. Buffalo fans broke the NFL attendance record that season, and Levy was asked to coach the AFC team in the 1988 Pro Bowl.

One of Levy's strengths as a head coach was his ability to evaluate the capabilities of his players and staff, and then let them do what they did best. "One of the great things about working for coach Levy is that he gives you that kind of freedom," Ted Marchibroda, a Bills offensive coordinator under Levy, told Scott Pitoniak for *Inside Sports* (January 1992). "He hires people he has faith and trust in, and lets them do their thing as long as he's convinced what they're doing is sound." Levy cites self-motivation as perhaps the most important criterion in his choice of personnel. Levy was also noted for his short, highly effective practices, his organizational skills, and his teaching abilities

When he came to Buffalo, Levy was known for having fostered with the Chiefs a conservative offense that focused on the running game. When a reporter for the *Sporting News* (November 17, 1986) asked Levy what approach he would take with the Bills, he replied, "This is eight years later. The makeup of this team is different. The rules are different, the weapons are different. No, we won't be the same type of team. I think it is very important to feature those elements available to you which are strongest. If your strength is your quarterback, feature him." By 1990, the Bills were using the "no-huddle," an offense in which the quarterback, Jim Kelly, called each play on the field. Although the actual plays were basically the same as before, the pace was accelerated; this made the game exciting for spectators and wore out opponents' defenses. Both Kelly and Marchibroda deserve much credit for the success of the no-huddle offense.

By the mid-1990s, the Bills had the best total win–loss record in the NFL to that point in the decade, as well as the highest winning percentage in their team's history. Kelly had become the fifth quarterback in the history of the game to reach three figures in pass-efficiency ratings. The Bills captured the AFC East division title for four consecutive years, from 1988 through 1991, and four consecutive AFC championships, from 1990 through 1993. Victory eluded them in only one contest—the Super Bowl.

Of their four Super Bowl appearances, the first was the closest game. In Super Bowl XXV, in 1991, when the Bills were down 20–19 with eight seconds left in the last quarter, Scott Norwood's 47-yard field-goal attempt sailed just outside of the right upright, and Buffalo lost the game. The following year, Buffalo trailed the Washington Redskins 17–0 at halftime. On their first drive of the third quarter, the Bills looked as if they might be on their way to making a comeback when Kelly threw an interception. The Redskins won, 37–24. In Super Bowl XXVII, following the 1992 season, the Bills took an early 7–0 lead after Tasker blocked a Cowboy punt, thus setting up a short drive for a touchdown. But the Bills failed to capitalize on subsequent scoring opportunities and committed a succession of turnovers, including eight fumbles (five of which were recovered by Dallas) and four interceptions. The Bills also had to play without their starting quarterback after Kelly went out with a knee injury, less than halfway through the game. Buffalo was beaten once again, although the game was closer than the final score, 52–17, would indicate. The following year, in Super Bowl XXVIII, the Bills led the Cowboys 13–6 at halftime, only to finish the game 17 points down. As of 1997, the Bills' conference had lost 14 straight Super Bowls to the opposing NFC.

In 1997, the Bills remained a playoff threat until late in the season, despite the retirement of the veteran Kelly and the relative youth and inexperience of Todd Collins, his replacement as starter. This was only the second time in the last 10 years that the Bills failed to qualify for the playoffs. They finished the year 6–10–0. At the end of the 1997 season, Levy announced his retirement as head coach, effective immediately. He will be replaced by the Bills' defensive coordinator, Wade Phillips. After 12 years with the Bills, Levy's tenure with his team was the longest of any current head coach in the NFL. Levy was one year shy of becoming the oldest head coach in NFL history. His overall record with Buffalo was 123–78.

By his own account, Levy owes his longevity and success to his love of coaching, something that comes across in his recollection of a game he coached at Rich Stadium. "It was a beautiful fall, sunlit day," he told Timothy W. Smith for the *New York Times* (January 29, 1994). "The sky was crystal clear. You bring the team up around you just before the kickoff. It was a game that had a lot of impact on whether we would win the division championship. I got ready to speak to the team and my peripheral vision caught that crowd and the blue sky behind and all the excitement. I just blurted out to the team—and this is the way I've felt ever since I began to coach—'Where else would you rather be than right here, right now.'"

While Levy does not like being described as professorial, he has come to terms with that label. "Football has always been my life," he told the *Washington Post* (October 31, 1993). "[But] I haven't shut out other things along the way. I think you'll find a lot of coaches or [people] in any other field have intellectual interests, and I think it's commendable. I'm not going to be ashamed of it."

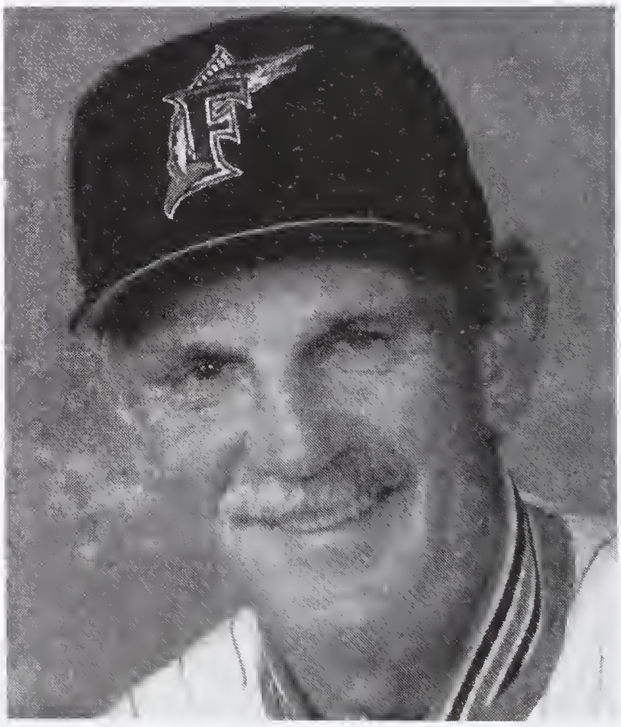
Levy and his second wife, Fran, have been married since 1993.

Suggested Reading: *Inside Sports* p50+ Jan. 1992, with photos; *New York Times* VIII p3 Jan. 27, 1991, I p1+ Jan. 4, 1993, with photos, I p29 Jan. 29, 1994, B p19 Nov. 16, 1995, with photo, B p22 Jan. 2, 1996; *Sporting News* p7+ Jan. 7, 1978, with photos, p19 Nov. 17, 1986, with photo, p17+ Jan. 23, 1989, with photo; *Sports Illustrated* p68+ Oct. 17, 1994, with photos; *Washington Post* C p4 Jan. 24, 1991, D p1+ Oct. 31, 1993, with photo, D p8 Jan. 28, 1994

Leyland, Jim

(LEE-land)

Dec. 15, 1944– Manager of the Colorado Rockies. Address: c/o Colorado Rockies, 2001 Blake St., Denver, CO 80205-2000



Courtesy of the Florida Marlins

On the night of September 25, 1996, the baseball manager Jim Leyland handed his Pittsburgh Pirates team jacket to a 12-year-old boy sitting in the stands in Pittsburgh's Three Rivers Stadium. "The kid was thrilled," Jerome Holtzman reported in the *Chicago Tribune* (September 29, 1996). "That day, a Pittsburgh restaurant owner offered $10,000 for the jacket. The boy refused." After learning about the offer, Leyland told Holtzman that he thought the boy should have sold the jacket, because $10,000 is "a lot of money. He could use it for his college education. I'll give him something else."

From that night forward, Leyland would *not* be giving the city of Pittsburgh something far more valuable: his professional time. The Pirates' 8–7 loss to the St. Louis Cardinals on September 25, 1996 marked his final home game as manager of the Pirates, the former scandal-ridden cellar-dwellers of the National League East that he had transformed into a three-time division winner. Leyland explained that after years of struggling with one of the lowest payrolls in all of major-league baseball, he had gotten fed up with the "cash-strapped franchise's cost-cutting moves," as John Weyler reported for the *New York Times* (September 18, 1996).

Thirteen days later, Leyland signed a five-year contract, said to be worth $8 million, with the Florida Marlins, the five-year-old expansion team of which his late friend Carl Barger had been the first president. Barger had also been the Pirates' president during the glory years (1990–92) of Leyland's coaching career in Pittsburgh, and, on October 6, 1996, Leyland was reunited, in spirit, with his long-time buddy. "Leyland, considered one of—if not the—best managers in the game," Mike Phillips wrote in the *Chicago Tribune* (October 6, 1996), "said he couldn't talk about Barger Friday [the day of the signing] 'because I would get emotional.'" One year later, on October 29, 1997, Jim Leyland's Marlins defeated the Cleveland Indians in a dramatic 11th-inning, seventh-game victory in the 1997 World Series, making the Florida Marlins the youngest ball club ever to win a championship. "I finally arrived at the pinnacle of the sport tonight," Leyland said just minutes after the game was decided, as quoted by Pete Williams for *USA Today Baseball Weekly* (October 29, 1997).

After that day, Leyland found himself in a dilemma similar to the one he had had to grapple with in Pittsburgh. The Marlins' owner, H. Wayne Huizenga, having lost a reported $30 million during the 1997 season *despite* having won a championship, decided to unload the team's big-name players. By June 1998, the Marlins' payroll had been slashed from $49.5 million (the fourth-highest in the majors) to approximately $13 million (29th), and the team had traded away most of the talented players that had guided them to the top of baseball. As a consequence, Jim Leyland, considered to be one of the finest managers in baseball today, ended the 1998 season with the Marlins—the defending world champions—with the worst record in the majors. On October 1, 1998, he announced his resignation from the team, and on October 5, he signed with the Colorado Rockies. "The number one most fortunate thing in my life," Leyland told Steve Rushin for *Sports Illustrated* (January 25, 1993), "is I've made a living doing what I loved most as a boy."

One of seven children (five boys, two girls), James Richard Leyland was born on December 15, 1944, in Toledo, Ohio. He grew up in Perrysburg, Ohio, where his father, a glass worker, moved the family when Jim was a child. Leyland told Holtzman that "in a big family, there are a lot of confrontations, friendly confrontations, but at the same time you have your problems. There is always competition. You have to learn how to get along." At Perrysburg High School, from which he graduated in 1963, he was an all-around athlete, playing baseball, basketball, and football. In 1963, he entered the Detroit Tigers' minor-league system as a catcher. At first, coaches and scouts reportedly thought he had promise, but after six unremarkable seasons, the Tigers' front office decided to try to capitalize on his obvious flair for leadership, and convinced him to take the helm as manager of their AA affiliate team in Montgomery, Alabama, in 1970. In 1971, he was appointed manager of the Tigers' Rookie League affiliate in Bristol, Virginia, and signed a contract for an annual salary of $6,000. "When I made $400 a month, I thought I was the richest son of a bitch you ever saw," he told Steve Rushin. "I always had a buck in my hand and a pack of cigarettes. My dad always said, 'He's not gonna amount to nothin', because you give him a buck and a pack of cigarettes, and he's the happiest son of a bitch I've ever seen in my life.'" One day years later, while driving home after a Pirates game and simultaneously smoking a Marlboro Red and reading his pay stub, he realized that the amount of money he was allotted for meals was $3,000 more than his first annual salary as a manager.

Leyland proved to be much more skillful as a manager than as a player. During his coaching time in the minor leagues, he amassed 730 wins and advanced to post-season play in six of the 11 years he coached. He won the league championship with the single A affiliate Lakeland (Florida) Tigers in 1977 and 1978, was named manager of the year both seasons, and again received the award in 1979, after leading triple-A Evansville (Indiana) to the league title. While in Evansville, he became good friends with another up-and-coming manager—Tony La Russa, who coached one of the rival teams. When La Russa was hired by the Chicago White Sox, in 1982, he chose Leyland as his third-base coach.

Of his first experience as coach at the legendary Yankee Stadium, Leyland told Rushin, "Here I walk into Yankee Stadium for a workout, this hayseed from Perrysburg, and holy [expletive], there is my all-time hero Yogi Berra, and I'm thinking back to our Little League field at home, and I'm thinking, 'Jesus, is this place going to be full tomorrow?' And the next day, I'm standing in front of 50,000 at Yankee Stadium, a peon third-base coach, but still . . . " By his second year, many major-league clubs were scouting his coaching talent. "He's got too much talent to be ignored," La Russa told Robert Markus for the *Chicago Tribune* (April 15, 1984), when they were just seven games into their third season with the White Sox. "He watches the game like a manager. Most coaches concentrate on their own areas of concern, but Jim doesn't miss a thing. He has, in effect, already managed for two years and seven games' worth."

In the off-season, on November 20, 1985, Leyland accepted an offer to manage the hapless Pittsburgh Pirates. After winning the World Series in 1979, the Pirates had been on a steady decline. Their poor performance was attributable at least in part to the suspension of many players for using drugs. Leyland therefore had little choice but to devote his first several years with the Pirates to rebuilding the team.

Traditionally, the Pittsburgh Pirates have been a small-market team. In comparison to what is available to such major-market teams in the National League as the New York Mets and the Chicago Cubs, who can afford to pay top dollar for marquee players—and whom the Pirates compete against many times each year—the funds available for players' salaries within the Pirates organization has almost always been relatively meager. For the Pirates, the Montreal Expos, and other teams in a similar position, the solution has been to develop homegrown talent on their farm teams, and that is precisely what Leyland did.

The Pirates' best finish between 1986 and 1989 was second place in the National League East Division, in 1988. Then, in 1990, everything turned around. By that year, the Pirates had one of the best records in the majors, despite having one of the league's skimpiest payrolls. Players such as the Cy Young Award–winning pitcher Doug Drabek, the future National League MVP outfielder Barry Bonds, the Golden Glove–winning second baseman José Lind, and the hard-hitting third baseman Bobby Bonilla were all developed in the Pirates' minor league franchises, and their talent, combined with Jim Leyland's managing ability, enabled them to win the National League East—with an impressive 95–67 record—for the first time in 11 years. Their quest for a World Series, however, was cut short in the playoffs by the Atlanta Braves.

The next two years were much the same: The Pirates won the East but lost the National League championship series to the Cincinnati Reds in 1991 and then the Atlanta Braves in 1992. In 1992, the Pirates had seemed to have their best chance of heading to the World Series, until the Braves' superior pitching staff shut them down. Leyland was recognized as the National League manager of the year in both 1990 and 1992, largely because of the impressive job he had done despite having lost most of his talented players (Drabek, Bonds, Lind, and Bonilla) to free agency by the end of the Pirates' three-year ride.

The landscape of baseball changed in 1992 when the Orioles built their new stadium in downtown Baltimore, later dubbed Orioles Park at Camden Yards. Soon, many ball clubs began asking their respective cities for an equal, if not better, facility—including the Pirates, who play in a multiplex-style stadium that was built for football, baseball, and soccer. Three Rivers Stadium has always had structural problems, and in the wake of the stadium construction boom—Cleveland, Texas, Atlanta, and Chicago all got new stadiums within a four-year period—the Pirates began petitioning the city for a new complex. The front office asked Leyland to help them lobby for funds for the proposed new park, which city residents would finance via a tax increase, but he refused to do so. "Here I am, Jim Leyland, making a lot of money, the players are making a lot of money," he told Holtzman. "And now we're going to reach out to fans and say, 'You've got to help us pay for a new stadium.' I can't say that to a guy who is trying to support a family. I don't want to get involved in that." Leyland had signed a contract that would have kept him in Pittsburgh until the year 2000, but at the end of the 1996 season, a few days after he was informed that the Pirates' player payroll was going to be cut for a fourth consecutive year, he resigned as manager of the Pirates. Less than two weeks later, he signed with the Marlins.

Many clubs had expressed interest in Leyland, but his personal connections to the Marlins—and in particular, to Carl Barger, the team's first president, and Dave Dombrowski, the general manager—proved to be the deciding factor, and he passed up more lucrative offers to coach the Chicago White Sox and the then-California Angels. "We felt like we were part of the Marlins before we were the Marlins," Leyland's wife, Katie, told Phillips. "We always watched the Marlins, because of Carl, because of Dave. . . . It feels like home."

Another plus was that the Marlins had a lot of money and many talented players, among them Leyland's former third baseman Bobby Bonilla, and many fans thought they might win the World Series. Indeed, the owner, H. Wayne Huizenga, expected them to do just that, not least because the team's payroll for the entire year was nearly $50 million (the fourth-highest in the league). Huizenga was also the owner of the highly profitable Blockbuster Video chain, and this was another reason Leyland agreed to sign: Huizenga promised to keep the high-priced talent around even if he had to pay for it out of his own deep pockets. But by early July 1997, Huizenga had begun telling the press that he was losing millions despite his club's success, and that, after the completion of the season, he would auction off all his marquee talent and attempt to sell the team. "How do I know what happens next?" Leyland asked Harvey Araton for the *New York Times* (July 6, 1997). "I'm moving back to Pittsburgh." Leyland did indeed move his family back to Pittsburgh, declaring that he wanted his children to be raised there, and he looked ahead to the 1997 post-season as his first, best, and perhaps only shot at winning a World Series with the Marlins.

Despite a late-season resurgence by the New York Mets, the Marlins were able to clinch a wild-card berth in the 1997 playoffs. They did not win the East—the Atlanta Braves had one of the best records in the majors that year—but they did have the second-best record in their division, which was enough to get them to the postseason. They handily defeated their first-round opponents, the San Francisco Giants, and then faced Leyland's longtime nemesis, the Atlanta Braves. Unlike his Pirates, Leyland's Marlins did not fall to Atlanta. By a score of 4–2, the Marlins defeated the defending National League champions, and, for the first time, Jim Leyland's team was headed to the World Series.

The 1997 World Series saw the Florida Marlins pitted against the Cleveland Indians, a team that had not been expected to do well in the playoffs yet managed to peak late in the regular season and to ride their momentum all the way to the World Series. The Marlins won game one, and the two teams alternated victories until the seventh and final game of the series. Jaret Wright, a 22-year-old pitcher for Cleveland, hurled a stellar eight innings, and in the bottom of the ninth, the Indians were up 3–1. They were three outs away from becoming world champions (for the first time since 1948) when their manager, Mike Hargrove, brought in the closing pitcher José Mesa in the bottom of the ninth to finish the job. It was then that the Marlins' offense came to life and scored two runs, tying the game at three apiece. The score remained unchanged until the bottom of the 11th inning, when the Cleveland second-baseman Tony Fernandez missed a routine ground ball, an error that allowed the Marlins' Craig Counsell and Greg Zaun to reach first and second base, respectively. The Indians' pitcher Charles Nagy intentionally walked Jim Eisenreich, which loaded the bases and brought up the Marlins' shortstop Edgar Renteria. After fouling off several pitches, Renteria slapped a game-winning single into center field. The crowd of more than 60,000 fans at Miami's Pro Player stadium erupted. Jim Leyland had won his World Series at last. "You're looking at a backup catcher [in Double-A]," Leyland told Pete Williams. "And I finally arrived at the pinnacle of this sport tonight, so there's hope for all those guys out there."

The high Leyland felt after his Marlins won the 1997 World Series was followed by the low of the 1998 season. Huizenga traded away many of the team's stars before the season even began, and, on May 15, Dombrowski orchestrated a deal with the Los Angeles Dodgers that became the biggest trade in major-league history. The Dodgers wanted to get rid of their star catcher, Mike Piazza, who wanted more money than the Dodgers were willing to give, so Dombrowski sent outfielder Gary Sheffield, catcher Charles Johnson, third-baseman Bobby Bonilla, first-baseman Jim Eisenreich, and utility-player Manuel Barrios to the Dodgers in exchange for Piazza and third-baseman Todd Zeile. When the Marlins traded Piazza to the New York Mets less than two weeks later, Florida's payroll was cut to a meager $13 million, $37 million less than what it had been just seven months before.

Although he was now in a situation similar to the one that had led him to leave the Pirates in 1996, Leyland promised he would finish the 1998 season. On September 3, 1998, Barry Jackson of the *Miami Herald* reported that "Boca Raton commodities trader John Henry continued to make progress in negotiations to buy the Marlins from Wayne Huizenga," and Henry told reporters that he "ultimately wants to have a team with a high payroll that would be able to compete for a World Series title."

On October 1, 1998, Leyland announced that he was leaving the Marlins; according to the Associated Press (October 1, 1998), he was exercising an escape clause that allowed him to take a $500,000 buyout if he were to quit within two weeks of the season's completion. "I had to determine whether I was willing to go at the pace that new ownership's going to set," he explained in a press conference. "I decided that I don't want to do that." On October 5, 1998, Leyland signed with the Colorado Rockies. The *Denver Post* (October 6, 1998) reported that he will be paid $6 million over the next three years. He succeeds Don Baylor, the Rockies' first manager, who was fired after six years of service. "I just felt like Colorado was the right thing to do," Leyland explained, as reported by the *Denver Post*.

Jim Leyland has been married since 1982 to the former Katie O'Connor, who worked in the Pirates' promotions department when Leyland was managing the team. The two were introduced by Carl Barger, and they were married in a ceremony performed by Jim's brother Thomas, a Catholic priest. "Even after Barger left the Pirates to become president of the Florida Marlins," Rushin wrote, "it didn't diminish the amount of time he spent at the Leyland house, where a room was always ready for him." The Leylands' son, Patrick, was born in October 1991. In December 1992, not long after Katie had become pregnant again and Barger had begun his new job with the Marlins, Barger fell dead of a heart attack outside a Miami conference room. "It's too difficult to explain to someone how I feel about Carl Barger," Jim Leyland told Rushin. "We shared too many things. Katie and I will miss him very much. We loved Carl." In June 1993, the Leylands' daughter, Kellie Ragan, was born. To honor Barger, the couple selected him posthumously as Kellie's godfather.

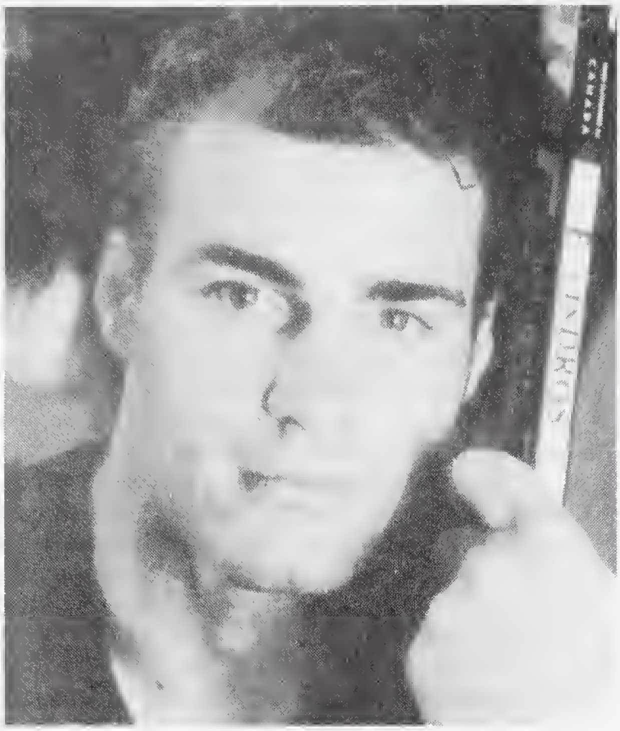
Suggested Reading: *CBS Sportsline* (on-line); *Chicago Tribune* IV p3 Apr. 15, 1984, with photo, Sports p3 Sept. 29, 1996, Sports p4 Oct. 6, 1996; *Miami Herald* (on-line) Sept. 3, 1998; *New York Times* VIII p7 July 6, 1997, with photo; *Sports Illustrated* p42+ Jan. 25, 1993, with photos; *USA Today* C p5 Oct. 24, 1997, with photos; *USA Today Baseball Weekly* p36 Oct. 2, 1996, with photo, p16 Oct. 29, 1997, with photo; *Washington Post* D p14 Oct. 13, 1991, D p12 Oct. 26, 1997

Lindros, Eric

(LIND-rahs)

Feb. 28, 1973– Canadian hockey player. Address: c/o Philadelphia Flyers, CoreStates Center, 1 CoreStates Complex, Philadelphia, PA 19148

Even before he played his first game in the National Hockey League (NHL), Eric Lindros was acclaimed as the savior of professional hockey, the next player to dominate the sport, the next Mario Lemieux or Wayne Gretzky. "As much as Lemieux and Gretzky made it popular to pivot and turn and hold the puck, this guy will make it popular to run people over again," Russ Farwell, the Philadelphia Flyers' general manager, predicted to Larry Wigge for the *Sporting News* in 1992. Lindros, who turned 25 in February 1998, has lived up to these



Marc Bryan Brown/Outline

Eric Lindros

high expectations, and with an aggressive, even menacing style that has made him the terror of the league, he is changing the way hockey is played in the NHL.

Many hockey analysts have found it difficult to draw accurate comparisons to Lindros, because nobody has played his brand of hockey for a while. In the 1980s and 1990s, Mark Messier was often considered the last graduate of hockey's "old school"—"that grimly Spartan institute whose bare-gummed, much-sutured alumni have included the likes of Gordie Howe, Eddie Shore, and Maurice Richard," as Charles McGrath described it in the *New York Times Magazine* (March 23, 1997). It is thus no coincidence that when Lindros was growing up, he chose to idolize Messier when both Messier and Gretzky played for the dominant Edmonton Oilers. Yet after Messier and Lindros butted heads in the 1997 NHL playoffs, the 36-year-old Messier was the one who seemed awestruck. "[Lindros] plays a completely different style than probably anyone who's ever played the game, because of his size and speed and strength," Messier told Joe Lapointe of the *New York Times* (May 18, 1997). "He possesses a lot more than I ever did at his age. He is a legitimate superstar."

Eric Lindros was born on February 28, 1973, in London, Ontario, Canada, to Carl Lindros, an accountant with Peat Marwick Thorne, and Bonnie (Roszell) Lindros, a registered nurse. Both Carl and Bonnie are tall and athletic. Bonnie was a track star in high school, and Carl was a standout in two sports: He was drafted by the Canadian Football League's Edmonton Eskimos and also played for one of the Chicago Blackhawks' minor-league hockey teams. As a child, Eric was rambunctious and resilient, and his parents thought that playing hockey in a youth league would help him channel his energy. At age seven, he joined a local league, in the Toronto suburb of North York, where he and his family had moved.

Eric immediately showed an affinity for the game, and by the time he was nine, there were definite signs that, when it came to hockey, he was no ordinary kid. That realization came to Bonnie Lindros suddenly, as she told Jay Greenberg for *Sports Illustrated* (December 11, 1989). "You know how sometimes you just know? Well, I did. . . . He wasn't even bigger and stronger than most of the other kids at that age. He was just better. I woke up in bed and started shaking."

Eric continued to be a standout throughout his early teens. When he was 14, he began a growth spurt: One year and nine inches later, he stood six feet, four inches tall. He also weighed over 200 pounds (he currently weighs over 230). The awkwardness he felt with his added weight soon disappeared, and, with his bulk perfectly complementing his playing style, he was soon acclaimed as a man playing among boys. No one doubted that he would be the top choice in the so-called midget draft of 15- and 16-year-olds for the Ontario (Junior A) Hockey League (OHL), the last junior league in which many of Canada's top-caliber players have competed before moving on to the NHL.

In the draft, the Greyhounds of Sault Ste. Marie, also called the Soo, held the number-one pick. Sault Ste. Marie is over 200 miles from Toronto, and Eric, Bonnie, and Carl decided that the long bus rides that playing for the Soo would entail would interfere with Eric's studies and social development. So the Lindros family made it clear that Eric would not play in Sault Ste. Marie if the team drafted him. Nevertheless, the Soo picked him. He refused to play, and the Lindroses became the focus of national controversy.

The system of leagues through which young Canadian men must pass as they mature into great hockey players often demands sacrifices, and in keeping with the sport's low-key, humble image, players and their families had always been expected to make them. Because Eric's parents had challenged that tradition, people vilified them, and particularly Bonnie, as manipulative and overbearing, and they charged that Eric was spoiled. "That day at the OHL draft was when it started," Eric Lindros told Pierce. "[My mother] just told me, 'Eric, shut up and get in the car.' That's when I started to hear about my mother ruining my life and stuff." Bonnie Lindros explained: "I knew that it just wasn't right to stick a microphone in the face of a 16-year-old at that controversial time. To me, that's a violation of a child."

Rather than play for the Soo, Eric joined the second-tier North American Junior Hockey League (NAJHL), in which he played for Compuware in Farmington, Michigan. There, he attended Farmington High School and lived with the Vellucci family, whose son was then playing on the Compuware B team. As everyone expected, Lindros dominated, amassing 23 goals and 29 assists in just 14 games in the fall and winter of 1989.

Set to graduate from high school in January 1990, Lindros considered entering the University of Michigan that spring on a hockey scholarship. Then, in November 1989, the OHL passed the "Lindros rule," which allowed Sault Ste. Marie to trade its rights to Lindros to the Oshawa Generals for three players, two draft picks, and cash. Oshawa lies just east of Toronto, so after his graduation, Lindros returned home and became a General; the OHL's more demanding schedule would be good for him, he thought. In the 25 games he played for Oshawa in the remainder of the 1989–90 season, he contributed 17 goals and 19 assists. Despite his excellent performance, hockey fans and other players often showered him with contempt. Many feathers were ruffled when, after his first league game as a General, he was voted into the league's all-star game; in protest, the Soo wore black armbands.

Lindros disappointed no one in his second season with the OHL; even though he missed two weeks by playing for the Canadian junior national team, he led the league with 71 goals and 78 assists, for a total of 149 points. Every General home game was a sellout, and Lindros was thought to be largely responsible for the 25 percent rise in attendance at all OHL games. The league commissioner, David Branch, praised Lindros unequivocally. "I saw Bobby Orr play for Oshawa," he told Bruce Schoenfeld for the *Sporting News* (May 6, 1991). "I saw Gretzky play for Sault Ste. Marie, and I can say that nobody has had the impact that Eric has. Eric by far has had the biggest impact of any junior-age player ever. Anywhere. At any time." Lindros also spent 189 minutes in the penalty box during 1990–91—a statistic that further excited the NHL. As Dave Draper, a scout for the Quebec Nordiques, told Mike Kiley of the *Chicago Tribune* (June 16, 1991), "He's big, strong, and crude. . . . He's the next Great One coming."

The most important numbers for Lindros in 1990–91 were not his own statistics, but the NHL standings: Since there is no lottery for top picks in the NHL draft, the last-placed team automatically receives the first choice. As the NHL season drew to a close, it seemed that the Quebec Nordiques would place last. The prospect of playing for the cellar-dwelling Nordiques in French-speaking Quebec City pleased neither Lindros nor his parents, so, for months before the draft, Lindros repeatedly said he would not play in Quebec City, citing as his reasons the political tensions between francophones and anglophones and the possibility that his inability to speak French, the official language of Quebec, might stand in the way of the big-bucks endorsements he expected. Furthermore, as he told Bruce Wallace of *Maclean's* (September 9, 1991), he felt he deserved to have a say in his career. "The people that come out of high school with the best grades go to the best universities. The people with the lower grades have fewer choices," he said. "Why should a player who comes out of junior hockey with top marks go to a city that is not his choice?" The Nordiques drafted him anyway, on June 22, with no plans of trading him. And, once again, Lindros played the role of the absent superstar, refusing to don a Quebec Nordique jersey even once that season. The press in Quebec City attacked him as immature, and Bonnie Lindros was again portrayed as the domineering mother.

In September, along with the best Canadian players in the NHL, Lindros played for Canada in the Canada Cup, a six-nation tournament. He played well, scoring three goals and two assists in eight games, and Canada won the tournament. Lindros then returned to Oshawa, where he continued to play as a junior. During the same season, he rejoined the Canadian national team for 24 international engagements, in preparation for the 1992 Winter Olympics. In those preliminary games, he reasserted his legitimacy, by contributing a total of 35 points, 19 of which were goals. In the eight games Canada played en route to its silver medal at the Olympics, Lindros made five goals and six assists.

Throughout the 1991–92 NHL season, the Nordiques had tried unsuccessfully to make headway in their negotiations with Lindros and his parents. In Montreal, where NHL executives had convened for the June 1992 NHL draft, Marcel Aubut, the Nordiques' president and co-owner, began to discuss trade terms with other teams. By June 19, according to E. M. Swift in *Sports Illustrated* (July 13, 1992), at least seven teams—all from large, cosmopolitan cities—were contending for the 19-year-old superstar, proposing massive packages of players, draft picks, and money. On the morning of June 20, Aubut gave Jay Snider, the president of the Philadelphia Flyers, the telephone number where the Lindros family could be reached, so that Snider could confirm that Lindros would agree to play in Philadelphia. At that point, Snider felt that a deal had been made, but apparently Aubut did not. Aubut continued to negotiate with the New York Rangers, and less than two hours later, seemed about to accept an offer that would top Philadelphia's bid. When Snider learned about this, he became furious. The president of the NHL stepped in, and nine days later, an arbitrator ruled that Aubut had effectively promised Lindros to Philadelphia when he gave Snider the Lindroses' telephone number.

Lindros signed a six-year, $21 million contract with the Philadelphia Flyers, which obtained him in exchange for six players (two of whom had been first-round draft picks, in 1990 and 1991, respectively), 1993 and 1994 first-round picks, and $15 million in cash. (Some of those terms were finalized after the 1992–93 season began.) In his NHL debut, in a contest with the Pittsburgh Penguins, the defending champions, Lindros scored a goal in a 3–3 tie, and in the Flyers' home opener, he contributed a goal in the third period to help his team defeat the New Jersey Devils 6–4. When, on October 13, 1992, the Flyers played in Quebec City, Nordique fans greeted him with hostility that was extreme even by NHL standards. Despite the fans' jeers, the outcome of the game showed that both teams had benefitted from the trade: Lindros looked impressive as he scored two of Philadelphia's goals, but the Nordiques, aided by their five former Flyers, had a better team, and won the game 6–3.

Lindros played well in his first NHL season, but did not dominate. He was selected for the All-Rookie team, and established a Flyers record for goals by a rookie—41. But he was not named rookie of the year, because his scoring total—75 points—trailed far behind that of Teemu Selanne, an import from Finland who racked up 76 goals and 132 total points in his first season as a Winnipeg Jet. Lindros also missed two months of the season nursing a sprained left knee. During that time, he was arrested for allegedly assaulting a woman at a Toronto bar. Lindros and his family contested the charge, and it was dropped in February 1993.

Lindros improved slightly in his second NHL season, but again missed a substantial part of the season due to injury. With his 97 points, 44 of which were goals, he tied for second place among the Flyers' high scorers. His 22.3 shooting percentage was third-best in the NHL, and the Flyers named him their team's most valuable player (MVP). However, the Flyers again posted a losing record (35–39–10) and did not make the playoffs. Some observers suggested that the team had not yet fully recovered from the depleting trade.

During the 1994–95 NHL season, which was shortened by a players' strike, Lindros emerged as one of the NHL's elite players. With a total of 70 points, he led the Flyers in scoring, and, with Jaromir Jagr of the Pittsburgh Penguins, tied for the most points in the NHL. Jagr won the Art Ross Trophy as the league's highest scorer because he had scored 32 goals (three more than Lindros), but Lindros was the overwhelming choice for the Hart Memorial Trophy as MVP of the league. The *Sporting News* and *Hockey News* also chose Lindros as player of the year. The Flyers, meanwhile, finished in first place in the Atlantic Division, with a regular-season record of 28–16–4. Lindros, who had become the Flyers' captain in September 1994, and his linemates, John LeClair and Mikael Renberg, were dubbed the "Legion of Doom" because of their size, and some journalists acclaimed them as the best line in the NHL.

In the playoffs, the Flyers dispatched the Buffalo Sabres four games to one, even though Lindros sat out three games because of a bruise under his eye. The series that followed pitted the Flyers against the New York Rangers, the defending Stanley Cup champions. In what many people reduced to a battle between captains—Lindros vs. Messier—Lindros and the Flyers clearly had the edge, and they swept the Rangers four games to none. "I've never seen Messier look so *small*," Philadelphia's president, Bob Clarke, later remarked to Michael Farber for *Sports Illustrated* (October 9, 1995). In the six-game Eastern Conference finals, the Flyers succumbed to the New Jersey Devils, 4–2.

Lindros participated in 73 of the 82 games the Flyers played in 1995–96, and he recorded his best-yet season totals: 47 goals and 115 points, the sixth-highest total in the NHL that year. The Flyers entered the 1996 playoffs with a 45–24–13 record, the best in the Atlantic Division, but, apparently unable to recapture the intensity they had displayed the previous year, they had to rally to win the opening series, against the Tampa Bay Lightning. In the second and third games of their match with the Florida Panthers, Lindros scored the deciding goals, but the Panthers' defense (and particularly goalie John Vanbriesbrouck) proved too tough for the Flyers. Interestingly, the 1996 Stanley Cup was won by the Colorado Avalanche—the team formerly known as the Quebec Nordiques.

Along with Gretzky and Messier, Lindros was one of the three marquee names playing for Canada at the 1996 World Cup (formerly called the Canada Cup). Canada, the favored team, lost to its opponent, the United States, in the final seconds of the final game. Although he did not score a goal in the first four games, Lindros terrorized opponents with fierce body checks, and he finished the tournament with three goals and three assists. In the NHL season that followed, Lindros sat out the first 23 games with a pulled groin muscle. After his return, the Flyers went 17 games without a loss, and their final record, 45–24–13, was good enough to secure them a spot in the 1997 playoffs.

In the first three rounds of the playoffs, Lindros brawled and scored to push his team past the Pittsburgh Penguins, the Buffalo Sabres, and the Rangers. The Flyers dropped only one game in each of the best-of-seven series, and Lindros contributed 11 goals and 12 assists over the 15 games. Then, in the Stanley Cup finals, the Detroit Red Wings played an unexpectedly physical series, and Lindros was held to two assists (both during the first game) and one goal (in the waning moments of the fourth game). "I am just shocked as to what happened," Lindros told Jason Diamos of the *New York Times* (June 9, 1997) after Detroit's sweep. "We couldn't stop the bleeding."

Many sportswriters predicted that Lindros and the Flyers would win the Stanley Cup in the 1997–98 season. When the NHL entered its mid-season break (to allow players to compete in the Winter Olympics) in February 1998, Lindros and his fellow Legionnaire LeClair each had 64 points and were tied for fourth place on the NHL scoring chart, and the Flyers were in second place in the Atlantic Division of the Eastern Conference. For Lindros, the Olympics were hardly an intermission: He had been picked to captain Canada's hockey team, which, in the eyes of many Canadians, needed to redeem itself after the World Cup loss to the United States. "With hockey in Canada, you are talking about the reputation of your country," Lindros explained to Joe Lapointe of the *New York Times* (February 1, 1998). "It's what we do. It's our honor."

Canada looked strong in the preliminary games played in Nagano, Japan, but in the semifinal match, they played a surprisingly tough Czech team. With just over a minute left to play, Lindros assisted his teammate Trevor Linden's game-tying goal. The 1–1 deadlock remained through 10 minutes of overtime, and the teams prepared for a shootout. None of Canada's five shooters was able to score on the formidable Czech goalkeeper Dominik Hasek, but Lindros came closest, with a shot that bounced off the post. Robert Reichel of the Czech team put the puck past Canada goalie Patrick Roy, and the Czechs won, 2–1. Eliminated from contention for a gold or silver medal, Lindros and Canada faced Finland in the bronze-medal game. They fell to the Finns 3–2.

Soon after the Olympic Games, Lindros's 1997–98 NHL season changed dramatically. On March 7, at 8:48 of the second period in a game against Pittsburgh, he put his head down to try to locate the puck and was clobbered by the shoulder of the oncoming Penguin defenseman, Darius Kasparaitis. Lindros went down, and he appeared dazed and unable to stand. Many of the Flyers assumed the hit had been illegal, and a brief melee broke out. (Later review of the hit showed that, by NHL standards, it had been totally "clean.") Meanwhile, Lindros, after a couple of unsuccessful attempts, made his way off the ice on the shoulders of two teammates. It was determined he had suffered a second-degree concussion, and the injury ended up sidelining him for 18 games—well over a month. He returned to play the last four games of the regular season, before the Flyers headed into the playoffs against the Buffalo Sabres. The surging Sabres had held the best record in the NHL since January, and they made quick work of the Flyers, winning the series four games to one. Lindros, whose postseason total was one goal and two assists, seemed baffled by the result. "We never expected this," he said, according to the *New York Times* (May 3, 1998). "We're a much better team than we showed in this series." In the off-season, Lindros signed a one-year, $8.5-million contract extension.

Eric Lindros has two siblings—a sister, Robin, and a brother, Brett. After being selected by the New York Islanders in the first round of the 1994 draft, Brett Lindros was looking forward to what seemed to be a promising career in the NHL. Like his brother, Brett played the game with a powerful, rough-and-tumble style. In May 1996, after suffering three concussions, each of which required a longer recuperation period than the last, he retired from hockey. Carl, Brett, and Eric Lindros have all tried to draw attention to what seems to be an increasing frequency of concussions in the sport of hockey.

Suggested Reading: *Chicago Tribune* III p3 June 16, 1991, with photo; *Maclean's* p34+ Sept. 9, 1991, with photos; *New York Times* VIII p5 May 18, 1997, VIII p5 Feb. 1, 1998, with photo; *New York Times Magazine* p34+ Mar. 23, 1997; *Sporting News* p9+ May 6, 1991, with photos, p56 July 13, 1992, with photo; *Sports Illustrated* p86+ Dec. 11, 1989, with photos, p110+ Dec. 9, 1991, with photos, p20+ July 13, 1992, with photos, p78+ Oct. 9, 1995, with photos

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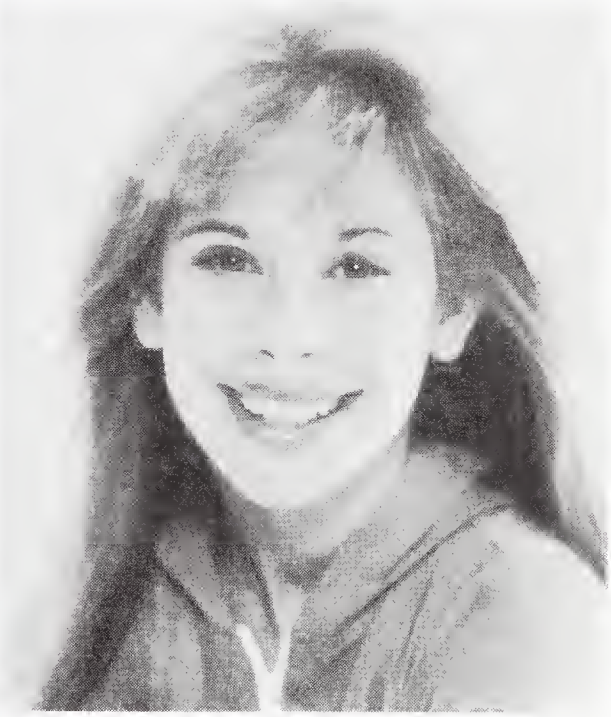

Gerardo Somoza/Outline

Lipinski, Tara

June 10, 1982– Olympic gold-medalist in women's figure skating. Address: c/o Detroit Skating Club, 888 Denison Court, Bloomfield Hills, MI 48302

"When I'm on the ice, all my worries, everything just go away," Tara Lipinski told a reporter in 1996. "When I'm out there, I don't feel pressure and I'm not afraid of anything." Indeed, "fearless" is an adjective that has often been used to describe this 15-year-old champion's skating. In 1996, she became the first ice skater—female or male—ever to land two consecutive triple-loop jumps in competition, and she did so after only two weeks of practicing the move. (In a loop jump, the skater takes off from and lands on the outer edge of the same skate after a number of revolutions.) In 1997, at the age of 14, while she was still relatively unknown in the high-profile world of skating, she stunned audiences and many other aficionados of the sport by winning both the U.S. national and the world women's figure-skating titles. And at the 1998 Winter Olympics, in Nagano, Japan, Lipinski, who then stood just four feet, 10 inches tall and weighed all of 82 pounds, won the gold medal in women's figure-skating. She thus became the youngest woman ever to win that Olympic event. "I didn't think about winning," Lipinski told Jere Longman for the *New York Times* (February 21, 1998). "I didn't think about beating anyone. I just went out there and said, 'I don't want to come off the ice disappointed.'"

Tara Lipinski was born on June 10, 1982, in Philadelphia, Pennsylvania. She is the only child of Jack Lipinski, an oil-company executive, and his wife, Pat Lipinski. According to her mother, even as a baby, Tara was unusually active, and she was partial to games that involved a lot of movement. In *USA Today* (February 7, 1995), Tom Tomashek reported that Tara stood when she was just six months old and walked at nine months—well before most other babies. Speaking of her daughter's earliest years, Pat Lipinski told Tomashek, "God forbid when there was a day when we didn't have something to do. She'd open her eyes in the morning, and the first thing she'd say was, 'Mommy, what are we doing today?'"

One day when Tara was three, her mother took her to a roller-skating rink. At first, Tara did not want to wear the brown rental skates, which she complained were ugly, but by the end of the day, she was enjoying roller skating so much that her mother signed her up for weekly lessons. Soon, she was taking several private lessons each week, and before long, she was speed skating, skating in figure roller-skating competitions, and playing roller hockey in an all-boys league. During one roller-hockey game, a teammate of hers accidentally skated over one of Tara's hands. "It hurt," Lipinski recalled in her autobiography, *Triumph on Ice* (1997), which she wrote with Emily Costello. "After that, I hung up my stick and decided to concentrate on the glamorous part of skating." Even as a small child, Tara loved competing and wearing fancy costumes. When she was nine, she won the gold medal for her age group in the National Roller Skating Competition.

By then, Tara had also been ice skating for several years. Her introduction to that sport came when she was six and a half, when her parents took her to a rink in Delaware, about an hour's drive from the family's Sewell, New Jersey, home. "I was a mess," she recalled in *Triumph on Ice*. "My ankles bent in. My elbows pointed out. And I kept ending up on my backside. . . . My parents went off to the snack bar and left me on the ice. I kept struggling. I didn't quit because I had already noticed something about ice skating that I liked. My ice skates were light. And I knew lighter skates would make doing jumps much easier. That is—if I could figure out how to stay on my feet." By the time Tara's parents returned from the snack bar, the little girl had improved to a startling degree. For the next three years, she took lessons in both ice skating and roller skating.

When Tara was nine, her father's company transferred him to its headquarters, in Sugar Land, Texas, and the family moved there. The young ice skater continued her training at a rink in a shopping mall in nearby Houston. To help their daughter adjust to her new environment and, perhaps, feel more like a Texan, the Lipinskis bought Tara a white Arabian horse. But after a while, paying for both her lessons and the maintenance of the horse became too great a strain financially, so her parents told Tara that she had to choose between pursuing ice skating and keeping the horse. "My parents gave me two weeks to decide—but the answer was easy," Lipinski recalled in her autobiography. "Skating meant everything to me. I wasn't going to give it up for anything." Tara's skating soon became so important to her—and her parents—that she and her mother would spend summers in Delaware so that she could train at her original rink.

Meanwhile, her schedule during the school year had become increasingly exhausting for both Tara and her mother, because most mornings, they had to rise at three o'clock so that Tara could begin training at four—more often than not, the only hour that ice time was available to them at the rink near Houston. Moreover, her coach, Megan Faulkner, warned Pat Lipinski that Tara's strenuous schedule notwithstanding, if she remained in Houston, her prospects of becoming a top-ranked skater were dim. "Everyone knows you don't get better in Houston," Faulkner explained, as quoted by Christine Brennan in the *Washington Post* (March 18, 1996).

Determined to make it possible for Tara to progress on a competitive level, the Lipinskis decided that Tara and Pat should live year-round near the University of Delaware, so that Tara could continue her training with her coach there, Jeff DiGregorio. Thus it was that when Tara was 11, mother and daughter moved into an apartment close to the rink at the University of Delaware. Tara did not attend school; instead, she took lessons from a private tutor. "Things were definitely better for me," she wrote in *Triumph on Ice*. "But I knew the move was hard on my parents. My skating, which has always been expensive, had just gotten much more expensive. Besides paying for ice time and lessons, my parents had to cover rent on the apartment in Delaware, fees for my tutor, and tuition at the private academy in Houston that sent me materials to study. Of course, we also had huge phone bills." In recent years, the Lipinskis have paid for the services of a dance teacher and choreographer for Tara as well.

People who worked closely with Tara Lipinski during her two years of intense training in Delaware have recalled that she would practice jumps and other moves relentlessly, sometimes pushing herself to the point of "frenzy," as Pat Lipinski told Brennan: "I would see this face. It'd be this frozen look. I already knew, we're not going to land anything now, we're in a frenzy. Some people . . . just give up and go home; my daughter stays and tackles it." "She would sort of self-destruct," DiGregorio told Brennan. "She would be so obsessed with a jump being perfect. . . . Tara would go crazy if a jump didn't feel perfect." Her hard work paid off: In 1994, the 12-year-old Lipinski became the youngest woman ever to win a gold medal at the Olympic Festival, a competition (now defunct) that served as a showcase for future Olympic talent.

In 1995, Tara competed successfully on the junior level in both the national and the international championship figure-skating competitions. She finished second in the U.S. event and fourth in the world. Afterward, DiGregorio decided that it was time for Tara to move up to the senior level. At that time, the organizations that presided over the national and international figure-skating competitions did not use the same criteria for placing skaters at the senior level, so throughout 1996, Tara skated on both the junior and senior levels.

After she placed a disappointing fifth in the 1996 junior world championships, Tara and her mother went on what E. M. Swift of *Sports Illustrated* (February 24, 1997) called a "whirlwind coaching tour," in which Tara sampled the training methods of the best coaches in the United States. She eventually decided to work with Richard Callaghan, a friend and former colleague of her former coach Megan Faulkner's who worked at the Detroit Skating Club, in Detroit, Michigan. Shortly afterward, Tara signed with a sports agent and a public-relations firm, and she and her mother moved into an apartment not far from the Detroit rink where Tara had arranged to train with Callaghan and a ballet instructor. A few weeks later, skating for the first time as a senior, Lipinski placed third in the national championships.

Normally, the skaters who place first, second, and third in their country's national championships compete in the world championships. A skater who is unable to compete at the nationals because of an injury, however, has the right to appeal for a place on the world-championship team. Nicole Bobek exercised that right in 1996, when an injury forced her to withdraw from the U.S. nationals midway through that event. Officials of the National Figure Skating Association thus had to decide whether to let Bobek, who had held third place before her withdrawal, rather than Lipinski compete in the world championships. "When the officials came to tell me I had been chosen, I couldn't believe it," Lipinski recalled in her book. "I had been expecting the worst during the entire competition, and now I was going to the worlds."

In her autobiography, Lipinski described what passed through her mind when, as a 13-year-old, she performed her short, technical program at the 1996 world championships—the first time she skated in an international event as a senior. "I started thinking about how strange it was that I was competing against skaters from all over the world—skaters I was used to watching on television. The thought kind of freaked me out. I was thinking about winning, not about doing my work. My combinations felt totally weird. The timing was all off. I landed my first jump, a triple lutz. But on my double loop, I fell. . . . 'How incredibly stupid,' I thought as I went into my triple flip—and I missed that, too. My dream come true was turning into a nightmare!"

At the end of the short programs, Lipinski ranked 23rd among the 24 competing skaters. But in her long, freestyle program, she gave a much stronger performance; landing seven triple jumps, she outperformed many of her more experienced rivals, and thereby ended up in 15th place. During that competition, Jere Longman wrote in the *New York Times* (February 13, 1997), Lipinski, "in her own mind, and in the minds of the judges, had arrived as a world-class skater."

That assessment was reinforced when, at the 1996 U.S. Postal Service Challenge, Lipinski became the first skater to perform the triple loop–triple loop, the combination jump for which she has become famous. "About two weeks before the competition, Mr. Callaghan suggested that we replace the triple salchow–triple loop combination in my long program with a triple loop–triple loop," she recalled in her book. "I landed the very first one I tried! But there was a lot of room for improvement. . . . I tried the combination again. And again. Sometimes I fell. Sometimes I 'popped' one of the jumps, substituting a double for a triple at the last second. And then—pow! I did a beautiful triple loop–triple loop." At the U.S. Postal Service Challenge, she wrote, "with all these Olympic and world medalists around, no none was paying much attention to me. That is, not until I landed my triple loop–triple loop. The reporters were suddenly buzzing around me. 'How long did you practice the combination?' someone wanted to know. 'Two weeks,' I said. The reporters thought I was crazy. But what could I say? It was true!"

The 1997 national championships took place a few months later. Michelle Kwan, the 1996 world champion, was strongly favored to win the event. But during her long program, she fell and also missed three of her seven triple jumps. Kwan's flawed presentation left "the castle gate . . . wide open," as E. M. Swift wrote. "Lipinski didn't have to be asked through twice." Wearing white and skating to music from the soundtracks of the films *Little Women* and *Sense and Sensibility*, Lipinski performed brilliantly, executing, in addition to gracefully extended spirals and spins that seemed almost impossibly fast, her triple loop–triple loop combination. "The crowd, which moments before had been Kwan's, was hers," Swift reported. "I'm in shock," Swift quoted Lipinski as saying moments later, when she realized that she had won the U.S. championship. "I'm on a different wavelength. Something high." Shortly after Lipinski's victory, Jere Longman of the *New York Times* (February 17, 1997) asked Richard Callaghan if winning such an important title was "too much too soon" for a 14-year-old. "I want to say no," Callaghan replied. "I think Tara is bright enough to accept that she had a great night and the champion [Kwan] had an off night. Because she had a great night, she's the champion. But there are a lot of years left in her career, and there will be a lot of highs and lows."

At the 1997 world championships, which took place two months later, Lipinski was in first place after the short program. Kwan, however, took the long program, which counts for two-thirds of the total scoring. The competition proved to be exceedingly close: At the conclusion, Kwan, Lipinski, and Irina Slutskaya of Russia each received first-place votes from three of the nine judges. "In a system that can be as impenetrable as it is political," Longman explained in the *New York Times* (March 23, 1997), "Lipinski essentially won the gold medal because she . . . received more second-place votes in the long program than did Slutskaya. If two more judges had placed Slutskaya ahead of Lipinski after their four-minute routines, Kwan would have become the world champion."

Despite capturing the world-championship title, Lipinski was not favored to win the gold medal at the 1998 Winter Olympics, primarily because, by virtually universal agreement, Kwan's artistry was superior to hers. And although her technical scores were usually very high, she stood the chance of losing out in that area, too, because of a slight technical flaw that had been discovered in her triple lutz. In the Champion Series Final (the pre-Olympic showcase), which was held in Munich, Germany, Lipinski corrected the flaw, by exggerating her takeoff to the lutz. Then, at the 1998 national championships, which served as the trials for the Olympics, she fell during her short program. The possibility that she would not finish among the top three caused some to wonder if she would even make the Olympic team. But Lipinski remained confident. "I'll skate a clean long," she said, as Longman reported in the *New York Times* (January 9, 1998). "I believe I'll skate a great long." Her prediction was correct: Her long program pushed her from fourth place to second, behind Kwan, and a sure spot on the Olympic team.

Unlike many, if not most, of the other figure skaters who came to Nagano to compete in the 1998 Games, in the days leading up to her Olympic events, Lipinski appeared relaxed, and she seemed to be enjoying her activities. She stayed in the Olympic village, talked to athletes from around the world, and, fulfilling a childhood dream, marched in the opening ceremony. According to most accounts, she dealt gracefully with the obvious preference of the media for Kwan. She came in second to Kwan after her short program. But whereas Kwan offered an unusually lackluster and timid freestyle routine, Lipinski's long program was virtually flawless—it "made the night come alive," George Vescey wrote in the *New York Times* (February 21, 1998)—and she thus captured the gold medal. Noted for smiling broadly during the most demanding moments of her routines, Lipinski stomped and jumped for joy as her scores came up. In the *Chicago Tribune* (February 26, 1998), after addressing as "all those disbelievers" the many people who had been rooting for Kwan, Philip Hersh wrote, "Had you been in Nagano's White Ring arena, . . . you would have no doubt that Lipinski was a deserving winner."

Less than two months later, on April 7, 1998, Tara Lipinski announced that she would forfeit her eligibility to skate in future Olympic-style competitions by becoming a professional figure skater. (By skating in elaborate ice shows, athletes who turn pro often earn more money than do skaters who retain their amateur standing, but they do not train as rigorously as Olympic-eligible skaters do.) She cited her desire to spend more time with her family as her main reason for turning pro. "I don't want to be 22 and not know my dad," she told Jill Abramson for the *New York Times* (April 12, 1998). Soon afterward, Lipinski appeared on television in the show *Shake, Rattle, and Roll*, and she signed on to tour the United States that fall with *Stars on Ice*.

Tara Lipinski has endorsement contracts with the soft-drinks manufacturer Snapple; the toy company Mattel; the food company Campbell's; and the clothing firm Donna Karan.

Suggested Reading: *International Figure Skating* p22+ July/Aug. 1997, with photos; *New York Times* S p4+ Mar. 23, 1997, with photos, A p1+ Feb. 21, 1998, with photos; *People* p56+ Mar. 3, 1997, with photos; *Sports Illustrated* p28+ Feb. 24, 1997 with photos; Lipinski, Tara, and Emily Costello. *Triumph on Ice*, 1997

Litton, Andrew

1959(?)– Music director and conductor of the Dallas Symphony Orchestra. Address: c/o Dallas Symphony Orchestra, 2301 Flora, Suite 300, Dallas, TX 75201-2497

When Andrew Litton was 10 years old, he saw Leonard Bernstein conduct *The Pines of Rome*, by Ottorino Respighi, at a New York Philharmonic Young People's Concert. "It blew my mind," Litton told Allan Kozinn for the *New York Times* (April 24, 1994). It moved him so deeply, in fact, that following the performance, he begged his mother to take him to the library to borrow a recording of the piece. A year later, his passion for *The Pines of Rome* had not diminished, and he bought a copy of Bernstein's recording of it. "I must have conducted it in front of the mirror for weeks, to the distraction of my parents and the neighbors," he recalled to Kozinn.

Despite the intensity of this experience, Litton went on to prepare for a career as a pianist, at least partly so that he would have something to fall back

Steve J. Sherman/Dallas Symphony Orchestra
Andrew Litton

on if he didn't succeed as a conductor. But then, in 1982, after studying both piano and conducting at the prestigious Juilliard School of Music, in New York City, he entered Britain's BBC/Rupert Foundation International Conductors Competition "on a lark," as he told Ed Roberts for the *Washington Post* (September 14, 1986). He won, and immediately, he went "from wanting to be a conductor . . . to being a conductor."

Indeed, Litton spent the early part of his career with such top symphonies as the National Symphony Orchestra and the Bournemouth Symphony, and in 1994 he became the music director of the Dallas Symphony Orchestra, an appointment that made him the first American to head a major American orchestra in 10 years. To date, Litton has conducted more than 100 orchestras around the world, including all the major orchestras in Great Britain as well as the Tokyo Philharmonic, the Moscow State Symphony, the Leipzig Gewandhaus, and the Israel Philharmonic. He has also made more than 40 recordings. In 1997, he won a Grammy Award for best choral recording, with his interpretation of Sir William Walton's *Belshazzar's Feast* with baritone Bryn Terfel and the Bournemouth Symphony, and a Grammy nomination for his all-Tchaikovsky CD with the Dallas Symphony Orchestra and Chorus.

Early on, Litton demonstrated that he had a "clear, straightforward conducting technique, in which he attempts to convey all emotion, musical architecture, and nuances straight off the end of the baton rather than with histrionic gestures," to quote David Patrick Stearns in *Musical America* (July 1984). Litton, whose conducting style has been characterized as forceful and dynamic, believes that he works harder than many of his peers to honor composers' instructions. "It's interesting how so many conductors ignore a composer's markings in the score. . . . Maybe that's my mission. I think, 'Hey, what gives here? Why hasn't this been done? Why can't I find a performance of this piece that seems to be what the composer asked for?'"

Andrew Litton was born in around 1959 in New York City, where he was raised by music-loving parents. His father, a businessman and consultant who specializes in Russo-American trade, founded the Russian Chorus at Yale University, and Litton's mother is a longtime member of the Metropolitan Opera Guild and the Central Opera Service. Litton attended the Fieldston School, an elite private school in the Bronx, in New York City, from kindergarten through 12th grade. Shortly before he turned six, his parents encouraged him to try playing the piano, and soon he was studying formally, not only the piano but also the cello and violin. His interest was furthered by a family friend, Richard Horowitz, who was the principal timpanist with the Metropolitan Opera Orchestra.

In his adolescence and early teens, Litton attended both rehearsals and performances with Horowitz several times a week. He sat beside Horowitz in the orchestra pit, and his interest in conducting blossomed. "I spent so much of my youth watching," Litton told Lisa Marum for *Ovation* (April 1984). "But when you get down to it, that's really the only way to learn conducting, which is a vicarious task. You figure out just what gestures you can use to get the sound you want—without opening your mouth. That's what orchestras love." Litton brought copies of the musical scores to rehearsals and followed along as the orchestra played. He considers himself fortunate to have seen performances by many opera luminaries and conductors, including James Levine when he made his Met debut.

Litton's parents also arranged for him to speak with master conductors about his career ambitions. "One was an older conductor with lots of experience, and one was a young conductor just then becoming very famous," Litton told David Patrick Stearns. "The old one said the most important thing for you is experience. The young one said the most important thing is knowledge. And I suppose it doesn't take a great intellect to deduce that I need both experience and knowledge. But it's this vicious cycle—how do you get any experience if you don't have any to start with?"

For anyone embarking on a conducting career, finding an orchestra to practice on is difficult (there are many other difficulties besides), and that is presumably one reason Litton continued to study piano seriously, with the pianist Nadia Reisenberg, throughout college at Juilliard. He gave a debut recital at Carnegie Hall in 1979, at around age 20, after winning the William Kapell Piano Competition. After earning a bachelor's degree, Litton apprenticed for a year as a rehearsal pianist at

La Scala in Milan, Italy. Once, he was called on to play at a rehearsal of Verdi's opera *Falstaff* with only 24 hours' notice. His frantic last-minute preparation resulted in a successful rendering of the work.

After his year at La Scala, Litton received a Bruno Walter Memorial Conducting Scholarship, and he returned to Juilliard, where he studied under Sixten Ehrling and earned a master's degree in conducting. He maintained his poise when Andrew Porter, a *New Yorker* music critic, came unexpectedly to a performance of the Franck Symphony in D Minor that Litton was conducting at the school. Porter later reported, as quoted by Stearns, "I enjoyed as gripping an account [of the symphony] . . . as I have heard in years. [Litton's] handling was broad, long-breathed, and very exciting, with phrases lovingly molded."

But it was the Rupert Foundation competition, which Litton won while at Juilliard, that gave his conducting career a crucial boost. With his victory came an invitation to conduct the BBC orchestra, and this led to an association with the Royal Philharmonic, where Litton conducted for several weeks each year early in his career, beginning in 1983.

Winning the competition also brought Litton to the attention of Mstislav Rostropovich, the conductor of the Washington, D.C.–based National Symphony Orchestra (NSO). Rostropovich chose Litton to be an NSO apprentice, with the title of staff conductor. Litton's tenure at the NSO was supported by grants from Exxon and the National Endowment for the Arts as part of a program for young conductors. After serving as an NSO staff conductor, from 1983 through 1985, he was made an associate conductor, starting with the 1985–86 season.

Litton's main responsibilities with the NSO were attending rehearsals; conducting the orchestra during youth, family, and pops concerts; and filling in for the principal and guest conductors in cases of sickness or cancellation. Toward the end of his stint there, Litton admitted that the position had limitations. "Staff conductors are not taken seriously," he told Ed Roberts for the *Washington Post* (September 14, 1986). "The boss [Rostropovich] is, guest conductors are, but a staff conductor is always there and, except for his subscription week, sits in the background, covering for other conductors." Litton relished his few chances to create his own, more serious concert programs, as opposed to the steady diet of George Gershwin, Aaron Copland, and standard pops fare typically included in the concerts he led as a staff conductor. In March 1983, Rostropovich suddenly took ill, and with just two days to prepare, Litton had to fill in. As Stearns reported, the main work on the program was Schubert's Symphony no. 9, "hardly the sort of piece that lends itself to a young conductor trying to make a smashing impression. . . . But the concert was, by all accounts, solid." Litton's official subscription series debut took place in December 1984. Among the works he selected were Respighi's *Pines of Rome* and Carl Maria von Weber's *Euryanthe* overture. During this period, Litton also served as principal conductor of the Virginia Chamber Orchestra.

Despite being relegated mostly to the background, Litton learned a lot during his years with the NSO, particularly about how to develop a rapport with an orchestra. From the beginning, he has had a more egalitarian attitude than that of many conductors. He recalled to Stearns that throughout his training, he was often told that if he wanted to be taken seriously, he should never smile at his orchestra. But maintaining a poker face did not come naturally to Litton, and he gradually found that a well-timed smile can work wonders. While guest conducting with the Bournemouth Symphony Orchestra in Britain in 1984, he accidentally smiled during an especially good rehearsal. "The return was magic . . . ," he told Stearns. "I will never forget the performances [of the Franck symphony, the piece being rehearsed]. They went far better than anything I had achieved so far. When you first go before an orchestra, it's like meeting a stranger. You can't just be a wall. My attitude towards making music is that of an equal. That's my starting point. I'm here to make music with my colleagues. Anything that develops starts from that fundamental." Fred Begun, the NSO's principal timpanist then, concurred that Litton's presence was simultaneously congenial and commanding of respect. He told Stearns, "When [Litton] gets on the podium, his attitude is, 'This is a party. Let's have fun.' A conductor can go two ways—be a grim disciplinarian and turn off the orchestra or be a nice guy and be taken advantage of. Andy is a nice guy, but nobody takes advantage of him. You know the difference between chopped liver and paté."

Still, there are rules that must be followed. Rostropovich strongly advised Litton not to make friends with orchestra members until after he had discovered who was who within the company's factions. "The biggest thing," Litton told Stearns, "is not to tell an orchestra when you're doing a piece for the first time. . . . You go in and do your job and they do theirs. But the combined experience of a hundred orchestra members is far greater than mine. One should realize that there are other solutions to a problem than the solution I have. I am the type that is willing to be proven wrong."

Litton was invited back to the Bournemouth Symphony in 1985, and in 1986, he was named the orchestra's principal guest conductor. By then, in addition to the Royal Philharmonic, he had also conducted the Scottish National Orchestra, the English Chamber Orchestra, the Orchestre National de France, and the RAI Milan Orchestra in Italy, and he was better known in Great Britain than he was in the United States. In 1988, Litton was made principal conductor of and artistic adviser to the Bournemouth Symphony. The youngest conductor and the first American to be appointed to this position in the orchestra's 100-year history, he has been widely credited with raising the orchestra's overall artistic standards and improving its stature and reputation. Litton replaced most of the principal woodwind players and made substantial personnel changes in other sections as well. By the time he left, the players' average age was about 34, considerably lower than when he had taken the helm. He also increased the orchestra's recording load and its repertory of American works. In 1994, he took the orchestra on its first tour of the United States, with stops at Lincoln Center in New York City; the Kennedy Center in Washington, D.C.; and Symphony Hall in Boston, Massachusetts.

Working with the Bournemouth presented special challenges, because its performance and touring situations differed from those of most orchestras. "Bournemouth is an unlikely place for a symphony orchestra," Litton told Allan Kozinn. "It's a seaside resort with nonstop hotels, and the beach is everything. All the other orchestras in the country are in major cities." Because Bournemouth is a seasonal destination, throughout the off-season the orchestra makes its home in other locales—among them Poole, Bristol, Southampton, Exeter, Paignton, Plymouth, Swindon, and Portsmouth—for varying lengths of time. This demanding traveling schedule takes its toll on the orchestra. To make matters worse, as of 1991 the players were also the lowest paid of any orchestra in Britain. Nevertheless, after seeing the Bournemouth Symphony perform, a London *Observer* (October 6, 1991) writer noted that "morale is high" and "the band is in very good shape. Above all, that is surely due to the invigorating presence at the helm of . . . Litton." For Litton's part, his stint with Bournemouth was invaluable to his development as a conductor. "The thing about my Bournemouth relationship is that I started there when I was very much a baby," Litton told Kozinn. "They saw me through all my growing pains. [The 1994 U.S. tour] is the climax of a fantastic experience for me." "I'm using all these opportunities to become the improved conductor you'll get in 10 or 20 years," he told Lisa Marum.

Litton was well aware of the current trend among orchestras in the United States of hiring European-born conductors. Despite his success in Europe, he always hoped to eventually win a job at home. While with the Bournemouth Symphony, Litton made his guest conducing debuts with a number of American groups, among them the Philadelphia Orchestra; the Cincinnati Symphony; the Dallas Symphony; the Los Angeles Philharmonic; and the Atlanta Symphony. He also continued to make guest conducting appearances with the NSO. But he felt that in contrast to his professional accomplishments overseas, his career in the U.S. was evolving rather slowly. "There's more interest [overseas] in what I have to offer, so why fight it?" he told the *New York Times* (August 8, 1991). "I'm now working with an orchestra [the Bournemouth] that is on such a high level, it would be a while probably before an orchestra of a similar level in the States offers me a job."

That day finally came in 1994, when Litton became music director of the Dallas Symphony Orchestra. (He was one of the youngest conductors ever to be named to such a post.) He also became conductor laureate of the Bournemouth Symphony, with which he has kept a close relationship, and he continues to regularly conduct other orchestras in Britain.

The Dallas orchestra enjoys enormous support from the community. It is among the few American orchestras that do not have a budget deficit, and 1997–98 marked its eighth consecutive sold-out concert season. In his new post, Litton immediately launched an ambitious campaign to increase the standing of Dallas's orchestra internationally. He and the orchestra made their first European tour together in the summer of 1997. It included an appearance—the only one by an American orchestra that year—at the BBC Promenade concerts, a high-profile series known as "the Proms."

Litton has also endeavored to expose young ears to classical music. "I hope that at one of my youth concerts, somebody in the audience will catch the fever the way I did," he told the *Washington Post* (December 6, 1984), speaking of the children's concerts he conducted at the NSO. In Dallas, he participated in making *Amazing Music*, an award-winning television series for children that featured the Dallas Symphony. The series debuted on the cable network A&E.

Another of Litton's passions is opera, and it has been a source of "great frustration" for him, he has said, that he has had relatively few opportunities to pursue this interest professionally. Litton made his opera debut at the Piccola Scala, in Milan, Italy, with Donizetti's *Rita*, followed by *La Périchole* at the San Diego Opera. He made his conducting debut at the Metropolitan Opera in 1989, with Tchaikovsky's *Eugene Onegin*. However, the timing proved unfortunate. "The morning of the opening, I woke up feeling very strange . . . ," he recalled to Allan Kozinn. "So I went to a doctor, who assured me that it wasn't my appendix, and I went on with the show. Forty-eight hours later, they cut me open and found I had a ruptured appendix, peritonitis, and a collapsed lung. I was a mess." Although his one performance of *Eugene Onegin* was well received, Litton has not been invited back to conduct at the Met. However, he has conducted opera elsewhere, and with great success. In 1992, he conducted Gershwin's *Porgy and Bess* with the Royal Opera at its Covent Garden premiere, in England, to great acclaim, and he conducted that opera at the Bregenz Festival, in Austria, in 1997. Litton's other opera credits include *Falstaff* and *Salome* with the English National Opera; *Hansel and Gretel* and *Tosca* with the Los Angeles Opera; *Billy Budd* with the Welsh National Opera; and *The Magic Flute* with the Dallas Opera.

Litton occasionally conducts the Dallas Symphony and other orchestras from the keyboard, as the piano soloist. "It's not an ego trip," he told Ed Roberts. "Performing with the orchestra, although it requires a little more rehearsal time, creates a better ensemble—more of a collaboration."

Litton and the NSO's principal harpist have been married since the 1980s, and they now have one child. Being married to a musician enables Litton to gain a new perspective on his job. "My wife will say, 'You can't believe what so-and-so did today when he was guest conducting,'" he told Lisa Marum, "and I'll defend him from the conductor's viewpoint. And then I'll complain that my orchestra was so awful in rehearsal, and she'll get me to understand why."

The consuming love of music that led Litton to be swept away by the Young People's Concert when he was 10 has not diminished with experience and maturity. "I came home the other day, I had [had] a horrible day, different meetings and things got messed up," he told Stearns, "and I put on the Leonard Bernstein recording of *Carmen*. I think it took five minutes of that and the whole day seemed completely trivial and unimportant compared to what was happening in that performance. There's nothing else that does this for me."

Suggested Reading: London *Guardian* p10+ Feb. 18, 1994, with photo; London *Observer* p56 Oct. 6, 1991; *Musical America* p4+ July 1984, with photo; *New York Times* C p13+ Aug. 8, 1991, with photos, II p30 Apr. 24, 1994, with photo; *Ovation* p14+ Apr. 1989, with photo; *Washington Post* B p1+ Dec. 6, 1984, with photo, G p1+ Sept. 14, 1986, with photo

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John Abbott

Lovano, Joe

(loh-VAHN-oh)

Dec. 29, 1952– Jazz saxophonist; composer. Address: c/o Publicity, Blue Note/Capitol, 304 Park Ave. S., 3rd Fl., New York, NY 10010

"Who could have predicted that a leading voice on tenor saxophone among the under-50 set would belong to Joe Lovano, a heavyset 43-year-old Italian-American with a receding hairline and a goatee?" This quasi-rhetorical question was posed by the feature writer Joseph Hooper in 1995, in his *New York Times* portrait of one of the most unconventional figures to have entered the crossover-jazz pantheon in the 1990s. "Not since Stan Getz has a white tenor sax player been taken seriously as a prime exponent of the instrument," Hooper continued, calling attention to the "startling number of exceptional albums" to which Lovano had contributed in the previous two decades, with "free-jazz inflections suggest[ing] an alternative to the prevailing orthodox hard-bop." The article, dated January 15, 1995, also quoted one of Lovano's collaborators, the pianist John Hicks, as saying that Lovano "plays modern ideas, but his sound encompasses the history of the tenor sax."

The son of a Cleveland barber and local club musician who introduced his son to jazz improvisation at an early age, Lovano played as a sideman in several prominent ensembles before achieving stardom with several highly acclaimed recordings in the mid-1990s. These records earned him a Grammy nomination and a coveted cover story in the January 1998 issue of *Down Beat*, which described him as the "very epitome of the '90s professional jazzman" and perhaps "the most straight-ahead jazz man on the scene today, . . . one down-to-earth yet consistently upbeat, prolific, energetic guy." *Down Beat*'s constituency gave him top billing, too: He was voted jazz artist of the year in its 1995 and 1996 critics' polls and tenor saxophonist of the year in its 1995 readers' poll. Lovano's 1994 album, *Tenor Legacy*, garnered a 1995 Grammy nomination in the best jazz, small group category, and he was similarly honored in the best jazz instrumental performance, individual or group category for his 1997 album, *Celebrating Sinatra*. He has also collaborated with the "third stream" composer Gunther Schuller in recordings and concerts, including a highly acclaimed performance at the 1995 Jazz at Lincoln Center series.

Joe Lovano was born Joseph Salvatore Lovano in Cleveland, Ohio, on December 29, 1952, to Tony Lovano, a barber and tenor saxophonist, and Josephine Vergi Lovano, a homemaker. Encouraged by his father, an accomplished player on the Midwest club circuit, the young Lovano began studying alto saxophone at the age of five and seriously took up the tenor saxophone beginning at age 12. The elder

Lovano, known as "Big T," played a major role in young Joe's musical development. "My dad was a great player, had fun with music, and just loved to play," Lovano told Howard Mandel for the *Down Beat* cover story. "I learned from him that jazz expression is vast. He never told me, '*This* is good and *that*'s sad'—he let me explore it all. . . . This really opened me up. From an early age, I used to listen to records from the inside of what was happening, and not just on the basis of what the soloist was playing. That was great, and as I remember it now, I think it was really generous of him." Recalling his formative years in an interview with Peter Watrous for the *New York Times* (August 21, 1991) on the occasion of his debut at the famed Village Vanguard, Lovano said, "I've heard Sonny Stitt, Rahsaan Roland Kirk, James Moody, Eddie Jefferson, and a lot more since I was a teenager. . . . The whole concept of spanning generations, playing with older cats, was really important to me." In his *New York Times* profile, Joseph Hooper described the young Lovano as having "sat in for his father on wedding gigs and spent evenings drinking Cokes in the Smiling Dog Saloon, his father's favorite jazz club, absorbing some of the more adventurous jazz that still informs his playing."

After graduating from Euclid High School, in Ohio, in 1971, Lovano spent two semesters at the Berklee School of Music, in Boston, majoring in jazz performance, saxophone, and flute. Over the next two decades, he toured internationally as a leader and sideman with a number of prominent jazz performers and combos, including the Lonnie Smith Quartet (1974–76), Jack McDuff (1976), Woody Herman (1976–79), the Mel Lewis Jazz Orchestra (1980–91), Carla Bley (1983), the Elvin Jones Jazz Machine (1983 and 1987), and the Charlie Haden Liberation Orchestra (1987–92). He recorded six albums with the Mel Lewis Orchestra over his 11-year tenure with that group. Lovano has performed with Paul Motian and Friends since 1981, notably as part of a bassless trio that includes Motian on drums and Bill Frisell on guitar.

By the late 1970s, Lovano had established his home base at what one reporter called a "funky-elegant" loft in the Chelsea section of Manhattan, a quasi-bohemian place that quickly became the site of the communal improvisation on which he thrived. Soon afterward, he married Judi Silverman, a classically trained singer and modern dancer, and he joined with her and their friends in producing performances at the Washington Square Methodist Church, in the Greenwich Village section of Manhattan. Lovano's 1993 album, *Universal Language*, includes vocal contributions by his wife, whose professional name is Judi Silvano.

In 1980, Lovano formed his own group, the Joe Lovano Quartet, which has played at major jazz venues around the world and cut a series of recordings. He consistently proved himself open to new styles and instruments. "I've been playing gongs and tenor sax simultaneously since the mid-1980s," Lovano told Howard Mandel. "I recorded that way first on *Tones, Shapes, and Colors* in '85. I'd acquired a lot of instruments by then during my travels and had tried to develop a concept of accompanying myself on solo sax with gongs." But, as he told Mandel, he always kept one ear to the historical traditions of jazz, explaining, "My tunes, my concepts, have been developed around the classic music: standard songs, my study of Charlie Parker, Thelonious Monk, and Charles Mingus, among others. I'm just beginning to put some things together."

Lovano first came to the attention of a wider public in 1991, with the release of *Landmarks*, on the Blue Note label. It is the first record he cut as a bandleader. Within a couple of years, Blue Note released five more Lovano albums. Their popularity thrust him to the forefront of contemporary jazzdom's most skillful improvisers and earned him gigs in leading New York City venues, including the Blue Note, the Village Vanguard, and Sweet Basil, as well as the JVC Jazz Festival and at Wynton Marsalis's Lincoln Center jazz festivals. Lovano's Village Vanguard performance in the spring of 1993 elicited this comment from Peter Watrous in the *New York Times* (May 20, 1993): "The critical consensus about him is that he is becoming a major figure on the instrument. . . . He is an extraordinarily resourceful musician whose solos jump registers and change textures like darting fish. . . . There's a voluminousness to his playing, made articulate by spaces and phrasing and rhythms, that gives the impression of ceaseless creativity. And above all, he's exciting." In 1994, Blue Note released *Tenor Legacy*, which featured traditional swing alternating with Afro-Caribbean rhythms, performed by a pianoless group that included, in addition to Lovano, Tom Harrell on trumpet and flugelhorn, Anthony Cox on bass, and Billy Hard on drums. Lovano's two-CD set *Quartets*, which was recorded at the Village Vanguard in 1994 and 1995, features him performing both standards and original material with two different groups—something not uncommon for Lovano, who has always found playing with a diverse crowd of musicians creatively challenging.

In 1994, after becoming fascinated with the Pulitzer Prize–winning composer Gunther Schuller's "third stream" musical compositions—confluences of jazz and classical music—Lovano teamed up with Schuller and 23 string, brass, and woodwind players to record *Rush Hour*, the title of which comes from Schuller's earlier work *Rush Hour on 23d Street*. "Joe just picks up everything," Schuller told Joseph Hooper, who described a grueling two-day recording session in which Lovano masterfully "blew through the manic-depressive mood swings and the jostling polyphonies of Mr. Schuller's compositions and his arrangements of pieces by classic jazz composers like Duke Ellington and Thelonious Monk." *Rush Hour* was released in 1995.

In December 1995, Lovano led his own nonet in a program titled "We'll Take Manhattan," as part of the Jazz at Lincoln Center program at Alice Tully Hall. In his *New York Times* (December 18, 1995) review of the concert, Jon Pareles wrote, "Lovano worked hard to bring gutsy emotion to the bloodless framework," and he reported that Lovano contributed an experimental element to the concert by alternating between "free-bop excursion," in one section and, in another, "an homage to 1970s loft jazz, including a squiggly duet by Mr. Lovano on soprano saxophone and the singer Judi Silvano." At one point, Gunther Schuller joined Lovano's group in a rendition of *Rush Hour on 23d Street.* The following summer, Lovano accompanied the guitarist Jim Hall on a whirlwind European tour, in which they performed at 21 shows in 24 days.

Lovano's Grammy-nominated 1997 Blue Note CD *Celebrating Sinatra*, with orchestrations by Manny Albam and vocals by Judi Silvano, took the jazz world by storm, and it earned four stars from the critics John McDonough and Jim Macnie in *Down Beat* (February 1997). The album includes eight tracks by Albam and five by Lovano. "Lovano draws palpable strength, challenge, and inspiration from the melodic and harmonic substance of these serious songs," McDonough wrote, "suggesting that maybe jazz is more dependent on good material than it would care to admit." During interviews with the Frank Sinatra biographer Will Friedwald for an article posted on the Blue Note Web site, Lovano attributed his long-standing fascination with Sinatra partly to his family's enthusiasm ("my mom and my aunt Rose would fly to wherever [Sinatra] was singing") but even more to the crooner's elegant way of singing ballads. "That's jazz to me, the way he sings standard tunes with a swinging feeling," he said on one occasion, adding on another, "I just grew up listening to [Sinatra's] music and watching his films my whole life. For me, Sinatra was the hippest, swingingest personality in music. I'd have to say that Miles Davis and Frank Sinatra are my two major influences in terms of approaching a tune." Lovano maintains that Davis, Ben Webster, and other jazz musicians were likewise influenced by Sinatra. Peter Watrous, in his *New York Times* (February 17, 1997) review of *Celebrating Sinatra*, called the album "a perfectly balanced piece of work, quiet chamber jazz at its best, with Mr. Lovano's odd phrasing, with its halts and velocity, taking the music somewhere new." Lovano performed selections from the Sinatra album during a week-long engagement at the Blue Note in 1997. In June of that year, he showcased the Sinatra material again, during his appearance at the JVC Jazz Festival, at which he delivered "brief, passionate tenor saxophone solos in front of a 14-piece group," Ben Ratliff wrote in the *New York Times* (June 27, 1997).

By the late 1990s, Lovano had begun a fruitful collaboration with the Cuban pianist Gonzalo Rubalcaba, who had first played with him in March 1995, at Yoshi's, a jazz club in Oakland, California. "We really *explored* the music," Lovano told Howard Mandel. "More than the tunes we played, it was the *way* we played together, the communication, the freedom within the beat, and the concept of trying to *shape* the music, rather than just call a tune and play on it." Lovano and Rubalcaba have recorded a CD called *Flying Colors* (1998), for the Blue Note label, and have planned extensive tours together. Describing their collaboration, Rubalcaba told Mandel, "Joe's a very *current* musician, one of the contemporary vanguard, and he's very knowledgeable about jazz from a historic point of view, too. He's inclined to bring to the forefront some of the music from the past that he feels is valuable, music that's worth quite a lot."

"The future of jazz is in the hands of the musicians with the daring concepts to explore music with imagination, wisdom, and knowledge. To bring the music *into tomorrow*," Lovano wrote in a statement for *World Musicians* (1998). He told Howard Mandel, "The music keeps you going—not only playing the music yourself, but also sharing this music, feeling the response when you're in a creative environment. . . . As a player, as a performer, you hope you're going to go out there and touch someone the way you were touched." Lovano's avocational interests include golf, swimming, bird-watching, and walking in the outdoors.

Selected Recordings: *Tones, Shapes, and Colors*, 1985; *Village Rhythm*, 1987; *Worlds*, 1989; *Ten Tales*, 1989; *Sounds of Joy*, 1990; *Landmarks*, 1991; *From the Soul*, 1992; *Universal Language*, 1993; *Tenor Legacy*, 1994; *Rush Hour*, 1995; *Quartets*, 1996; *Live at the Village Vanguard*, 1996; *Celebrating Sinatra*, 1997; *Flying Colors*, 1998; *Trio Fascination, Edition One*, 1998

Suggested Reading: *Down Beat* p14 Feb. 1997, p17+ Jan. 1998, with photos; *New York Times* C p16 Mar. 10, 1994, A p10 May 30, 1994, C p12 June 13, 1994, C p16 Dec. 5, 1994, with photo, B p28 Jan. 15, 1995, with photo, B p19 Feb. 5, 1995, C p12 Sept. 26, 1995, C p16 Dec. 18, 1995, C p13 Mar. 12, 1996, C p9 July 31, 1996, with photo, A p21 Feb. 17, 1997, with photo, C p20 June 27, 1997; *Washington Post* C p7 Apr. 22, 1991, N p11 Feb. 1, 1991

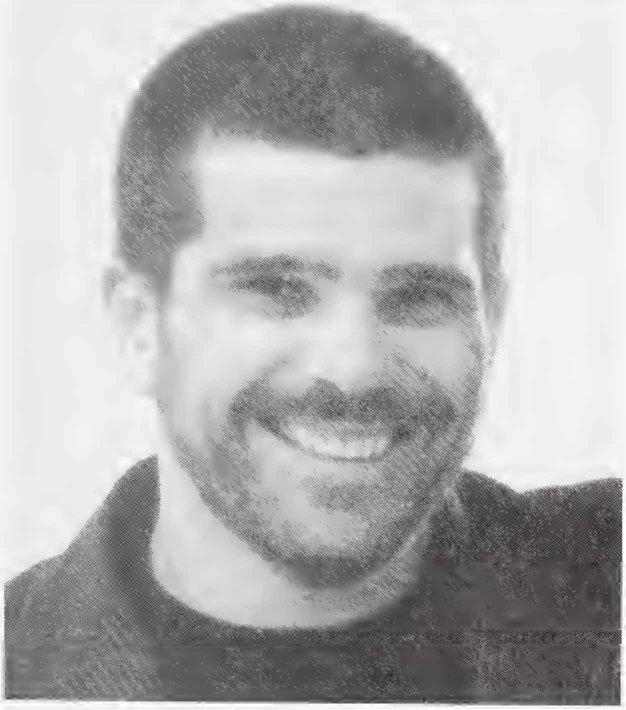
Mamet, David

(MAM-et)

Nov. 30, 1947– Pulitzer Prize–winning playwright; screenwriter; director. Address: c/o Pantheon Books, 201 E. 50th St., New York, NY 10022-7703

NOTE: An earlier article about David Mamet appeared in *Current Biography* in 1978.

David Mamet is widely regarded as one of the great American playwrights of the 20th century. This



Eric Gailiard/Archive Photos

David Mamet

characterization, which places him among such literary masters as Eugene O'Neill, Tennessee Williams, and Arthur Miller, may seem odd to some people, given that so many of his plays are populated by lowlifes whose speech is laced with profanities. Mamet himself has said that his characters—who include con artists, petty crooks, and sleazy real-estate salesmen and Hollywood producers—are at "the bottom of the food chain." Perhaps with these aspects of Mamet's oeuvre in mind, a writer for the *New York Times* (January 3, 1993) called him "a man's playwright, at his incisive best when chronicling the back-slapping, back-stabbing rituals of males at work and play—not that it is always easy to tell the difference."

David Mamet is certainly not the only American playwright to deal with marginal characters, and though this aspect of his work has received close attention, it has little to do with what sets him apart from his contemporaries. Arguably, what is most distinctive about his more than 20 plays is his dialogue. His characters cut themselves off mid-sentence, and do the same to others. They pause, stammer, and often struggle to find the words to express themselves. Their conversations can be hard to follow on the page, and sometimes sound abrasive in performance. On the other hand, Mamet's dialogue possesses a distinctive rhythm, and even musicality, elements that are rarely present in 20th-century drama. In addition, the cadences of his characters' speech echo those of everyday talk; his dialogue makes us aware that awkward pauses and fumblings in our own conversations may be more telling than what we say. "The rhythms don't just unlock something in the character," Mamet told John Lahr, who profiled him for the *New Yorker* (November 17, 1997). "They are what's happening."

The only son of Bernard and Leonore Mamet, David Mamet was born on November 30, 1947, in Chicago, Illinois. He gained an appreciation for the power of language as a child, partly from his father, a labor lawyer who believed that nothing was simply black or white and who was acutely aware of the subtle shades of meaning that language can convey. In addition to expecting Mamet and his younger sister, Lynn, to express themselves with precision, Bernie Mamet taught them to listen "with the inner ear," as David Mamet told Lahr, and encouraged them to scrutinize and question everything. As David grew older, he and his father, a fiercely competitive man, would argue various points for the sake of argument. As Mamet recalled to Samuel G. Freedman for the *New York Times Magazine* (April 21, 1985), "In my family, in the days prior to television, we liked to while away the evenings by making ourselves miserable, solely based on our ability to speak the language viciously."

Young Mamet and his sister both had an unhappy childhood, partly because of their parents' extremely high expectations. "It was succeed or die," Mamet told Lahr. Another source of their troubles was their parents' bitter divorce, when Mamet was 11. Later that same year, Mamet and his sister returned from a trip with their father to find that their mother had married a family friend. Mamet was infuriated by his mother's second marriage, and one afternoon, he took out his rage on his sister, by striking her face with a rake. When their mother demanded an explanation, neither Mamet nor Lynn would confess what had happened. They were very close, and Lynn wanted to protect her brother from being punished. "My mother pressed us," Mamet wrote in his essay "The Rake." "She said that until one or the other answered, we would not go to the hospital; and so the family sat down to dinner, while my sister clutched a napkin to her face and the blood soaked the napkin and ran down onto her food, which she had to eat; and I also ate my food, and we cleared the table and went to the hospital." The playwright has tended to avoid talking about these early years. Nevertheless, many critics have speculated that the circumstances of this period have inspired the central themes in his work—the betrayal of one person by another, distrust among individuals, and alienation, in particular, the feeling that one doesn't belong.

At 15, Mamet moved in with his father, in Chicago. Around this time, he became involved in theater, working backstage and as a bit player at the city's Hull House Theatre. He later wrote, "It was the first time in my confused young life that I had learned that work is love."

Mamet began his life in theater hoping to become an actor. After two years at Goddard College, in Vermont, he spent a year studying acting with Sanford Meisner at the Neighborhood Playhouse, in New York City. Meisner did not select him to continue for a second year, so he returned to Goddard and began writing plays. He had spent the previous summer bussing tables at Second City, Chicago's famous improvisational theater club, where each evening's performance consisted of a series of short skits, and that rapid-fire style influenced him strongly. "For the next 10 years, none of my scenes lasted more than eight minutes," he told Lahr. Mamet's first complete play, *Camel*, which was performed at Goddard as his senior project, consisted of 34 short scenes. It was based on "the more potent pieces of my journal," as Mamet put it. He still culls material from the records he keeps of daily life.

For a short time after graduating from Goddard, in 1969, Mamet played supporting roles in small productions that toured New England. Aside from minor appearances in the televised version of his play *The Water Engine*, in 1992, and in the thriller *Black Widow* (1986), he has not acted since then. But he learned enough to teach acting, and until his playwriting career took off, he earned a steady income from teaching.

Mamet's first such job was at Marlboro College, in Vermont, and in 1971, he joined the staff of Goddard. One of his acting students there was William H. Macy, who has appeared in many productions of Mamet's work and who received a 1997 Academy Award nomination for his appearance in *Fargo*. As Macy recalled to Lahr, Mamet's teaching style turned some heads at the laid-back Goddard, where there were no grades, no required classes, and no exams. "The first thing he said was, 'If you're late, don't come in. If you're not prepared, don't do the class. If you want to learn to act, I'm the guy who can teach you. If you're not here for that, leave.' The class just looked at each other. . . . But he won us over. He was not egotistical in any way. He just had this unshakable confidence." Mamet charged students a dollar for each minute they were late to class and then burned the money.

During this period, Mamet began writing plays in earnest. He produced a draft of *Sexual Perversity in Chicago*, which later became his first big hit, and wrote several short plays for use in his classes. In 1972, Mamet, along with Macy and another student, Steven Schachter, formed the St. Nicolas Company, which produced Mamet's plays and also such classics as Eugene O'Neill's *Anna Christie*. The troupe moved from Vermont to Chicago after some small Chicago theater groups staged productions of several of Mamet's plays. Renaming themselves the St. Nicolas Players, they added another member, Patricia Cox, and eventually opened a theater of their own.

Mamet's career received a boost in 1974, when he won a Joseph Jefferson Award for the best new Chicago play, for *Sexual Perversity in Chicago*. The following year, *Sexual Perversity in Chicago* and another Mamet play, *Duck Variations*, were staged as a double bill in New York City, Off-Off-Broadway; later, thanks to the enthusiastic response the shows received, they were remounted Off-Broadway. The production was a hit, and *Time* magazine listed the plays among the 10 best of 1976. These successes, though encouraging, were clearly small. However, even at this stage, Mamet was confident about his talent. "I was just sure," he told Lahr. "I mean, how are you sure you got a fastball?"

Mamet was so sure, in fact, that when he finished writing *American Buffalo*, he gave it to Gregory Mosher, a recent graduate of the prestigious Juilliard School who had just been placed in charge of the second stage of the Goodman Theatre in Chicago, and virtually commanded him to produce it. "You don't need to read it. Just do it," Mamet told him. He added that he would put a large sum of money in escrow, and promised that if the play didn't win a Pulitzer Prize, Mosher could keep the money.

The play did not win a Pulitzer—and Mamet did not keep his word—but his confidence in it was warranted: *American Buffalo*, which concerns three petty criminals who hang around a junk shop and hatch an ill-conceived plot to rob the home of a wealthy coin collector, proved to be the work that established him as an important contemporary playwright. It also marked the beginning of his enduring professional relationship and friendship with Mosher, who has directed many Mamet plays in addition to *Americon Buffolo*. *American Buffolo* opened on Broadway in 1977. Mamet moved to New York around that time, and from then on, he supported himself as a playwright.

When writing, Mamet often draws on personal experiences. When working on *American Buffalo*, for example, he made use of his impressions of the seedy, tough-guy haunts he frequented while living in Chicago, one of them a junk shop where he had regularly played poker. Similarly, his next major hit, *Glengorry Glen Ross*—it won the Pulitzer Prize for drama in 1984—was inspired by Mamet's stint working at a fly-by-night real-estate firm that sold worthless land in Arizona and Florida. The sleazy salesmen in *Glengorry Glen Ross*, who alternately stir feelings of pity and disgust, try to unload parcels of developments in Florida that have names like Glengarry Highlands and Glen Ross Farms. Working in a cutthroat environment, the four salesmen are pitted against each other in a fierce struggle for survival. During the first act, the salesmen learn that they must participate in a management-sponsored contest. The top seller will win a Cadillac; the others will be denied access to the best leads, thus making it even harder for them to improve their standings. Ricky Roma, the young hotshot among the salesmen, regards the competition with cocky bravado, while the washed-up Shelly Levene is filled with a palpable sense of desperation and dread.

Like most of Mamet's work, *Glengarry Glen Ross* is succinct and elegantly structured. The first act consists of three two-person dialogues, all of which take place in a Chinese restaurant that serves as a second office for the realtors. In the first scene, Levene tries to purchase help from the heartless office manager. Then one of the more confident salesmen tries to talk one of his cohorts into stealing the good leads from the office. Mamet then cuts to a scene of Roma eloquently circling and finally catching his prey, a pathetic dupe who, in the second act, shows up at the office in tears and begs to return the piece of Glengarry that Roma swindled him into buying. The second act takes place in the office; the choice leads have been stolen, and a detective comes to investigate. Questioned in turn and desperate to appear innocent, each salesman incriminates and backstabs others. Throughout the play, the characters banter in what a reviewer for the *New Yorker* (April 2, 1984) described as "a brand of gutter English caustic enough to rust pig-iron." Mamet makes it clear that the salesmen are forced—by their management, and ultimately, perhaps, by the capitalist system—to adopt dog-eat-dog tactics. As a reviewer for the *New York Times* (March 26, 1984) put it, "Mamet admires the courage of these salesmen, who are just as victimized as their clients." In 1983, on the recommendation of the British playwright Harold Pinter, *Glengarry* premiered at London's National Theatre; in 1984, following a run at the Goodman Theatre, it was produced on Broadway.

Glengarry Glen Ross and *American Buffalo* have no female characters, and Mamet has been criticized for failing to write good female roles. The same criticism was voiced in regard to the woman in his two-character play *Oleanna*. Set in an office at a university, the play depicts a dramatic shift in power between a male professor, John, and one of his female undergraduate students, Carol, a role Mamet intended for his second wife, the British-born actress Rebecca Pidgeon. In the first act, Carol comes across as a meek, confused, and perhaps incompetent student who is having trouble understanding the subject matter of John's course. When she meets with him, he tries to communicate his desire to help her. In the second act, a transformation has occurred: Having misconstrued John's expressions of sympathy, Carol has accused him of sexual harassment before the tenure committee, an action that threatens to ruin his career. Little is revealed about the characters' lives outside John's office. "The trick is leaving out everything except the essential . . . ," Mamet explained to Lahr. "The more you leave out, the more we project ourselves in the picture, the more we project our own thoughts onto it."

Oleanna—the name is that of a 19th-century Utopian community—was produced Off-Broadway about a year after the televised Senate Judiciary Committee hearings in which Anita Hill testified that Clarence Thomas, then a U.S. Supreme Court nominee, had sexually harassed her several years earlier, when she was working as his assistant. The hearings brought the issue of sexual harassment into the national spotlight and made it the subject of passionate debate. That controversy was still heated when *Oleanna* opened, and for that reason, and because of the unsympathetic portrayal of Carol and the obvious lack of foundation for her charges, the play caused an uproar. Indeed, during performances, audience members booed Pidgeon, who played Carol, and after the show, she had to exit stealthily, lest she be harangued by infuriated theatergoers.

Mamet, who directed the play, came under attack, too; although the smug and self-satisfied John is not a wholly sympathetic character, some critics thought that Mamet clearly took his side, and they labeled the playwright a misogynist. For his part, Mamet said that the play, which he had written well before the Thomas–Hill confrontation, was a tragedy in which both characters fall victim to academia, "a supposedly idyllic site of learning and art which is foundering in a morass of political and personal prejudices," as the *Chicago Tribune* (December 27, 1992) put it. Carol derails her professor because she feels excluded from the elitist world he and the university represent. A writer for the *New York Times* (January 3, 1993) even applauded Mamet for creating a strong female role, noting that Carol drives the action of the play and triumphs in the end. "In purely theatrical terms, the villain's role is usually the choicest. Active, not passive. Defiant, not compliant."

Mamet's recent plays are more overtly autobiographical than their predecessors. *The Cryptogram*, which was produced Off-Broadway in 1995, with Mamet as director, revolves around John, a 10-year-old boy; his self-absorbed mother, whose husband has just left her; and a family friend who comes to console them. The emotional center of the play rests with John, who feels that he must cope with his new circumstances on his own. As the final curtain falls, John is poised on the stairs with a knife, but Mamet does not reveal who the object of his violent impulse is. Vincent Canby of the *New York Times* (April 14, 1995) described *The Cryptogram* as "a horror story . . . about the high cost of the emotional games played in what are otherwise considered to be fairly well-adjusted families."

The Old Neighborhood, which opened on Broadway in 1997, consists of three segments. The central character, Bobby Gould, has returned home to Chicago, and each part depicts his reunion with a person or people from his past: an old school buddy, his sister and her husband, and a former lover. In revisiting his past, Gould, whose marriage is disintegrating, seems to be seeking an emotional anchor. In the *New York Times* (November 20, 1997), Ben Brantley called *The Old Neighborhood* Mamet's "most emotionally accessible drama to date," and added, "The abrupt, staccato voice that has been so often parodied is still the same. . . . But the words, and the pauses between them, lay bare the roots of the raw wistfulness and fearfulness that have always pervaded Mr. Mamet's plays."

While Mamet is known primarily as a playwright, he has had an equally successful career as a screenwriter. Indeed, he has written almost as many filmscripts as plays. Sometimes, as with the film versions of *Glengarry Glen Ross* and *Oleanna*, Mamet has adapted his stage plays for film. Other times, as with *House of Games*, a noirish thriller about a psychologist who becomes involved in a con game, which was the first film Mamet directed as well as wrote, he has created original screenplays. Mamet's most successful film scripts have been, arguably, ones based on stories written by others, such as his screenplays for *The Verdict* (1982), for which Mamet was nominated for an Academy Award, and *The Untouchables* (1987), based on the real-life battle between the gangster Al Capone and the federal officer Eliot Ness in Chicago in the 1920s. Mamet dedicated *Hoffa* (1992), which is about the notorious labor leader James R. "Jimmy" Hoffa, to his father. He also wrote the screenplay for *The Edge* (1997), about two rivalrous men stranded in the wilderness together, and co-wrote, with Hilary Henkin, the script for *Wag the Dog* (1997), a biting political satire about a war that the administration in Washington fabricates to distract the American public from a presidential sex scandal. *Wag the Dog*, which is based on Larry Beinhart's novel *American Hero*, received a 1998 Academy Award nomination in the category "best adapted screenplay."

Mamet has garnered more praise for his screenwriting efforts than for his direction. As a film director, he is probably best known for *House of Games.* Mamet's two latest directing efforts are *The Spanish Prisoner* (1998), based on his 1985 one-act play about a con game; and *State and Maine*, about the chaos that ensues when a film crew invades a small New England town. When Bruce Weber, in a *New York Times* (November 16, 1997) profile of Mamet, asked him why, in light of his ridicule of its culture, he has involved himself with Hollywood, Mamet replied, "It's screaming good fun. It pays very, very well. And in certain ways, it's the big table, and as a gambler I always wanted to play at the big table. I'm not an ascetic. I'm greedy and ambitious like everybody else."

In 1976, Mamet married Lindsay Crouse, the daughter of Russel Crouse, who, with his partner Howard Lindsay, wrote *Life with Father* and *The Sound of Music*, among other successful Broadway shows. It was through Crouse that Mamet got his first screenwriting job—writing the script for the 1981 remake of *The Postman Always Rings Twice.* The two daughters born to Mamet and Crouse, Willa and Zosia, have lived primarily with their mother since the couple's divorce, in around 1990. Mamet and Rebecca Pidgeon, who married in 1991, have one daughter, Clara. They spend most of their time at their 1805 farmhouse, which lies on a 100-acre plot in Vermont.

Mamet writes every day—letters to his sister or notes to himself, if not bits of plays or screenplays—using a manual typewriter; his workplace is a small cabin, adjacent to his house, that has no electricity and is heated by a wood-burning stove. In recent years, Mamet has become increasingly interested in Judaism, and the theme of a lost Jewish heritage has cropped up in several of his latest works, among them *The Old Religion*, the second of his two novels. His other writings include books of essays; adaptations of the works of Anton Chekhov, one of which was used for the film *Vanya on 42nd Street*; several children's plays, including *The Revenge of the Space Pandas*; children's books; and a controversial book on acting called *True and False: Heresy and Common Sense for the Actor.* For many years, Mamet has given talks on acting at the school run by the Atlantic Theater Company, the troupe he helped found in 1985, in New York City. In addition, with other members of that group, he co-wrote the widely used *Practical Handbook for the Actor.*

Mamet told John Lahr that, for him, writing "stills two warring needs—the need to be accepted and the need to be revenged." He added, "Writing's the only thing that stops the thinking, you know. It stops all that terrible nonsense noise that's in there." Mamet has also compared his life as a writer to that of a craftsman. "It's like a guy who makes chairs," he told Samuel G. Freedman. "It's something I can do and I can do well. And obviously, if I keep at it, within the limits of the form, I should get better at it in small increments. But the important thing is not my becoming a better chair maker, but the chair. You don't become better in general, the chairs become better."

Selected Plays: as author: *Duck Variations*, 1972; *Sexual Perversity in Chicago*, 1974; *Squirrels*, 1974; *American Buffalo*, 1975; *Reunion*, 1976; *A Life in the Theatre*, 1977; *The Water Engine*, 1977; *The Woods*, 1977; *Mr. Happiness*, 1978; *Lakeboat*, 1980; *Edmond*, 1982; *Glengarry Glen Ross*, 1983; *The Disappearance of the Jews*, 1983; *The Shawl*, 1985; *Prairie du Chien*, 1979; *Speed-the-Plow*, 1988; *Bobby Gould in Hell (Oh, Hell!)*, 1989; *An Interview (Death Defying Acts)*, 1995; *The Old Neighborhood*, 1997; as author and director: *Oleanna*, 1992; *The Cryptogram*, 1995

Selected Films: as author: *The Postman Always Rings Twice*, 1981; *The Verdict*, 1982; *About Last Night*, 1986; *The Untouchables*, 1987; *We're No Angels*, 1989; *Glengarry Glen Ross*, 1992; *Hoffa*, 1992; *Vanya on 42nd Street*, 1994; *The Edge*, 1997; *Wag the Dog*, 1998; as author and director: *House of Games*, 1987; *Things Change*, 1988; *Homicide*, 1991; *Oleanna*, 1994; *The Spanish Prisoner*, 1998

Selected Books: *Writing in Restaurants*, 1986; *Some Freaks*, 1989; *The Cabin*, 1992; *The Village*, 1994; *The Old Religion*, 1997; *True and False*, 1997

Suggested Reading: *Chicago Tribune* XIII p6+ Oct. 11, 1987, with photos, XIII p18+ Jan. 13, 1991, with photos, XIII p3+ Dec. 27, 1992, with photos; *New Yorker* p114 Apr. 2, 1984, p121+ Nov. 16, 1992, p70+ Nov. 17, 1997, with photos; *New York Times* C p17 Mar. 26, 1984, with photo, C p10 Oct. 16, 1987, II p1+ Nov. 8, 1992, with photos, II p1+ Jan. 3, 1993, with photos, C p1+ Nov. 17, 1994, with photos, C p3 Apr. 14, 1995, with photo, II p7+ Nov. 16, 1997, with photos, E p1+ Nov. 20, 1997, with photo; *New York Times Magazine* p32+ Apr. 21, 1985, with photos; *Vanity Fair* p32+ Apr. 1988, with photos

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Al Bello/Allsport

Manning, Peyton

Mar. 24, 1976– Football player with the Indianapolis Colts. Address: c/o Indianapolis Colts, 7001 W. 56th St., Indianapolis, IN 46254

During his four seasons as the starting quarterback for the University of Tennessee Volunteers, Peyton Manning was often the most visible player in college football. To begin with, he is the son of Archie Manning, a former pro-bowl quarterback for the New Orleans Saints, which is in itself enough to make the younger Manning an object of scrutiny. As a high school All-American, he quickly proved that he had the potential to follow in his father's footsteps, and was at the top of every college recruiter's list. He chose Tennessee, where he broke numerous Southeastern Conference (SEC) records and led his team to three winning seasons by the end of his junior year. Then, in a heavily publicized decision, Manning turned down the chance to participate in the 1997 National Football League (NFL) draft, in which he almost certainly would have been chosen first overall. Instead, he stayed at college to play a fourth season, despite having already completed enough credits to graduate. By postponing his chance at a multimillion-dollar pro contract, Manning drew even more attention, and the whole world seemed to be evaluating his performance during his senior year. Would he be able to lead his team to a national championship? Would he finally end Tennessee's losing streak against the rival Florida Gators? Would he win the Heisman Trophy, as the press had overwhelmingly predicted before the season began? Was he really as good as everyone said he was?

To Manning's enormous credit, he handled these pressures gracefully and managed to accomplish one of his foremost goals in returning to school for his senior year: namely, to enjoy his college experience on and off the football field. He had both successes and failures during his senior year with the Volunteers. He led the team to an 11–1 win–loss record, an SEC Championship, and a berth in the Orange Bowl. The Volunteers lost that game to Nebraska, and thus failed to bring home a national championship. Furthermore, their one regular-season loss had been to the detested Gators. Manning also did not win the Heisman Trophy; it went to Charles Woodson, a University of Michigan cornerback and the first defensive player ever to win the prestigious award, college football's top individual honor. But Manning does not regret his decision to stay in school, and he was selected first overall in the 1998 NFL draft, by the Indianapolis Colts, for whom he became the starting quarterback in the fall of 1998.

Peyton Manning was born on March 24, 1976. His parents had met in the late 1960s at the University of Mississippi, where his father was an All-American quarterback for the Rebels, and his mother, then Olivia Williams, was homecoming queen. Archie Manning became quarterback of the New Orleans Saints in 1971, and he was named the NFL's most valuable player in the early 1970s. His three sons—Peyton has an older brother, Cooper, and a younger brother, Eli—missed his glory days: By the time Cooper and Peyton were old enough to appreciate their father's vocation, he had become inextricably identified with the Saints' continual losses. Once, their mother even caught the boys joining fans at the Superdome in booing their own father. Archie Manning was later traded to Houston, and then to Minnesota, where he ended his career in 1985. When the family went to meet him at the airport, Peyton, then age eight, was prepared to be interviewed, as he later told Malcolm Moran for the *New York Times* (September 17, 1996): "I said, 'I'm glad he's home. I still think he's the best quarterback.' I must have said it over and over again."

While Archie Manning took a beating as a pro quarterback, he shone as a father. The Manning family lives in a big yellow house in New Orleans's picturesque Garden District, and Peyton's childhood was full of neighborhood football games and romps on the field in the Superdome with Cooper. Archie Manning never went out of his way to encourage his sons to play football, but Peyton did not need any encouragement. A quarterback from the start, at age four he could perform a seven-step drop back and throw a Nerf ball the length of the living room. He was also competitive and hated losing, sometimes getting into fights with Cooper and other kids. "You need an attitude adjustment," his father used to admonish young Peyton, as quoted by John Ed Bradley for *Sports Illustrated* (November 15, 1993).

Peyton was just as gung-ho off the football field. Before he reached high school, he was already studying his father's old game tapes, learning to identify defensive set-ups and analyze plays. The folkloric aspect of the game appealed to him as well. He spent hours listening to tapes of radio broadcasts of his father's college games, learning the players' names by heart, and imagining the atmosphere in the stadium and the reactions of the crowd. Later, during college, he studied the history of SEC football for an independent study course and became something of an expert on the subject. In addition, he would prepare meticulously for college games by spending hours watching videos of his competitors' previous outings.

From kindergarten on, Peyton attended a small private school in New Orleans called Isidore Newman. As a high school sophomore, he was the football team's starting quarterback, and Cooper, a senior, was its star wide receiver. Cooper was Peyton's favorite target, and the twosome racked up 73 completions—1,250 receiving yards and 13 touchdowns—before Cooper went on to college at Ole Miss. During Peyton's three seasons as a starter for Newman, he led the team to a 34–5 win–loss record, and completed 452 passes out of 761 attempts for a total of 7,207 yards and 92 touchdowns.

Manning's performance was good enough to place him among the top three high school quarterbacks in the nation. On the first day the National College Athletic Association (NCAA) rules permitted colleges to contact high school players, Manning received 23 recruiting calls. His parents had to have a separate phone line installed to handle the inquiries. By the fall of his senior year, he was spending about three hours each night on the phone with coaches from top football schools.

Many predicted Peyton Manning would choose the University of Mississippi, where Archie Manning's legend still looms large. When he did not—he settled on the University of Tennessee—the decision left some Ole Miss football fans embittered. Such was the fury at Manning's perceived snubbing of his father's alma mater that he received dozens of nasty letters, and three family friendships were broken off.

Manning became the starter for the Tennessee Volunteers in the fourth game of his freshman season, after the team lost both its first- and second-string quarterbacks to injuries. He started nearly every game after that during his college career. After taking over in his first season, Manning quarterbacked the Volunteers to a 7–1 win–loss record and was named SEC freshman of the year. In 1995, his sophomore year, Manning set an NCAA record for lowest interception percentage over the course of a season, with 1.05 percent, or only four interceptions out of 380 attempted passes. He was a finalist for the Davey O'Brien Award and finished the season by leading his team to victory in the Citrus Bowl against Ohio State.

Manning proved himself to be a leader out of competition as well. Ever since high school, he would round up teammates for off-season workouts, and he was incredulous when other players were less motivated than he. "My Dad told me that people were different," he told Malcolm Moran. "People had other things to do. It took me awhile to understand that. . . . [During college,] I've learned to play on a team and how to work with those guys. I didn't want to have to be a pain, calling these guys all the time. I saw these guys respond. They came to me and said, 'Hey, Peyt, I can't make it today but I'll be there tomorrow.' That's all I want. That's being a team, communicating, forming a relationship and being honest with one another. I want to be friends with all these guys."

Manning was almost as enthusiastic and hardworking in the classroom as he was about his sport. He had begun taking college classes the summer before his freshman year, and by 1996—after leading the Volunteers to a 10–2 record and a win over Northwestern in the Citrus Bowl—he was ready to graduate. It had taken him just three years to complete the requirements for a B.S. degree in speech communication, with an overall grade-point average of 3.6.

The fact that Manning could graduate as a junior made it all the more tempting to sign up for the 1997 NFL draft. He was all but assured of being the first pick and garnering a multi-year contract that would earn him millions of dollars. He was uncertain as to what he wanted to do, however, so he sought the advice of numerous professional athletes. Most of them told him that he was ready to turn pro; they couldn't see what was stopping him. Only Rick Mirer, a quarterback for the Seattle Seahawks, said he wouldn't have traded his senior year in college (at Notre Dame) for anything. At the same time, all the athletes advised Manning to do what he wanted to do, and that was what he did. He opted to stay in college, where he would continue as a graduate student in sports management and play a fourth season with the Volunteers. Though it came as a shock to many people, Manning's decision was widely regarded as an affirmation that certain things are more important than money, and he was applauded for being refreshingly old-fashioned. Manning described his choice somewhat differently to Tim Layden for *Sports Illustrated* (March 17, 1997): "What I did is selfish. I didn't do it because it's right for any other college athlete who has to make the same kind of decision. . . . And believe me, the decision was close." He also repeatedly explained that the real reason he decided to stay in school, as he put it to Malcolm Moran for the *New York Times* (December 12, 1997), was that "I thought I didn't have enough memories. That's why I came back, to create some more memories."

During his senior year, Manning took a much lighter course load than he had in previous years, so that he would have more time to savor his football experience and his position as a veteran on the field. He told Malcolm Moran for the *New York Times* (December 12, 1997), "You're the leaders. You've been through so much. I think everything moves more slowly. You appreciate the little things more. In freshman, sophomore, and junior years, you're just passing through." His other priorities his senior year included weekly chicken-wing dinners with the members of his offensive line; the chance to be a groomsman in his wide-receiver's wedding; tailgate parties with his family after home games; getting to know classmates not involved in the sport; and continuing to improve his physical skills in preparation for turning pro.

Manning's reasons notwithstanding, some people attributed his return to more practical motives, such as getting one last opportunity to beat the Florida Gators. The Volunteers had lost four consecutive games to this powerhouse conference rival, and Manning had suffered two of those losses bitterly. In 1995, the Volunteers were pummeled 62–37 after squandering a promising 30–14 lead near the half. In 1996, the Volunteers seemingly never had a chance: They let the Gators score 35 unanswered points by the early second quarter, and lost the game 35–29.

In 1997, Manning proved unable to buck the trend. Florida's defense adopted a strategy of blitzing Manning repeatedly, putting pressure on him that caused him to throw an interception that was returned for a touchdown in the first quarter, and the Gators prevailed 33–20. Just as a young Peyton had suffered though his father's agonizing defeats, this time it was Archie Manning's turn in the stands. "Sometimes I wish someone would just knock me out and tell me what happened when it was over," Archie Manning told the *New York Times* (September 21, 1997) after the 1997 Tennessee–Florida game. "This wasn't fun."

Some football pundits accused Peyton Manning of not being able to win big games, and some suspected that the loss to Florida might have doomed him in the balloting for the Heisman Trophy. In early December, his contribution to Tennessee's 30–29 victory over Auburn in the SEC championship game might have been too little, too late, as Woodson was awarded the trophy a week later. Tennessee still had hopes of winning the national title, but the Nebraska Cornhuskers dealt them a tough 42–17 loss in the 1998 Orange Bowl. Manning's performance in his final college game was hampered by a knee injury he had suffered during the Auburn game.

Although Manning came up short in his bid to bring Tennessee its first national championship since 1951 and its first Heisman Trophy ever, he ended his college football career with an impressive 39–6 win–loss record as a starter. He shattered 33 University of Tennessee records, as well as the NCAA record for lowest interception percentage in a season. In the SEC, he set new standards of excellence for career completion percentage, at 62.49 percent (863 completions in 1,381 attempts), career lowest interception percentage, at 2.39 percent (33 interceptions in 1,381 attempts); and career passing yards (11,201). In 1997, he was the recipient of the Draddy Scholar-Athlete Award, the Maxwell Award, for the best all-around player, and the Johnny Unitas Golden Arm Award.

Manning is widely admired for being a model citizen. When students were waiting for tickets to go on sale for the Tennessee–Florida game, he bought 20 pizzas for those at the end of the long line. In an age where reports of drug use and sexual misconduct among athletes are increasingly common, Manning's most notable offense was a relatively harmless prank; in a training room, he "mooned" a Tennessee track athlete in jest. Unfortunately, his gesture was witnessed by a female trainer who thought it was directed at her, and she successfully sued the school for $300,000. Manning learned his lesson, and has since been a model of self-restraint. One of his favorite Saturday night pastimes is analyzing game footage on video beside his girlfriend of four years, Ashley Thompson.

As for being a role model, Manning has had a powerful example in his father. At first, those who had not seen Peyton play tended to doubt his ability, suspecting that the hyperbole was due more to the father's past success than to the son's actual talent. But Peyton's performance on the field quieted the naysayers, and he himself has never resented the high standards of achievement set by his father. Even more than Archie's athletic accomplishments, however, the younger Manning has tried to emulate his grace and professionalism off the field. As Peyton told *CNN/SI* (April 20, 1998), "If I can handle things the way he handled himself, the way he handled things off the field, with class, with autographs, the media, then that's a great accomplishment." He added, "There are a lot of days when he got beat up on the field and they lost badly, but he signed every autograph, he did every single interview, and that's what it's all about. He never brought his sorrows home, either. When he came home to Cooper and I and Mom and Eli, when he was younger, you'd thought that [his team had] just won the Super Bowl."

As for the other Manning brothers, Eli, who begins his senior year at Newman in the fall of 1998, is considered among the best high school quarterbacks in the nation. Cooper Manning attended Ole Miss, where his college football career proved to be unexpectedly brief. During his freshman season, he began suffering increasingly from numbness in his hands. Doctors discovered he had spinal stenosis, a congenital narrowing of the spine, and he underwent corrective surgery the following June. When his physicians advised that a hard hit could leave him paralyzed, his family insisted that he end his football career. His brother's condition has helped Peyton to keep football in perspective. While he fully appreciates the privilege of being able to play the game, its importance pales when compared to his brother's health.

At six feet, five inches, Peyton Manning has consistently worked to improve his overall strength, and he currently weighs around 230 pounds. While his father was known as a good scrambler, Manning is a solid stand-in-the-pocket quarterback. Perhaps most impressive to NFL coaches is his vast knowledge of the game, which has been compared to that of a five-year pro and is said to be greater than that of any college player since Joe Montana. Some feel that it was due to this knowledge, even more than his leadership qualities and physical ability, that he was chosen first overall in the 1998 NFL draft. Manning joined the Indianapolis Colts and their coach Jim Mora, who first met him when Manning was still in high school and Mora was coaching the Saints. Manning expressed excitement about facing the challenges of this next phase of his career. Revealing, as he often does, both ambition and poise, he told the *New York Times* (April 19, 1998), "I'm going in humble, but I'm going in to compete."

Rookie quarterbacks generally struggle in their debut seasons as pros, and Manning proved to be no exception. Wearing number 18, the same number his father wore for the New Orleans Saints, he threw 12 interceptions and four touchdown passes in his first five regular-season games. The Colts began the 1998–99 season with an 0–4 win–loss record, including an embarrassing defeat in which the New York Jets pummeled them, 44–6. Manning's first NFL victory came in week five, against the San Diego Chargers and their rookie quarterback Ryan Leaf, who was picked second in the 1998 draft behind Manning. The Colts beat the Chargers, 17–12. After suffering through four losses, the win heartened Manning, but he knew there would be more tough days ahead. "I have the same goals every week: that's just to win the game, no matter how I play or my numbers, do whatever it takes to win," he told the *New York Times* (September 21, 1998, on-line). "When you lose, as the quarterback, you feel like you didn't do your job. All you can do is keep working."

Suggested Reading: *CNN/SI* (on-line) Apr. 20, 1998, with photos; *New York Times* I p37 Jan. 1, 1996, with photos, B p9 Sept. 17, 1996, with photo, C p1+ Dec. 12, 1997, with photos, VIII p1+ Apr. 19, 1998, with photos; *Sports Illustrated* p72+ Nov. 15, 1993, with photos, p66+ Mar. 17, 1997, with photos, p46+ Sept. 22, 1997, with photos, p63+ Nov. 17, 1997, with photo; *Washington Post* C p3 Dec. 10, 1997, with photo

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Matzinger, Polly

1948(?)– Immunologist. Address: c/o National Institute of Allergy and Infectious Diseases, 9000 Rockville Pike, Bldg. 4, Rm. 111, Bethesda, MD 20892

Polly Matzinger, a tenured medical researcher and the head of an immunology lab at the National Institutes of Health, in Bethesda, Maryland, grew up believing that she was the only uncreative person in a family of artists and musicians. It wasn't until she reached her mid-20s, after holding such varied jobs as dog trainer and Playboy bunny, that she got interested in science, went back to school, and earned a doctoral degree. "The only thing I've found that I'm really creative in . . . is science," she told Claudia Dreifus for the *New York Times* (June 16, 1998). "It wasn't an art form I expected to find, but then, my family has always blazed their own trails."

As an immunologist, Matzinger has again forged her own path, and in the process, has challenged a theory that for the last half-century has dictated our understanding of how the immune system works. It has long been acknowledged among scientists that the immune system protects the body—the "self"—from foreign intruders, or what it recognizes as "non-self." Matzinger, by contrast, has theorized that the immune system attacks only those foreign entities that pose a threat. While her theory, which has been dubbed the "danger model," has generated controversy, it has also gained a good measure of acceptance. In coming up with a revolutionary idea, Matzinger became aware that science and art are not as different as she had thought. "Science is about describing nature, and so is art: We're painting nature," she told Dreifus. "Actually, [science is] a sandbox, and scientists get to play all of our lives."

Polly Matzinger was born in about 1948, the daughter of a French former nun and a Dutch World War II resistance fighter who for a time was imprisoned in the Nazi concentration camp Dachau. After immigrating to the United States, Matzinger's mother became a potter, and her father, a painter and carpenter. Matzinger has a sister, who is now an artist, and a brother, who is a rock musician and mechanic.

As a child, Matzinger was not an exceptional student, and she did not find school particularly

Myriam Rosado

Polly Matzinger

challenging or stimulating. What she did have a passion for was working with dogs. At age 11, she "borrowed a puppy and accompanied a friend to dog-training school," she recalled to Marilynn Larkin for the *Lancet* (July 5, 1997). "I met adults I could relate to, not like my teachers." Matzinger still spends much of her free time training professional sheepdogs and border collies.

After attending college for a while, Matzinger dropped out and entered a music school. "I sing, play piano and bass, and compose music," she told Dreifus. "But I don't sing or play very well, and the music I write is dead boring." Thinking that she might end up becoming a high school music teacher—and not relishing the prospect—she quit music school. She then proceeded to make her way through a series of occupations, among them brick-cleaner, jockey, dog trainer, shirt-ironer, jazz musician, and Playboy bunny. "Actually, a Playboy bunny playing billiards, actually bumper pool," Matzinger explained in *Turned On by Danger*, a BBC documentary film about her theory. "That was a great job. Got paid 40 cents an hour, got to listen to lots of good conversations in the pool hall." For a time, Matzinger also studied biology, but, like her other pursuits, this one was soon abandoned.

By 1972, Matzinger had decided to become a cocktail waitress. "Everything seemed to get boring after a while," she told Dreifus, "so I decided to make a career of waitressing and save the days for reading, composing, and working with animals." At that time, she was working in a restaurant near the University of California at Davis (UC Davis), and two of her regular customers were scientists who taught at the school. One evening, she overheard the scientists discussing the phenomenon of animal mimicry, and she could not restrain herself from posing a question that had often puzzled her: "Why has no animal ever mimicked a skunk? A raccoon with a white stripe down its back would have a selective advantage." One of the diners, Robert "Swampy" Schwab, the chairman of UC–Davis's Department of Fisheries and Wildlife, was sufficiently impressed by her insightful question that he began bringing her articles from such magazines as *Science*, *Nature*, and *Scientific American*, in an attempt to pique her interest in scientific subjects. "He started a nine-month campaign," Matzinger told Sarah Richardson for *Discover* (April 1996). "He said, 'You're a scientist! You should be a scientist.' And I said, 'Go away—it's going to get boring, like any other job. Everything gets boring after a while.' And then he'd come back at closing time and we'd go to an all-night Denny's and talk science." "She had a penetrating mind," Schwab told Richardson. "She could spot the problem, the picture, and half the solution. There are people who are suited for research, and you can spot them."

Schwab finally convinced Matzinger that science would not become boring, and she decided to apply to graduate school, to study biology. Schwab helped her prepare her applications, and in 1974, the University of California at San Diego accepted her. She earned a bachelor's degree, in 1976, and a Ph.D., in 1979.

In graduate school, Matzinger started out studying sex determination in fruit flies. Required to take an exam in an additional field, she heeded a friend's suggestion and chose immunology. Soon after she began reading up in the field, she and her friend Rodney Langman, an immunologist at the Salk Institute, had a heated discussion about immunology. "In the middle of an argument with Rod Langman, I had my first scientifically creative thought," Matzinger recalled in *Turned On by Danger*, "and you know when you grow up in a family of artists and everyone around you is creative and you're not, and you suddenly find a field that you can be creative in, you switch, so I switched." Matzinger's decision to pursue immunology was reinforced after one of her mentors, Mel Cohn of the Salk Institute, sent her in his place to a prestigious conference in the field.

In contrast to the excitement she felt on having discovered something she could be passionate about, Matzinger found her graduate training in immunology somewhat disappointing. "We learned that the immune system fights anything that isn't part of our bodies," she told Dreifus. "But that didn't make sense to me. I wondered why mothers didn't reject their fetuses, why we didn't reject the food we eat, or the stuff in the air we breathe. But my professors all said, 'Don't worry about it.' So I stopped worrying. This is a cowardly habit we scientists can fall into. If we really can't answer a question, we sometimes stop asking it."

The theory that Matzinger questioned is commonly referred to as the self/non-self model of the immune system. It was developed during the 1940s by Sir Peter Medawar, a British zoologist and immunologist, and Frank Macfarlane Burnet, an Australian virologist. In a series of experiments, Medawar demonstrated that the body's rejection of foreign tissue—as in skin grafts, for example—is an immunologic response. (In other words, the immune system reacts to the graft just as it responds to a virus.) Medawar also discovered that an organism's immune system could "learn" to be tolerant of foreign substances if it was exposed to them early in its development. Drawing on Medawar's experimental evidence, Frank Macfarlane Burnet articulated the self/non-self model, and in 1960 the two received the Nobel Prize in medicine for their landmark work, which lay the groundwork for modern transplant surgery. Their basic tenets have been largely taken for granted by scientists ever since. As Richardson put it, it is generally agreed "that the immune system's job is to distinguish self from non-self, and that it learns what self is largely during fetal development."

Matzinger put aside her reservations about the self/non-self model until about 1989. By that time, she had become head of a lab at the National Institute of Allergy and Infectious Diseases, at the National Institutes of Health, in Bethesda, Maryland. It was there that she encountered Ephraim Fuchs, who was then a postdoctoral researcher in a neighboring lab and is now an oncologist at Johns Hopkins University Medical Center. In discussions with Fuchs, Matzinger found that he shared many of the same doubts about the self/non-self model that she had had years before. "By then, I had my old-fogy glasses on," Matzinger recalled to Richardson. "But here was an intelligent, highly trained person, and he was having the same problems with the model that I had had. He didn't think the immune system could discriminate between self and non-self. And he reawakened it all."

The pair's self-appointed mission was to come up with an alternative theory. About a year passed, Matzinger recalled to Sarah Richardson, before "we came up with the idea that an immune system that discriminates dangerous from non-dangerous would be much more sensible than a system that discriminates self from non-self. The only thing left to do then was to figure out how it could do that." In other words, Matzinger and Fuchs wondered, how could the immune system distinguish a potentially harmful intruder from a benign or helpful one? Again, it took a lot of time and thought before they came up with a viable explanation. "One day, while I was in the bath, the answer just popped out!" Matzinger told Dreifus. "It was, 'Things that are dangerous do damage. No damage, no danger.' It seems really simple, doesn't it? But it took us a long time."

The key to Matzinger's idea was that natural cell death differs from the way cells die when they are killed prematurely by a harmful substance, such as a virus or bacterium. Natural cell death occurs continuously in the body; when cells die, they produce signals that prompt macrophages (a type of white blood cell) to gobble them up and thereby remove them from the body. By contrast, when a cell is killed, its contents leak out into the extracellular environment—a telltale sign that the body is in danger. Matzinger and Fuchs's task was to find out how the immune system detects this danger, and in another burst of inspiration, Matzinger hit upon a plausible answer. She told Dreifus, "Annie, my border collie, and I were watching over some sheep grazing in a field. Suddenly, something moved in the woods, startling the sheep, and Annie jumped up to protect them. It hit me that something was amiss. Well, almost every organ of the body has a few sentinels—called dendritic cells—that are like sleeping sheepdogs. Alarm signals from injured cells could wake them up and alert the immune system."

While some scientists think that Matzinger's theory, the danger model, represents a major theoretical shift from the self/non-self model, in practice, it extends rather than radically alters our understanding of how the immune system works. It has long been recognized that T-cells, the immune system's key players, recognize and attack foreign cells. After being born in the bone marrow, young T-cells pass though a small gland called the thymus, where they are exposed to cells that typify those found throughout the body. Cells that attack the body's *own* tissues are automatically killed off, while those that do not—those that are tolerant of self—are released into the bloodstream and around the body, where they lie in wait for foreign invaders. When the T-cells encounter such invaders, they multiply, thus creating an army that fights the offender until it is eliminated from the body. After their job is done, the T-cells quiet down, remaining in the bloodstream as "memory cells"; the next time they encounter the foreign substance they have been programmed to attack, they will be able to kill it off more quickly and efficiently than when they originally encountered it.

One of the problems with this theory, according to Matzinger, is that some cells, such as skin, brain, and liver cells, differ from those in the thymus. Therefore, T-cells that recognize these proteins would not be winnowed out early in the organism's development, so attacks against the body's own organs should be much more common than they actually are. To explain this, researchers came up with the theory that after T-cells recognize their target protein, they won't attack until they receive a second signal. Furthermore, they theorized, T-cells that receive the first signal without the second will die off. However, there was no consensus as to what the second signal might be.

Matzinger's danger model dovetails nicely with the idea of a second signal. According to her theory, the second signal occurs when the dendritic cell senses that a nearby cell has been damaged. The dendritic cell sucks up some of the proteins (known as antigens) of the wounded cell and displays them on its own surface. It then crawls to the nearest lymph node, where it "presents" the antigens to T-cells, which in turn become activated and begin multiplying to attack the killer. The dendritic cell thus provide the T-cells with the first signal, namely, the identifying protein of the substance that wounded the cell; the identity of signal two, a molecule on the surface of the dendritic cell, is still being sought.

The key difference between the self/non-self model and Matzinger's, as Richardson described it, is that "in the self model, the bulk of [T-cell screening] happens in the thymus in early life. In the danger model, it happens all the time. Whenever T-cells bind to a protein in tissue but don't get signal two—whenever there is no danger—they die." In Matzinger's words, "We are constantly acquiring tolerance to our own proteins."

Matzinger published her theory in 1994, in a 50-page paper in the *Annual Review of Immunology.* Subsequently, in March 1996, three papers presenting data that support the danger model, one by Matzinger and her associates and two by other researchers, appeared in the journal *Science.* The findings of all three were given a favorable review by the journal. However, many scientists have dismissed the theory, and have pointed out that many questions remain unanswered. For example, what are the molecules on dendritic cells that activate T-cells? And what in the damaged cells activates dendritic cells to sound the alarm?

The theory also has its supporters. Albert Bendelac, a professor at Princeton University who rejected the danger model when it was first made public, now teaches both models to his students. He told Marilynn Larkin, "As I taught the two [models] side by side, my students immediately accepted the simplicity and power of the danger model. It became harder and harder to defend the other. Once you get an idea like that in your head, it's hard to get rid of it. It's simple, it's elegant, and it explains a lot."

If correct, the danger model has promising implications for the future of both transplant surgery and cancer therapy. The fact that foreign transplants of skin and other organs are rejected swiftly without the aid of drugs that block the immune system was at first a major strike against the danger model. Why should a healthy donor organ set off danger signals? In *Turned On by Danger*, Matzinger explained why: "You take a liver, you chop it out of somebody, you stick it on an airplane, you fly it around the country, and the dendritic cells in that liver go [expletive], something bad is happening, and you now put that skin or that liver on an individual and the dendritic cells crawl out because they're activated and they activate an immune response [in the organ recipient]. So the danger in a transplant is the trauma that the surgeon has created. If you could stop the danger signals, you could get the transplant to take, or if you could remove the dendritic cells from a transplant, you could get a transplant to take." If this proves to be the case, it would make unnecessary the laborious process of matching a donor's and a recipient's identifying proteins, so finding an appropriate donor could be accomplished much faster. The need for powerful immunosuppressive drugs, which recipients must take for the rest of their lives and which increase their risk of developing other illnesses, could also be eliminated.

Matzinger's danger model also explains why the immune system so rarely responds to cancer tumors. Often, a tumor does not injure tissue, and in that case, it appears to the immune system to be the same as healthy tissue. Thus, according to the danger model, if tumors are injected with something the body does recognize as dangerous—a harmless bacterium, say—doctors may be able to incite the immune system to attack the cancer tumor. Currently, medical researchers are experimenting with cancer vaccines that contain heat-shock proteins, which are emitted by cells that are stressed or dying. By continually injecting a cancer tumor with heat-shock proteins, researchers hope to produce a lasting immune response against the tumor.

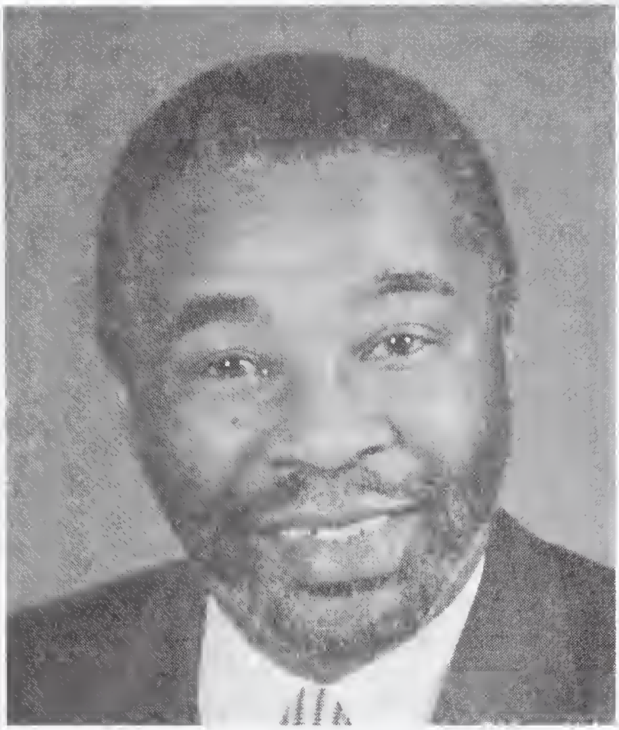
The danger model is still a long way from gaining widespread acceptance, but even if it is disproved, Matzinger feels she will have made an important contribution to immunology. "Mel Cohn says that the scientist who's willing to stick his neck out and be clear will contribute to the field whether he or she is wrong or not, because if they're wrong, somebody will do the experiments to prove they're wrong, and in the process, learn something about nature. So whether I'm right or not doesn't matter," she explained in *Turned On by Danger.* "What matters is that it's clear and we're going out and saying it."

Suggested Reading: *Bioscience* p335+ June 1997; *Discover* p80+ Apr. 1996, with photos; *Lancet* July 5, 1997; *New York Times* C p1 Mar. 26, 1996, with photo, F p4 June 16, 1998, with photo; *Technology Review* p19+ Aug./Sept. 1995; *Turned On by Danger* (transcript of documentary film), 1997

Mbeki, Thabo

June 18, 1942– Executive deputy president of South Africa; president of the African National Congress. Address: c/o Office of the Executive Deputy President, Private Bag X911, Pretoria 0001, South Africa; Private Bag X9146, Capetown 8000, South Africa

The 80-year-old Nelson Mandela, who has guided South Africa's transition from apartheid to democracy, has declared that in 1999, he will retire. The person most likely to succeed him is Thabo Mbeki, who has served as executive deputy president of South Africa since Mandela assumed office as the country's first freely elected president, in 1994.



Courtesy of South African Consulate General
Thabo Mbeki

Whether Mbeki is up to the challenge of governing South Africa is a question that is being hotly debated among South Africans. Although he has a long and distinguished history working within the African National Congress (ANC), he remains in the long shadow of Mandela, whose national and international stature as "the great conciliator" remains as high as ever. Many journalists continue to write of Mandela's "common touch" with white as well as black South Africans, a talent that has enabled him to push forward a policy of national reconciliation. Mbeki, by contrast, is regarded as something of a policy wonk—skilled in the art of the backroom deal but lacking Mandela's reassuring presence and not as savvy as Mandela when it comes to whipping up popular support. Having spent 28 years in exile as a diplomat for the ANC, he does not have a large grassroots following within the country, and the tepid responses that greet his speeches underline that weakness. The South African press has openly questioned Mbeki's ability to rule, and international investors seem jittery about the prospect of a Mbeki presidency. A rumor that Mandela's health was failing sent the rand (South Africa's unit of currency) and the South African stock market plummeting in early 1996.

Most likely, though, Mbeki's succession would not lead to a significant change in South African policy. "The idea that people's understanding of South Africa is so shallow that they think it begins and ends with Nelson Mandela is wrong," Mbeki told the *Chicago Tribune* (July 21, 1996). As deputy president, he is already responsible for the day-to-day affairs of the government. Now 56, he chairs meetings of the Cabinet and those of the Economics Affairs Committee, which plays a large role in determining South Africa's macroeconomic policy. Mandela himself has said that his own role is largely symbolic now. "The real ruler of South Africa, the de facto ruler, is Thabo Mbeki," Mandela was quoted as saying by the *Economist* (August 2, 1997). "I am shifting everything to him."

"Everything" constitutes a full plate, indeed. While the drafting of the constitution, the initiation of truth and reconciliation hearings, and other important steps have been taken since the end of apartheid, the task of creating economic opportunities for South African blacks remains to be dealt with. Whites—who are only 13 percent of the population—still control most of South Africa's wealth and businesses. Moreover, the average household income of black families is only a quarter that of white families. In addition, unemployment is very high (around 30 percent), the economy is growing very slowly, and crime is rampant: South Africa has one of the highest murder rates in the world.

Just how much Mandela might be able to accomplish in a second term of office as president will, apparently, never be known. But Mbeki does not seem concerned about doubts about "his capacity to fill the president's shoes," as an ANC on-line profile put it. "I don't imagine there's any such requirement," the profile quoted Mbeki as saying. "Anyhow, [Mandela's] got very big feet. I don't believe I could grow taller or start wearing strange shirts."

Born on June 18, 1942, in Idutywa, in the part of southeastern South Africa known as Transkei (where Mandela, too, was born), Thabo Mvulyelwa Mbeki is the second of the four children of Govan Mbeki and his wife, Epainette, both of whom were teachers and activists. Govan Mbeki was also a journalist, a member of the South African Communist Party, and a leading figure in the ANC. Because his parents feared that they might be arrested on sedition charges at any moment, Thabo spent much of his childhood with relatives and family friends.

Thabo Mbeki grew up steeped in the philosophy and activities of the ANC liberation movement. As a boy, he eagerly read the books in his father's library, including works on Marxism and Leninism and Govan's own writings. "My wife used to complain that Thabo did not like manual work," Govan Mbeki told the (Johannesburg) *Electronic Mail and Guardian* (December 12, 1997, on-line). "He used to spend all his time at books." Thabo began to take a more active role in the liberation movement beginning in 1956, when, as a 14-year-old, he joined the ANC Youth League at Lovedale College in Alice. After being expelled from school during a student strike in 1959, he completed his studies at home and sat for matriculation examinations at St. John's in Umtata. He did his A levels at a private college in Johannesburg, where, in December 1961, he was elected secretary of the African Students' Association (ASA). After completing his A levels, Thabo studied economics as a University of London correspondence student. The *Electronic Mail* *and Guardian* reported that sometime during his time in Johannesburg, he fathered a son, Monwabisi, with Nokwanda Mpahlwa. (The newspaper also reported that the boy mysteriously vanished in 1981. Mbeki's younger brother Jama also disappeared in the 1980s; he is believed to have been killed by government security forces.)

In response to the banning of the ANC in 1960, and such incidents as the Sharpeville massacre, in which dozens of unarmed black protestors were shot and killed by the police, in 1961 the ANC launched an armed resistance movement, led by Mandela. In 1962, both Mandela and Mbeki's father were caught by the police and sentenced to life imprisonment on Robben Island. Under instructions from the ANC, Thabo left the country that same year to continue his education. He earned a master's degree in economics from Sussex University, in England, in 1966.

From 1967 to 1970, Thabo worked in the ANC's London office with Yusuf Dadoo and Oliver Tambo—the latter of whom would later become president of the ANC—and helped mobilize the international community against apartheid. He was also active as a member of the South African Communist Party (SACP); the exact dates and details of his membership are sketchy. In 1970, he was sent to the Soviet Union for military training. He then traveled to Lusaka, Zambia, where the ANC had set up an office, and in 1971 was appointed assistant secretary of the Revolutionary Council. Throughout the 1970s, he served as an ANC representative in Botswana, Swaziland, and Nigeria, in which capacity he helped set up underground structures for the ANC. He became a member of the ANC's National Executive Committee in 1975 and was chosen as the political secretary in the office of Oliver Tambo in 1978. From 1984 to 1989, he served as the director of the ANC's Department of Information and Publicity.

By the latter half of the 1980s, the international anti-apartheid movement had taken its toll on the white government, and the government began negotiating the terms of a transition to a more inclusive, democratic society. On November 5, 1987, Mbeki's father was released after 23 years in jail. Mandela began his secret talks with the government, and three years later, in 1990, he, too, was released. Mbeki, who headed the ANC's Department of International Affairs from 1989 until he became chairman of the ANC in 1993, participated in the negotiations that led to the release of other political prisoners; the lifting of the bans on the ANC, the SACP, and other black liberation organizations; the drafting of an interim constitution; and the holding of free and multiracial elections in April 1994.

In the 1994 elections, Nelson Mandela and the ANC won a landslide victory, capturing over 62 percent of the vote. Mandela became president of the new South Africa, and then selected Mbeki to be the first deputy president. Shortly after the elections, Mbeki became a deputy president of the ANC as well. "When I joined the ANC in 1956, it was to fight for the end of apartheid," he told Suzanne Daley for the *New York Times* (July 23, 1996). "We were fighting for freedom, and in your future you might be dead or in prison. You did not go into the ANC with the expectation that first I'll be mayor and then governor and so on. My particular generation has difficulty internalizing the notion of politics as profession."

Early on, Mandela indicated that he would probably not seek a second term. Having since made his decision definite, he has thrown his weight behind Mbeki as his successor and has gradually shifted duties to the younger man. As the chair of Cabinet meetings and of the Economics Affairs Committee, Mbeki has helped guide South Africa on a fiscally conservative, market-friendly course, by eliminating tariffs, continuing privatization of state-owned enterprises, and reducing the budget deficit. His previous membership in the SACP notwithstanding, "he pushed hard for his party to renounce socialism, which it did in 1990," Suzanne Daley reported in the *New York Times* in 1996. "The government now embraces privatization and free enterprise to a degree that might have shocked even the Reagan administration: Cabinet ministers talk about privatizing the post office, highways, water utilities—nearly everything but the army." Moreover, the government under Mandela and Mbeki succeeded in implementing these changes while holding together various ANC constituencies (the trade unions, for example) that these policies may very well hurt. Since 1994, the economy of South Africa has grown at the rate of about 3 percent annually.

Though he has been considered a potential successor to Mandela ever since 1994, it is only recently that Mbeki's path to the presidency seems clear. Previously, he had faced several potential challengers, among them the labor leader Cyril Ramaphosa and the politician Tokyo Sexwale. Ramaphosa has gone into business, while Sexwale has apparently lost favor within the ANC. In September 1996, he made accusations to the press that Mbeki, in a search for something that he could use against Sexwale, had ordered F. W. de Klerk, who was then the National Party leader and the head of a committee on intelligence activities, to investigate a rumor that Sexwale was involved in drug trafficking. Sexwale succeeded only in angering ANC members for making his accusations to the press and not working out his grievance within the ANC hierarchy.

At the ANC's national conference on December 18, 1997, in Mafikeng, Mandela stepped down as president of the ANC, and Mbeki, who was the only candidate for the position, became president. Uncharacteristically, Mandela gave a speech during the conference harshly critical of whites for not doing enough for national reconciliation. Some commentators saw the speech as a preview of the course—one that is more demanding of whites—that Mbeki will follow in his presidency.

The pipe-smoking Mbeki has been married to the former Zanele Dlamini, a social worker, since 1974. He and his wife live in Johannesburg.

Suggested Reading: *Chicago Tribune* News p4 July 21, 1996, with photo; *Forbes* p114+ Oct. 7, 1996, with photo; (Johannesburg) *Electronic Mail and Guardian* (on-line) Dec. 12, 1997; *New York Times* A p1+ July 23, 1996, with photo; *Time International* (on-line) Sept. 16, 1996; *Washington Post* A p1 Oct. 21, 1996, with photo; *World Policy Journal* p65+ Fall 1993

U.S. House of Representatives

McCarthy, Carolyn

Jan. 5, 1944– United States Representative from New York; gun-control activist. Address: 1725 Longworth Bldg., Washington, DC 20515

Carolyn McCarthy became the focus of national attention in December 1993, after a crazed gunman killed her husband and critically wounded her only child in what was dubbed the Long Island Rail Road massacre. Before that tragedy, McCarthy was a suburban homemaker, avocational gardener, and onetime nurse who described herself as "the quietest woman in the world." In the months immediately afterward, she became an ardent spokesperson for gun control while devoting most of her time to her son's care and rehabilitation.

In March 1996, Daniel Frisa, the congressman from her district (New York's Fourth Congressional District), voted to repeal a ban on certain types of assault weapons. McCarthy, who had fought for passage of the 1994 legislation that instituted the ban, was outraged, and she announced her candidacy for his seat in the U.S. House of Representatives. Denied the endorsement of local Republican officials, McCarthy, a longtime registered Republican, ran on the Democratic and Independent lines, and she won a resounding victory. The first woman to represent any part of Long Island, New York, in the House, she was sworn in as a member of the 105th Congress on January 1, 1997, a few days before her 53rd birthday. On November 3, 1998, she was reelected to a second term. McCarthy is a member of the House Education and Workforce Committee and the House Small Business Committee. Her top priority, however, is reducing what is often called "gun violence." "If we [in Congress] don't try to end gun violence, who will?" she wrote in a column for *McCall's* (September 1997). "That's the question that keeps me going."

Carolyn McCarthy was born Carolyn Cook on January 5, 1944, in the New York City borough of Brooklyn. Her father, Thomas Cook, was a boilermaker, and her mother, Irene Cook, was a homemaker who also worked for a while as a salesperson in a five-and-dime store. With her three siblings, McCarthy grew up in the suburban town of Mineola, on Long Island, in the house where she later spent her married life and which remains her primary residence. As a youngster, she was an excellent athlete, and she dreamed of becoming a gym teacher. Although she applied herself diligently to her schoolwork, she had difficulty reading, and she felt very fearful whenever a teacher would call on her to read aloud in class. Years later, she learned that she suffered from dyslexia. The disorder still plagues her, Dan Barry reported in the *New York Times Magazine* (June 22, 1997), and when preparing a speech to be presented on the floor of Congress, she practices by repeating proper names and other words that she finds particularly troublesome. When giving speeches in less formal environments, she generally speaks extemporaneously.

Sometime during her high school years, McCarthy's boyfriend at the time was badly hurt in a car accident. With the encouragement of the nurse that his family hired to tend to him, McCarthy assisted in his care. After several days, the teenager died of his injuries. That experience led McCarthy to change her career goal, and after graduating from high school, she attended nursing school and became a licensed practical nurse. In 1966, she married Dennis McCarthy; their son, Kevin, was born the following year. At some point, the McCarthys got divorced. They remarried after Dennis overcame his dependency on alcohol. According to McCarthy, erroneous accounts of their breakup and remarriage have been spread about, and she plans someday to write an autobiography in which she will describe what really happened during her marriage.

In October 1993, Kevin McCarthy got a job in New York City at Prudential Securities, the brokerage house where his father worked. Father and son commuted to and from Prudential together on the Long Island Rail Road, and they were seated side by side when, on December 7, 1993, another passenger on their late-afternoon train—a man named Colin Ferguson—took out a 9-millimeter semiautomatic pistol and, while walking through two cars, shot 25 people. Dennis McCarthy and five other people were killed. Ferguson was eventually convicted of the six murders and, in 1995, received the maximum sentence—six consecutive life terms in prison.

The most seriously hurt among the 19 injured passengers was Kevin McCarthy, who was then 26; nearly a seventh of his brain was destroyed, one of his hands was shattered, and he had sunk into a coma. Doctors at the hospital to which he was brought gave him only a 10 percent chance of survival; if he did pull through, they cautioned, he would most likely spend the rest of his life paralyzed and in a vegetative state. At a press conference held at the hospital on December 9 that Carolyn McCarthy attended, the doctors voiced that grim prognosis. "Excuse me, you're wrong," McCarthy suddenly blurted out, as she recalled to Jonathan Mandell for *Good Housekeeping* (September 1996). "He will live. And he will move." Determined to make that prediction come true, McCarthy concentrated on talking to Kevin and touching him in an attempt to awaken him from his coma. Within a week, he did so, and he began speaking. McCarthy's widely publicized efforts to help her son recover captured the attention and sympathy of countless people around the nation.

After the shootings, McCarthy pondered the question "Could this have been prevented?" "I thought a lot about the people who made and sold those weapons without any sense of where they would end up . . . ," she recalled to Bruce Shapiro for the *Nation* (November 11, 1996). "I am at the point where I hold the manufacturers more responsible than the person who did the act." McCarthy sued the company that produced Colin Ferguson's gun, but the suit was dismissed.

Media interest in McCarthy intensified when, at the request of Mario Cuomo, who was then the governor of New York, she joined the fight for a state ban on assault weapons and then the campaign for a federal ban. At first, she did not realize that such a ban was highly controversial. "I was pretty naïve," she admitted to Bruce Shapiro. Much to her surprise, her public appearances and speeches soon made her a target of the National Rifle Association (NRA), members of which would call her late at night. "It was always male voices, and would follow a pat line, beginning with 'I'm sorry for your grief and loss' but then becoming quite harassing . . . ," she told Shapiro. "The sheer audacity [of the NRA] is something I never get used to. When the NRA tries to shut down the Centers for Disease Control [CDC] because the CDC is tracking gun deaths as a health issue, something is clearly wrong." In the summer of 1994, the U.S. House and Senate passed, and President Bill Clinton signed into law, major anti-crime legislation that included a ban on the manufacture, sale, and possession of 19 types of assault weapons, as well as bans on guns with various features associated with assault weapons and on gun clips that hold more than 10 rounds of ammunition.

Early in 1995, anti–gun-control legislators in Congress began mounting a campaign to repeal the 1994 assault-weapons ban. The repeal came up for a vote in the House of Representatives on March 22, 1996. (The vote did not take place in 1995 only because legislators opposing the ban feared that, in the wake of the April 1995 bombing of the Alfred P. Murrah Federal Building, in Oklahoma City, a repeal might provoke a nationwide public outcry.) That day, McCarthy stationed herself in the Capitol building and spoke briefly to members of Congress as they arrived to cast their votes, in an attempt to persuade them to vote against the repeal. But the measure passed, with 239 in favor and 173 opposed. (Ultimately, though, the measure failed.)

One of the "yes" votes came from Daniel Frisa, a freshman congressman who represented the southwestern part of Nassau County, on Long Island. Earlier, McCarthy had declared publicly that if Frisa carried out his stated intention to vote for repeal, she would do everything she could to make sure that he did not win reelection. In the weeks following the vote, McCarthy made up her mind to run against Frisa herself in the Republican primary. After local Republican officials turned down her request for their support, she turned to their Democratic counterparts, and she received their enthusiastic backing. (She later received help—in the form of both funds and advisers—from the national Democratic Party.) By running as a Democrat, she avoided a primary contest, because no registered Democrat entered the race.

During the campaign, Frisa (and many people in the media) repeatedly dismissed McCarthy as a "one-issue candidate," that single issue being gun violence. McCarthy strongly rejected that charge. "I do not pretend to be an expert on policy, but I understand what the people of our district want and need," she told Clyde Haberman of the *New York Times* (May 29, 1996). As Bruce Shapiro noted, through her experiences as the mother of someone needing long-term medical care, as a working nurse, as the daughter and sister of staunch union members, and as a lifelong resident of an area that had become heavily polluted from industrial waste, among other roles, she had become familiar first-hand with a number of current issues and problems. "On crime itself, McCarthy's view is far broader than the conventional stereotype of the victim activist," Shapiro reported. "She'd like to see more treatment and less jail time for drug offenders. The death penalty offers 'nothing but a false sense of security. It's a political ploy, as far as I'm concerned'—though in a campaign in which she's been incessantly liberal-baited, McCarthy said she'd support legislation incorporating capital punishment if her constituents demanded it."

Unlike her opponent, who relied primarily on direct mailings to gain voter support and who, according to *Congressional Quarterly* (January 4, 1997), "virtually disappear[ed] in the final days of the campaign, shunning public appearances and interviews," McCarthy gave speeches and stumped throughout her district in what has been described as an "emotionally charged race." She appeared on national television on August 27, 1996, when she gave a speech during prime time at the Democratic National Convention, in Chicago—a signal honor for a political newcomer. Shortly before the election, Bruce Shapiro reported, polls showed that she was "narrowly ahead of Frisa." But on November 5, Election Day, McCarthy captured 57 percent of the total votes cast (some 220,000); Frisa trailed with 41 percent, and another candidate, Vincent P. Garbitelli, who ran on the Right-to-Life ticket, came in a very distant third. On the night of the election, the Nassau County Republican chairman, Joseph N. Mondello, applauded McCarthy's victory before introducing his own party's winners. "Mrs. McCarthy has shown great courage, grit, and determination," he declared. "Not only in this political campaign but throughout the tragic circumstances that led her to this day." "All we wanted to do was make something good come out of a horrible situation," McCarthy told supporters that night. "Well, we did that." According to *Congressional Quarterly*, McCarthy visited her husband's grave shortly after the election and exclaimed, "Hey Den! My God, Dennis. Look at me now. Who would've ever thought?"

As the congresswoman from New York's Fourth Congressional District, McCarthy represents a significant number of working-class people as well as upper-middle-class and upper-class suburbanites. Nearly a quarter of her constituents are African-American or Hispanic. Most of the residents of her district commute to jobs in New York City.

McCarthy did not succeed in getting the committee assignments of her choice—seats on the House Commerce, Judiciary, Ways and Means, or Appropriations committees. Instead, she was assigned to the House Education and Workforce Committee, which focuses on education for people of all ages and safety in the workplace, and the House Small Business Committee, which assists and protects small businesses. More than half of all employees in the private sector work in small businesses.

Since coming to Congress, McCarthy has cosponsored, with her fellow New York State legislators Senator Alfonse M. D'Amato and Representative Peter T. King, a bill to help legal immigrants. Although she is personally against abortion, she supports reproductive rights for women, and, after many hours of anguished deliberation, she voted against the proposed ban on a specific type of late-term abortion. "I started to think about all the things I've been trying to do," she told Dan Barry. "I started to think about gun violence—all this stuff came into play. If we don't back the mothers, what are we doing? The mothers who are having children. And having women have children who don't want to have children—that's the cycle of violence, which contributes to child abuse and all the other things that go with it."

In the area of gun control, McCarthy has fought—in vain, so far—for a measure that would make child-proof safety locks mandatory on all handguns. "It is a simple safety lock," she declared on the floor of the House in May 1997, shortly before Congress ruled out the inclusion of her lock provision in a juvenile-justice legislative package. "We have bills that make it impossible for children to get into an aspirin bottle. Do my colleagues not think we should do the same thing with a gun?" McCarthy has received so many threats on her life because of her continued support for gun-control laws that she has arranged to have police escorts at most of her public appearances.

On November 3, 1998, again running as a Democrat, McCarthy won reelection to a second term in Congress. A preliminary count showed that 53 percent of the voters in her district had cast their ballots for her; the other 47 percent voted for her opponent, Gregory Becker, a Republican state assemblyman.

In addition to her home in Mineola, McCarthy maintains a small apartment in Washington, D.C. Her son, Kevin, currently works full-time at Prudential Securities and is studying for a master's degree in business.

Suggested Reading: *Biography* p58+ May 1997, with photos; *Congressional Quarterly* p75 Jan. 4, 1997, with photo; *Good Housekeeping* p64+ Sept. 1996, with photos; *McCall's* p83 Sept. 1997, with photo; *Ms.* p19 Sept./Oct. 1996, with photo; *Nation* p15+ Nov. 11, 1996; *New York* p36+ Oct. 28, 1996, with photos; *New York Times* A p1+ Aug. 8, 1994, with photo, B p6 Apr. 12, 1996, with photo, B p1 May 29, 1996, p25 Oct. 12, 1996, with photo, A p1+ and B p15 Nov. 7, 1996, with photo, B p6 Jan. 8, 1997, with photo; *New York Times Magazine* p20+ June 22, 1997, with photos; *People* p75+ Sept. 9, 1996, with photos, p96 Dec. 30, 1996–Jan 6, 1997, with photo; *Washington Post* pB1+ Aug. 27, 1996, with photos

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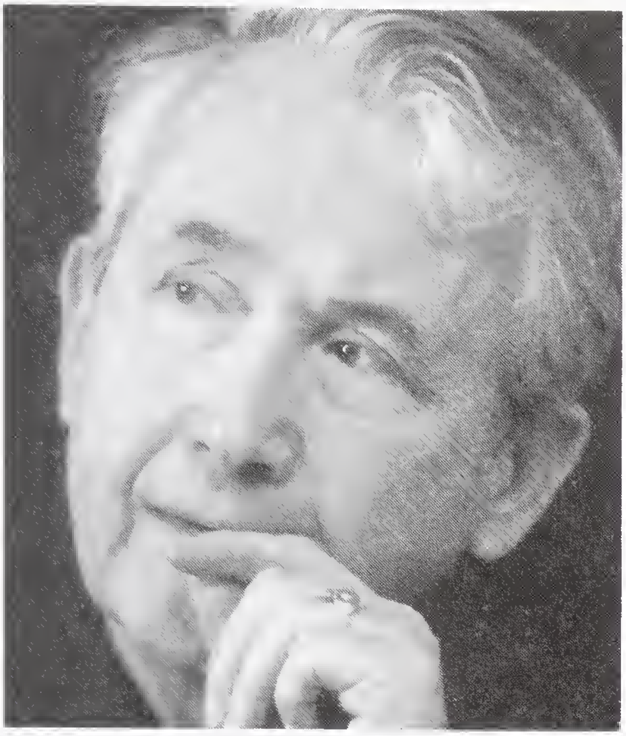
McCourt, Frank

Aug. 19, 1930– Writer; teacher. Address: c/o Scribner, Simon & Schuster Consumer Group, 1230 Ave. of the Americas, New York, NY 10020

During the many years that Frank McCourt taught English at Stuyvesant High School, in New York City, he would often tell his students, "Write what you know." In his mid-60s, McCourt took his own advice and wrote his first book—a memoir called



Librado Romero/NYT Pictures

Frank McCourt

Angela's Ashes, about growing up poor in Limerick, Ireland, and the tragedies his family endured there. McCourt's expectations for the memoir—"a modest book, modestly written," as he described it—were not high. "My dream was to have a Library of Congress catalogue number, that's all," he told an interviewer for *People* (January 20, 1997).

The book got much more than a catalogue number. Indeed, *Angela's Ashes* (1996), which John Allemang of the *Toronto Globe and Mail* (November 26, 1996) described as "an astonishing and uplifting piece of work" that "is almost entirely free of bitterness and anger," turned out to be "the publishing industry's Cinderella story of the decade." It won many honors, among them the 1997 Pulitzer Prize for biography or autobiography, the National Book Critics Circle Award, and the *Los Angeles Times* Book Award, and it was named one of the eight best books of 1996 by the *New York Times Book Review* and the number-one nonfiction book of 1996 by *Time* magazine. Moreover, on January 4, 1998, *Angela's Ashes* ranked number two on the *New York Times Book Review*'s bestseller list and had appeared on the list for 68 weeks. Reportedly, the paperback rights to the book sold for $1 million, and the Hollywood producers David Brown and Scott Rudin paid McCourt $1 million for the film rights. Writing *Angela's Ashes* has also profited McCourt in ways that cannot be measured. In a speech to students at Bay Shore High School, in New York City, that he gave soon after the announcement that he had won a Pulitzer Prize, he revealed one of those ways: "I learned the significance of my own insignificant life."

"When I look back on my childhood, I wonder how I survived at all," McCourt wrote in what became paragraph two of *Angela's Ashes*. "It was, of course, a miserable childhood: The happy childhood is hardly worth your while. Worse than the ordinary miserable childhood is the miserable Irish childhood, and worse yet is the miserable Irish Catholic childhood. People everywhere brag and whimper about the woes of their early years, but nothing can compare with the Irish version: the poverty; the shiftless loquacious father; the pious defeated mother moaning by the fire; pompous priests, bullying schoolmasters; the English and all the terrible things they did to us for 800 long years." The "miserable childhood" of Frank McCourt began on August 19, 1930, in the New York City borough of Brooklyn. He was the first of the seven children born to Malachy McCourt and the former Angela Sheehan, the Angela of his memoir's title. When he was four, his infant sister, Margaret, died, and shortly afterward, his parents, who were barely managing to get by in New York, returned to their native Ireland, in what proved to be the vain hope of building a better life for themselves and their children. They settled in Limerick, in southwestern Ireland.

In a widely quoted passage in *Angela's Ashes*, Frank McCourt described Limerick this way: "The rain dampened the city from the Feast of the Circumcision to New Year's Eve. It created a cacophony of hacking coughs, bronchial rattles, asthmatic wheezes, consumptive croaks. It turned noses into fountains, lungs into bacterial sponges. From October to April, the walls of Limerick glistened with the damp. Clothes never dried; tweed and woolen coats housed living things, sometimes sprouted mysterious vegetations. In pubs, steam rose from damp bodies and garments to be inhaled with cigarette and pipe smoke laced with the stale fumes of spilled stout and whisky." In her glowing review of *Angela's Ashes* for the *New York Times* (September 17, 1996), Michiko Kakutani wrote, "Writing in prose that's pictorial and tactile, lyrical but streetwise, Mr. McCourt does for the town of Limerick what the young [James] Joyce did for Dublin. He conjures the place for us with such intimacy that we feel we've walked its streets and crawled its pubs."

McCourt's father, a laborer, was intimately familiar with some of the city's pubs. He often spent his wages on alcohol, and because of absences from work after drunken sprees, he lost one factory or mill job after another. As a result, the McCourt family was abysmally ill-clothed, ill-housed, and ill-fed. They wore tattered clothing and shoes resoled with scraps of old tires. In their dank slum apartment, which lacked a bathroom and electricity, parents and children slept on the same flea-infested mattress. There was never enough to eat; the family's mainstay was tea and bread—a balanced diet, according to Angela McCourt, because it consisted of both a liquid and a solid. An egg, or even a sliver of apple skin, was a rare treat. In his memoir, Frank McCourt wrote that the first time he could recall feeling that his belly was full was during his three-month hospitalization for typhoid fever, when he was 10. That was also the only time he slept between real sheets or celebrated Christmas as a child. He used to fantasize about becoming a prison inmate in the United States. "My dream was purely economic," he joked in a speech to high school students in 1997. "In prison, everybody was warm and got three meals a day."

The McCourts' dreadful living conditions were probably responsible for the deaths of McCourt's twin brothers from pneumonia when they were toddlers, within a year of the family's arrival in Limerick. "In reality, our life was worse than Frank wrote," McCourt's brother Malachy told *People*. "Insane outbreaks of laughter saved us." So did "a delight in words," as Frank McCourt told John Allemang. Whenever he could, young Frank would borrow books from people in his neighborhood. Often, he would read them at night while standing under a street lamp. His favorite authors included Charles Dickens and the British writers Edgar Wallace and P. G. Wodehouse. McCourt has cited Shakespeare, Rabelais, Jonathan Swift, and James Joyce as writers who inspired him and, through example, helped him develop his craft.

As a child, one of McCourt's greatest pleasures was listening to his father tell stories. "I had moments with my father that were exquisite—the stories he told me about Cuchulain, the mythological Irish warrior, are still magical to me," he told *People*. "If it hadn't been for alcoholism, he would have been the perfect father, and my mother—who would sing love songs about him when there was a little money coming in—would have been so happy. I'm haunted by the possibilities of what might have been." During World War II, McCourt's father went to England to work in a munitions factory. In effect, he abandoned his family; he didn't contact them, and he sent them no money. Frank's mother was forced to beg for food, and Frank resorted to stealing bread and milk. By the age of 11, he had become the primary breadwinner, and two or three years later, he quit school and took a job delivering telegrams. Supplementing his income by writing letters for a local landlady, he managed to save enough money to buy a ticket to sail to New York City. *Angela's Ashes* chronicles his life up to the time he left Ireland, in 1949, when he was 19.

In the next volume of his memoir, which he is currently writing, McCourt will describe how, after arriving in New York, he got a job at the Biltmore Hotel, caring for the canaries that were caged in the hotel's public spaces. Most of the birds soon died, and he was fired. He then took a series of blue-collar jobs, among them one that involved loading sides of beef and other meat into refrigerated trucks—difficult and unpleasant work that brought home to him the importance of getting a college degree as a means of avoiding a life of manual labor.

During the Korean War, McCourt was drafted into the United States Army and served in what was then West Germany. After completing his military service, he applied to New York University, in New York City, and although he lacked a high school diploma, he won admission—largely, he has said, because he was so well-read. Attending college under the G.I. Bill, he earned a bachelor's degree in English. He later got a master's degree in English, at Brooklyn College, in New York City. Sometime during the 1950s, he began keeping a journal, and he has continued to do so ever since.

For some 28 years after he graduated from college, McCourt taught in New York City public schools. He began his teaching career in 1959, in a vocational high school. For the last 15 or so years before his retirement, in 1987, he taught English and creative writing at Stuyvesant High School, a prestigious public school with exceptionally bright students. In an interview with Craig Wilson for *USA Today* (March 18, 1997), Judy Kocela, a poetry teacher at Stuyvesant, described McCourt as "the most human teacher I ever knew." "And all the girls were in love with him," she added. Outside of work, McCourt met regularly in various bars with a circle of Irish-American writers and journalists, among them Pete Hamill (who is profiled in this issue of *Current Biography*, beginning on page 25), Dennis Duggan, and Joe Flaherty. In the 1980s, he and his brother Malachy, a bartender and actor whose skills at storytelling and at singing Irish ballads reportedly rival his own, created a two-man show called *A Couple of Blaguards* ("blaguard" is the Irish pronunciation of "blackguard"). The show enjoyed moderately successful runs in New York, Chicago, San Francisco, and Ireland in the mid-1980s. Speaking of the two brothers, the novelist Peter Quinn, who is a friend of theirs, told Robert Sullivan, "Between them, I think, Frank and Malachy, in their various incarnations as actors, barmen, teachers, writer, raconteurs, etc., have summed up the New York–Irish experience."

From time to time, Frank McCourt wrote pieces for the *Village Voice*, a weekly New York City newspaper, and one or two other newspapers. One of his *Village Voice* essays was about a Jewish cemetery in Limerick. In the 1960s, he attempted to record his memories of his childhood, but, dissatisfied with the results, he set aside what he had written. His dissatisfaction stemmed partly from his feeling that his writing was, in his words, "studied and affected"—"I was going through my James Joyce period," he told Dan Barry for the *New York Times* (April 10, 1997)—and partly from his sense that anger about his past had sullied his writing. "I was so angry for so long, I could hardly have a conversation without getting into an argument . . . ," he told the *Irish Times* (October 31, 1996). "It was only when I felt I could finally distance myself from my past that I began to write about what happened." By his own account, distancing himself from his past required separating himself from his inherited religion, Roman Catholicism, and in particular from the concept of hell, which he believes had long inhibited him as a writer.

Finding the right voice in which to tell his story also proved difficult for McCourt. A breakthrough occurred when, while baby-sitting his granddaughter, he got the idea of writing in the voice of a child, in the present tense. "I had this extraordinary illumination, or epiphany," he recalled to Kevin Cullen for the *Boston Globe* (March 11, 1997). "Children are almost deadly in their detachment from the world. They want to survive, they need food, they need drink, and they need to learn. But they're not emotional. They are absolutely pragmatic, and they tell the truth, and somehow that lodged in my subconscious when I started writing the book." "After the fourth or fifth page, where I say I'm in a playground on Classon Avenue in Brooklyn with my brother, *then* I was on my way," he told Craig Wilson.

According to his third wife, Ellen Frey, a publicist whom McCourt married in 1994, success has not changed him. "He says, 'I don't feel any different. I don't feel famous.' He isn't any different. He's just Frank. He's easy," Frey told Kevin Cullen. According to Cullen, "When you talk to Frank McCourt, you sense the melancholy—in his voice, in his eyes, those sad, tortured eyes that saw so much pain as a boy." Writing in 1996, Robert Sullivan described McCourt as "a young-looking 66, with white hair and a boyish face that might be that of a guy asking politely for directions. And about his book as about much else, he seems relaxed and bemused." The newspaper columnist Dennis Duggan told Sullivan that when he first met McCourt, "I thought, 'Here is somebody who isn't just a character but a character with substance.' I meet a lot of characters, but to meet a character with substance is quite different."

From one of his first two marriages, both of which ended in divorce, McCourt has one daughter, Maggie, and one granddaughter, Chiara. He and his wife live in an apartment in New York City and own a house in Milford, Pennsylvania. In an interview on the *WebChat Broadcasting System*, he disclosed that he works while sitting "in a chair with a board from arm to arm" and writes in a composition book. "I write on the right and I keep notes on the left, ideas that come, and then I pick them up later on," he said. "Then I go and sit at the keyboard and type it in and refine it as I go along. . . . So the pen for me is mightier than the word processor." McCourt, who currently holds the title of writer-in-residence at the University of Limerick, has said that in addition to completing the second volume of his memoir, he would like to write novels about "getting married disastrously, twice," as a means of "getting it out of my system." In 1997, his revue *The Irish . . . And How They Got That Way* was mounted in New York City.

Selected Books: *Angela's Ashes*, 1996

Selected Plays: as author: *A Couple of Blaguards* (with Malachy McCourt), 1984; as compiler: *The Irish . . . And How They Got That Way*, 1997

Suggested Reading: *Boston Globe* E p1+ Mar. 11, 1997, with photo; *Maclean's* p69+ Mar. 3, 1997, with photo; *New Choices* p54+ June 1997, with photos; *New York Times* B p1+ Apr. 10, 1997, with photos; *New York Times Magazine* p24+ Sept. 1, 1996, with photos; *Newsweek* p68+ Sept. 2, 1996, with photos, p66+ Aug. 25, 1997, with photos; *People* p81+ Jan. 20, 1997, with photos; *Toronto Globe and Mail* A p14 Nov. 26, 1996, with photo; *UNo MAS Magazine* (on-line) Dec. 1996, with photo; *USA Today* D p1+ Mar. 18, 1997, with photo

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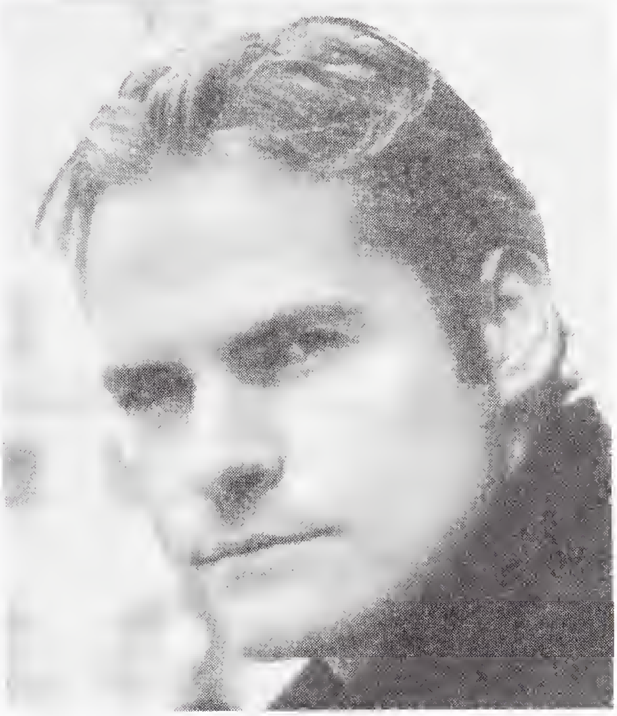


Carol Rosegg/Boneau/Bryan-Brown

McDonagh, Martin

(mick-DON-ah)

1970– Irish playwright. Address: c/o Boneau/Bryan-Brown, Inc., 150 W. 46th St., #700, New York, NY 10036-8511

Martin McDonagh, the young Anglo-Irish playwright whose dramas, particularly *The Beauty Queen of Leenane*, have won tremendous acclaim in England, Ireland, and the United States, is a perplexing figure. What can one make of McDonagh, who dropped out of high school at age 16, and, according to all reports, spends nearly all his free time watching television, but who writes well-crafted, dramatically sophisticated plays with seeming effortlessness? One account reported that he wrote *Beauty Queen*, for which he won a 1996 *Evening Standard* award in Britain for most promising playwright, in eight days.

While McDonagh's plays have won accolades, his behavior has sometimes provoked frowns. He attended the *Evening Standard* awards ceremony after apparently drinking to excess, and when the Scottish actor Sean Connery asked him to curtail his rude comments, a fistfight nearly broke out. In the eyes of many people, McDonagh's predilection for comparing himself to Muhammad Ali and making comments such as "Tell everyone you're the greatest and then prove it" is unbecoming to a young man who has been hailed as "perhaps the most promising playwright to have emerged in Britain in the last 10 years," as the *London Daily Telegraph* put it. Richard Eyre, the head of Britain's Royal National Theatre, declared that McDonagh "has sprung from the womb a fully-fledged playwright," as quoted by the London *Observer* (December 1, 1996).

Contributing further to the puzzlement surrounding his persona, McDonagh has stated in numerous interviews that he never goes to the theater (at least, to see productions by others) and far prefers film; he has repeatedly said that he is using theater only as a means to acquire the recognition and capital to begin making his own films. In addition, though McDonagh's plays are all set in rural Ireland—and are said to be quintessential, but not stereotypical, depictions of small-town Irish life—McDonagh himself has spent little time in Ireland.

Martin McDonagh was born in England in 1970. His father, who worked in construction, and his mother, a part-time house cleaner, had left Connemara, a small town in Ireland, in the mid-1960s and had settled in South London, where they raised Martin and his brother, John, who is older by three years or so. In about 1991, both parents moved back to Ireland, where they now live in semi-retirement in a village on the west coast, near Galway. When they left England, they gave McDonagh and his brother the family's row house, in Camberwell, a working-class neighborhood in South London. The two brothers have lived together there ever since.

McDonagh despised school. He told the *Electronic Telegraph* on-line (January 7, 1997) that he "couldn't be bothered to go to university," because he couldn't stand "the idea of being taught by sad nobodies." After quitting high school, he spent most of the next five years unemployed, supported by government aid. Boredom eventually prompted him to read a few books owned by his brother, who was well-read and interested in screenwriting, and McDonagh, too, became interested in writing. He told Rick Lyman for the *New York Times Magazine* (January 25, 1998), "Here was a job where all you had was your head, a pencil, and a piece of paper. That's the coolest kind of job there is." This occupation also appealed to him because he didn't have to wake up at a set time and leave the house in the morning, and could watch television whenever he wanted to take a break. "It was unemployment with honor," he told Lyman. "I never thought I'd get anywhere."

After McDonagh turned 21 and lost his unemployment benefits, he got a job as a clerk at the Department of Trade and Industry. But he continued to write, and he developed an elaborate work routine. "I begin by sharpening six pencils and laying them out," he told Lyman. "My first draft is done in pencil, on a pad. I like the speed of pencil. Then I type it up. That's like my second draft, and I make changes while I type. Sometimes that's it. Other times I pencil in changes on the typed pages."

McDonagh wrote some television scripts and short stories, but he had no success in marketing them. He also met a local video director and wrote a series of one-page stories that they hoped to produce as video shorts, but the project did not come to fruition. McDonagh then wrote a number of radio plays. He sent 22 of them to the BBC, but the scripts failed to generate interest. McDonagh told the London *Observer*, "I had a play set in heaven, a mad science-fiction story, one set in a car, and so on. Ten of them were really good. Listening to what the BBC did in preference to my stuff horrified me. Any approach from them now will be met with, well, tactful indifference." Two of McDonagh's radio plays were finally produced and aired by a station in Sydney, Australia.

McDonagh next moved on to plays for the legitimate stage. He is said to have an impressive knowledge of film and to especially admire the work of the directors Orson Welles, Martin Scorsese, and John Woo. By McDonagh's own account, he knows much less about theater, but he does admire the playwrights Harold Pinter and David Mamet; the latter's *American Buffalo* is his favorite play. McDonagh's first attempts at playwrighting, he has acknowledged, were bad Mamet rip-offs, and he has since discarded them. He discovered his own playwrighting voice in his memories of childhood summer vacations in Ireland and of conversations among his relatives there. "It just all started coming out, as soon as I began hearing my uncles' voices speaking the words," McDonagh told Lyman. McDonagh's first play (not counting the ones he scrapped) was *The Beauty Queen of Leenane. A Skull in Connemara* and *The Lonesome West* followed very soon after. Each of the three plays, which together are referred to as the Leenane Trilogy, is set in or around the town of Connemara, in western Ireland.

As with his previous literary efforts, McDonagh sent his plays to theaters in the hope of having them produced. The first person to show interest was the director Garry Hynes. The year was 1994, and Hynes had just returned to the Druid Theater in Galway after spending several years running the Abbey Theater in Dublin. *The Beauty Queen of Leenane* and *A Skull in Connemara* were among the many plays submitted to the Druid, which is known for producing plays with Irish settings by new playwrights. "Nothing was known about [McDonagh] other than his address in South London," Hynes told Lyman. But she decided to take a chance on *The Beauty Queen of Leenane*, and it received its world premiere at the Druid in 1995. "It was a huge success," Hynes told Lyman, "beyond our wildest dreams."

The Druid Theater Company production of *Beauty Queen* subsequently toured Ireland, where it played to sold-out houses. (At around this time, McDonagh acquired an agent.) *Beauty Queen* was then performed in London, first at the Theatre Upstairs, part of the Royal Court Theatre, in early 1996. Later that year, the play opened in London's West End, the British equivalent of Broadway. Within a few weeks, another McDonagh play, *The Cripple of Inishmaan*, opened at the Royal National Theatre, where McDonagh was appointed a writer-in-residence. An ensemble that several critics referred to as "an Irish dream cast" appeared in the production, which was directed by Nicholas Hytner. Six months later, in mid-1997, the Druid mounted the entire Leenane Trilogy, first in Galway and then on the main stage of the Royal Court. McDonagh's plays debuted in the United States in February 1998, when the Druid Theater's production of *The Beauty Queen of Leenane*, featuring the same Irish actors who originated the roles in Galway, opened Off-Broadway, at the Atlantic Theater. Its six-week run sold out almost immediately, prompting a subsequent move to Broadway. The production garnered four 1998 Tony Awards—those for best director, for Garry Hynes; best actress in a play, for Marie Mullen, who played Maureen; best featured actress in a play, for Anna Manahan, as Mag; and best featured actor in a play, for Tom Murphy, as Mag and Maureen's neighbor. *The Beauty Queen of Leenane* was also nominated for the award for best play, but that Tony went to Yasmina Reza's *Art*, in what was considered by many to be something of an upset. About a month after *Beauty Queen* opened at the Atlantic, *The Cripple of Inishmaan* opened at the Public Theater in a new production directed by Jerry Zaks.

All of McDonagh's plays reveal dark undertones barely below the surface of rural Irish life. They convey the sense-that pervasive boredom and isolation among the inhabitants of the towns in which the plays are set inspire them to do and say cruel things merely to keep themselves occupied and to distract them from the feeling that the world has passed them by. The mother and middle-aged daughter at the center of *The Beauty Queen of Leenane* spend their days in their drab cottage, and, as Ben Brantley wrote for the *New York Times* (February 27, 1998), "swap insults, demands, and recriminations in a circular game of one-upmanship." Initially, it appears that the domineering mother, Mag, has deprived her daughter, Maureen, of the chance for a life of her own, but gradually it becomes unclear which of the two is more at the mercy of the other. On the surface, the play might seem unremarkable; indeed, it received acclaim for so successfully fulfilling the traditional criteria of dramatic structure and dialogue. Brantley, for example, described the play as "something exotic in today's world of self-conscious, style-obsessed theater: a proper, perfectly plotted drama that sets out, above all, to tell a story as convincingly and disarmingly as possible." He added, "On many levels, it is an old-fashioned, well-made play. Yet it feels more immediate and vital than any new drama in many seasons."

A Skull in Connemara concerns a man who has the unpleasant job of exhuming bodies from the town cemetery to make room for the newly deceased. The character is now charged with the task of digging up his former wife, whom he killed in a drunk-driving accident—on purpose, according to local gossip. The third play in the Leenane Trilogy, *The Lonesome West*, involves two warring brothers, one of whom killed their father. Neither *A Skull in Connemara* nor *The Lonesome West* received accolades equal to those earned by *The Beauty Queen of Leenane*, and some critics even panned them. Charles Spencer, writing for the *Electronic Telegraph* (June 28, 1997), called *A Skull in Connemara* "a shapeless sprawl." He also complained that the play borrowed its best plot device from *The Playboy of the Western World*, by J. M. Synge, an Irish playwright to whom McDonagh has often been compared. Spencer preferred *The Lonesome West*, but he noted that it resembled *True West*, by the American playwright Sam Shepard.

Spencer had an additional criticism of the second and third plays in the Leenane Trilogy: McDonagh, he contended, treated the characters in his plays the same way they treated each other, namely, with cruelty and without an ounce of compassion. Spencer leveled the same criticism at *The Cripple of Inishmaan*. In the *Electronic Telegraph* (June 28, 1997), he wrote, "McDonagh came across as a sadistic, manipulative writer with an unappealing ruthlessness towards his characters." Nevertheless, he wrote in the January 11, 1997 issue of the *Electronic Telegraph*, McDonagh "brings all nine characters to vivid, eccentric life, and reveals a terrific ear for quirky dialogue."

The main figure in *The Cripple of Inishmaan* is Cripple Billy, a disabled, orphaned teenager who is being cared for by two adoptive "aunties." Cripple Billy and the two women live on Inishmaan, one of the Aran Islands, which lie in the Atlantic Ocean on the perimeter of Galway Bay. The story, which takes place in 1934, is based on a real event: the filming that year, on a nearby island, of *Man of Aran*, by the Hollywood director Robert Flaherty. In McDonagh's play, Cripple Billy and the other characters scheme to get roles in the film. *The Cripple of Inishmaan* is the first part of another trio of plays, referred to as the Aran Trilogy. The second and third parts of that trilogy have yet to be produced.

McDonagh has expressed a fondness for provoking reactions in his audience by means in addition to character and plot. He told Lyman, "I am interested in the whole kind of danger aspect to [theater]. There are times when people in the audience are hit with bits of stuff flying off the stage, mostly skulls. There's one point where a stove suddenly explodes. I love to be in the theater and watch that. The people in the audience jump out of their skins.

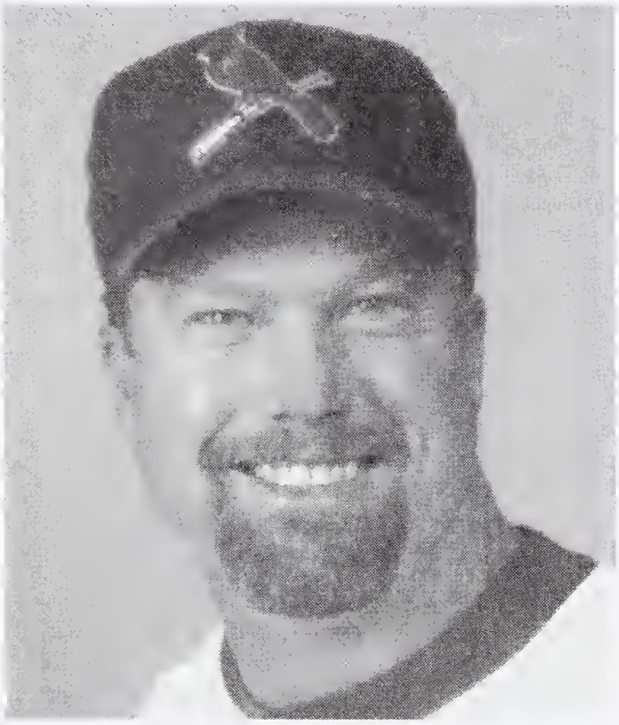
I don't know why I love it. I think it's a power thing, really."

McDonagh plans to use at least some of the money he is earning from his plays to produce and direct a film, which he has said will probably be an Irish spaghetti western. "Any country that has a history of crazy guys with guns has a leg up when it comes to doing films," he told Lyman. He has already completed his first Hollywood screenplay, a thriller commissioned by Scott Rudin, the producer of *Clueless* and *The First Wives Club*, for Paramount.

"Before, my ambition was never to work," McDonagh told Lyman. "But I find that I enjoy telling interesting stories. It's fun. I love to surprise myself and make myself laugh. And you know, you have to attempt to leave something decent behind you. We've all only got a small amount of time to leave something decent behind us."

Selected Plays: as author: *The Beauty Queen of Leenane*, 1995; *A Skull in Connemara*, 1996; *The Lonesome West*, 1996; *The Cripple of Inishmaan*, 1996; *The Lieutenant of Inishmore*, 1997

Suggested Reading: *Electronic Telegraph* (on-line) Nov. 30, 1996, Jan. 7, 1997, Jan. 11, 1997, June 28, 1997; (London) *Observer* p13 Dec. 1, 1996, with photo; *New York Times* II p5 Aug. 10, 1997, with photos, E p1+ Feb. 27, 1998, with photos; *New York Times Magazine* p16+ Jan. 25, 1998, with photo; *Time* (on-line) Apr. 13, 1998



Courtesy of the St. Louis Cardinals

McGwire, Mark

Oct. 1, 1963– First baseman with the St. Louis Cardinals. Address: c/o St. Louis Cardinals, 250 Stadium Plaza, St. Louis, MO 63102

"I can't believe I did it, can you?" Mark McGwire, the first baseman for the St. Louis Cardinals, asked reporters at a news conference after ending the 1998 baseball season with an astounding tally of 70 home runs. "It's absolutely amazing. It blows me away." Hitting number 70, McGwire said, had felt almost as exciting as hitting his 62nd home run, which broke the record for the most home runs in a single season—a record set at 61 in 1961 by the Yankee outfielder Roger Maris. McGwire's assault on Maris's record had fired up baseball fans all around the country for months. Fans in rival parks—and players on rival teams—had cheered as McGwire got closer and closer to reaching Maris's mark.

For most of the season, Sammy Sosa of the Chicago Cubs had closely trailed McGwire in the home-run race. Both of the sluggers had made a point of publicly encouraging the other. As fate would have it, the Cubs were in St. Louis playing the Cardinals on September 8, the day that McGwire lined the shot that became home-run number 62. The game was temporarily stopped as fans cheered McGwire's achievement and Sosa ran to home plate from his position in right field to embrace and congratulate the man who had beaten him to baseball history. (Sosa ended the season with 66 homers.)

The six-foot, five-inch, 250-pound McGwire, whose nickname is Big Mac, doesn't hit home runs as much as he launches them, like missiles, into the far reaches of baseball stadiums. "Nobody misses a McGwire at bat," Jason Giambi, an outfielder for the Athletics, told a reporter in 1996. "Because you never know how far the ball's going to go." In June 1997, for example, McGwire sent a 97-mph fastball, fired by Randy Johnson of the Seattle Mariners, an awesome 538 feet into the back rows of the Seattle Kingdome. Even during pregame batting practices, crowds gather to watch McGwire whack balls into the stratosphere.

A perennial All-Star, McGwire was named rookie of the year in 1987, when he hit 49 home runs, the most ever by a rookie. Over the next three seasons, he smacked 104 homers and drove in 302 runs. He and Jose Canseco, the Oakland A's hard-hitting right fielder, became the most feared power-duo in a major-league lineup. The A's dominated the American League from 1988 to 1990 and won one World Series during that period. Plagued by injuries in 1993 and 1994, and stymied by the strike-shortened season of 1995, McGwire chalked up 52 homers in 1996. Many baseball analysts believe he would have broken Roger Maris's record in 1997 if he had not been traded.

The second of the five sons of John McGwire, a dentist, and his wife, Ginger, Mark David McGwire was born on October 1, 1963, in the Los Angeles suburb of Pomona, California. Each of the five is now over six feet tall and weighs more than 200 pounds. "My mom used to spend about $200 twice a week at the supermarket," McGwire recalled to Christopher Stier for *Macleans* (August 24, 1987). "She really had trouble keeping the refrigerator full." A baseball fan as a boy, McGwire began playing Little League at the age of eight. At his first at bat, he hit a home run over the right-field fence off a 12-year-old pitcher. "The surprising thing was he had an innate sense of how to play," John McGwire told Dave Kindred for *Sporting News* (December 15, 1997). "He knew where to position players, he just *knew*. It was spine-tingling, his understanding of the game at such an early age."

In 1981, McGwire graduated from Damien High School, an all-boys Catholic school in Claremont, California, where he had developed into a power pitcher. The Montreal Expos drafted him, but he was not happy with their offer, and he decided to go to the University of Southern California (USC). During the summer of 1982, McGwire played ball in Alaska as a position player. By the time he returned to USC, he had made up his mind to give up pitching and concentrate on becoming a hitter. During his sophomore year, he hit 19 home runs. As a junior, in 1984, he smacked 32 homers, which was a school record. Later that year, he played on the U.S. Olympic baseball team and was drafted by the Oakland Athletics as a first-round (10th overall) free-agent pick. He left USC to join the A's minor-league system.

McGwire spent about two years in the minors, during which time he hit 48 homers. He was called up to the major-league team near the end of the 1986 season. In 53 at bats, he had three home runs, including a 440-foot smash to straightaway center field at Tiger Stadium, in Detroit. When the 1987 season opened, McGwire was not a starting player, but his performance at the plate soon won him a regular position, as the team's first baseman.

As his home-run totals mounted, McGwire became the object of constant media attention. Reporters repeatedly asked him if he thought he would break the major-league record of 38 homers by a rookie, which had been set by Al Rosen of the Cleveland Indians in 1950. After he bested Rosen, on August 14, 1987, McGwire was besieged with questions about Maris's record. It was a lot of pressure for a 23-year-old rookie to handle, as he recalled to Glen Dickey for *Inside Sports* (March 1988): "For three months, there wasn't a time when I came to a park that there wasn't somebody waiting for me at my locker. I like to get to the park early and kick back for a while before I really start thinking about the game. But I had no chance to do that. . . . Probably the worst was when I hit five home runs in two days in Cleveland [June 27–28]. Our next stop was in Chicago. That's kind of a small locker room anyway, and when I came in, there were 25 guys waiting to talk to me. . . . It affected my concentration, because I couldn't get in the right frame of mind. I had never thought much about records, but there was always somebody there to remind me of them."

After hitting only three homers in August, McGwire decided that he would sometimes have to politely decline to be interviewed, especially before games. His teammates, including the veteran All-Star Reggie Jackson, offered advice and support. In September, McGwire's bat reignited, and he hit 10 more home runs, bringing his total to 49. He missed the chance to hit 50 when he left the A's on the last day of the season to witness the birth of his son. His season-ending average was .289, and his RBI total was 118.

McGwire began his second full year in the majors facing expectations that he would have another spectacular year. And in fact, he had a very good season, with 32 home runs, 99 RBIs, and a .260 batting average. The A's clobbered their opposition in 1988, chalking up 104 regular-season victories and winning the American League championship series against the Boston Red Sox, by four games to none. McGwire hit .333 in the pennant series, including a home run. Oakland was heavily favored to beat the Los Angeles Dodgers in the World Series, but the Dodgers bested them, four games to one. Oakland's only victory came in Game 3, when McGwire hit a ninth-inning home run off the relief pitcher, Jay Howell, to give his team a 2–1 edge. It was McGwire's sole hit in 17 World Series at bats.

In 1989, McGwire hit 33 homers and knocked in 95 runs, but his batting average slipped to .231. The A's had another great year, winning 99 games. Crowds flocked to ballparks to see the powerful combination of McGwire and Jose Canseco, who were nicknamed the Bash Brothers. Oakland bested the Toronto Blue Jays four games to one to win the American League championship; McGwire had seven hits in the series, including a home run. Oakland faced the San Francisco Giants in the World Series, and quickly took a two-games-to-one lead. Then, on October 17, as a crowd of 60,000-plus at the Giants' Candlestick Park awaited the start of Game 3, a major earthquake shook the San Francisco Bay area. About 60 people were killed and hundreds were injured. Nobody in the stadium was seriously hurt, but the Series was postponed for an unprecedented 10 days. Once play resumed, the A's won two games in short order, earning them the world championship. McGwire was the only Oakland regular who didn't homer in the Series, but he had five hits. He also made a key defensive play in Game 3—a diving stop to his right on a ground ball hit by Pat Sheridan—that kept Oakland in the lead.

Oakland's celebration of their World Series victory was subdued and bittersweet, as McGwire recalled to William Ladson for *Sport* (April 1997): "We had to respect the people who died [as a result of the earthquake]. We had to respect what happened in northern California. We didn't get to celebrate the way the Yankees got to celebrate [in 1996]. No champagne. No parade. We had a rally. There'll always be an asterisk next to our '89 championship."

In 1990, Oakland continued to dominate the American League, and, with their four-game sweep of the Boston Red Sox, became the first team since the 1976–78 Yankees to win three consecutive pennants. During the regular season, McGwire hit .235, blasted 39 homers, had 108 RBIs during the regular season, and won a Gold Glove for his defensive play. Despite those achievements, the year was a disappointing one, he has said, because his team seemed to take its success for granted. Although heavily favored to win the World Series, the A's were swept by the Cincinnati Reds in four games. Like the rest of his team, McGwire performed below par during the Series, especially in Game 1, when he popped out in a bases-loaded, two-out situation. "Our team should have won three World Series rings in a row," he told Ladson. "But if you don't prepare yourself . . . I mean, what I know now I wish I knew then. There's no way I would let that happen."

In 1991, the A's lost their edge and finished fourth in the Western division. McGwire had the worst season of his career, hitting only .201, with 22 homers and 75 RBI. Part of the problem, McGwire has said, was that American League pitchers had changed their strategy when he came to bat, and he had a hard time adjusting. For a three-week period in late July and early August, his average was below .200; at one point, it fell as low as .187. "I must have gotten 100 suggestions, and I listened to 90 of them," he told Steve Wulf for *Sports Illustrated* (June 1, 1992). "I can't count how many stances I had—put down 162—or how many different bats. It got so bad that I started listening to fans." One fan's suggestion—that McGwire adopt the pigeon-toed crouch he had used earlier in his career—turned out to be helpful.

After the season ended, McGwire went back to the weight-training regimen he had followed in college and added more than 20 pounds of muscle to his well-built frame. "Weight-lifting relieved a lot of the pain I was going through following the '91 season," he told Austin Murphy for *Sports Illustrated* (August 26, 1996). "When I started to see the changes in my body, it made me feel a lot more positive, more confident in myself." (McGwire's forearms eventually grew to 17-and-a-half inches, which is the neck size of a very large man.) He also began seeing a therapist to deal with difficulties in his personal life. Learning how to face his problems was a "turning point" for him, he told Ladson.

McGwire bounced back in 1992, getting his batting average up to .268 while walloping 42 homers and driving in 104 runs. During the season, he passed the 200 mark for career home runs; only four players in major-league history (Ralph Kiner, Babe Ruth, Harmon Killebrew, and Eddie Mathews) had reached that plateau faster. McGwire's resurgence helped his team capture the American League Western Division title for the third time in four years. In the championship series, however, the A's fell in six games to the Toronto Blue Jays. McGwire hit a paltry .150 in the series, although he did smack one home run.

During the first 25 games in 1993, McGwire got off to a terrific start: He stroked 28 hits, including nine homers. Then, in mid-May, he tore a tendon in his left foot, and he missed the next 100 games. After an unsuccessful two-game comeback in September, he underwent surgery on his left heel and sat out the rest of the season. The following spring, he had another hot start at the plate, only to suffer a stress fracture in the same foot. McGwire was on the disabled list from late April to mid-June. He returned to the A's lineup briefly, but reinjured the foot in July; surgery was performed again in the fall. During his time away from the game, McGwire worked hard at his rehabilitation program. He changed his diet and reduced his body fat from 16 to 8 percent of his weight. He arrived at Oakland's spring-training camp in 1995 lean, strong, and eager to play ball.

Then, in mid-March, as McGwire was running the bases in a pre-season game, he hurt his right foot. The injury was similiar to the tendon tear he had suffered in his left foot, but doctors told him that it was less serious and that surgery would not be necessary. Still, McGwire was upset enough by the prospect of spending more time on the disabled list to seriously consider quitting the game. "It was frustrating having a foot problem for the third year in a row," he told Ladson. "I thought about retirement because I didn't want to go through rehab again. I've been through enough peaks and valleys in my career and I didn't want to face it again." However, after discussing his feelings with family and friends, he was persuaded otherwise. He was back in the A's lineup by May and went on an offensive rampage that made him the talk of baseball. By the time the strike-shortened season ended, in August, McGwire had whacked 39 home runs in just 317 at bats. His average of one homer per 8.1 at bats in a single season was the best in major-league history, topping Babe Ruth's mark of one per 8.5 at bats in 1920. McGwire also knocked in 90 runs and batted .274.

Injuries kept McGwire out of the lineup at the beginning on the 1996 season, but he was back on the field by April 23. More patient at the plate, McGwire induced pitchers to walk him 116 times and wound up with an impressive .312 batting average. His patience did not preclude exhibits of power, however; he hit 52 home runs and 113 RBIs. (He racked up his 300th career homer in June.) McGwire tried to fend off reporters' continual questions about Maris's record, but his teammates got caught up in the excitement. He had their full attention whenever he took his turn in the batter's box, because nobody wanted to miss seeing one of his gargantuan blasts.

In 1997, McGwire got tantalizingly close to the "Holy Grail" of 61 home runs. By the middle of

July, he had racked up 34 homers and was clearly hitting in a groove. Then came the rumors that he was going to be traded, and for two weeks, his bat cooled off. (McGwire was on the last year of his contract, and the A's, who were out of play-off contention, reportedly believed that they could not afford to sign him as a free agent at the end of the season.) On July 31, the news finally came: McGwire was being sent to the St. Louis Cardinals, in exchange for the pitcher T. J. Matthews and two minor-league players. With just a few hours' notice, McGwire flew from California to Philadelphia, where he joined his new team on the road. He was inserted into the Cardinals' lineup immediately; it took him eight games before he hit his first home run. "You know what the biggest disruption was?" McGwire remarked to Leigh Montville for *Sports Illustrated* (September 29, 1997). "It wasn't the pitchers. I told myself that I adjusted for pitchers in the American League, so there wasn't much change there. The biggest adjustment was the batter's boxes. Just standing in these different batter's boxes. Just feeling comfortable." He ended up hitting 24 homers for the Cardinals, bringing his 1997 total to 58. He thus became the first player since Babe Ruth to hit 50 homers or more for two seasons in a row.

Could he have broken Maris's record in 1997 if he had not been traded? In his conversation with Montville, McGwire answered the question this way: "I've always said—I've been saying it for 11 years now—that the only way anyone's going to hit 62 home runs is if he has at least 50 going into September. It would be just too difficult otherwise. You get close and you don't see many pitches to hit. Every pitcher just starts working on you every at bat." At the beginning of September, McGwire had had 43 home runs.

McGwire would have been free to sell his services as a free agent to the highest bidder after the season ended. But five weeks after his trade to St. Louis, he decided he liked the city and the team so much that he wanted to stay, and before the season came to a close, he signed a three-year contract with the Cardinals that guaranteed him $30 million, with an option for a fourth year. At a September 17 news conference to announce the deal, McGwire also said that he was establishing the Mark McGwire Charitable Foundation for sexually and physically abused children, and that he would endow it with $3 million over the next three years.

McGwire began the 1998 season where he had left off—launching home runs out of ballparks. He hit his 400th career homer in the early spring. In mid-April, he smacked three home runs in a single game, a feat he repeated in mid-May. By July 28, McGwire had hit an astounding 45 home runs. Then he he fell into a slump. "The season is a grind, with all the travel, and your body goes through a tired period," McGwire told Murray Chass for the *New York Times* (September 10, 1998). "This happens every season, but when it happened this year—I hadn't hit a homer in 30 at-bats—reporters were wondering, 'What's wrong with Mark McGwire?'" By mid-August, the first baseman found his stroke again, and the home runs started to fly.

McGwire had been telling reporters for some time that no one should talk about breaking Maris's record until a player had reached 50 by September. After he hit number 50, on August 20, in a game against the New York Mets, McGwire conceded that he did, indeed, have "a shot" at breaking baseball's "Holy Grail" of 61. Around the same time, controversy erupted around reports that McGwire had been taking androstenedione, a testosterone-producing substance that is sold in pill form over the counter and is legal in baseball. The pill, which has been banned by the National Football League and the International Olympic Committee, is said to help injuries heal faster; according to some doctors, its continued use is potentially dangerous. McGwire also said that he took creatine, a muscle-building substance that is popular among many players. "Everything I've done is natural," McGwire was quoted as saying in the *New York Times* (August 22, 1998). "Everybody that I know in the game uses the same stuff I use."

The controversy about McGwire's supplement use quieted down as the season wore on. In any event, it never seemed to distract him at the plate. In 22 consecutive games, in the last of which, on September 8, he broke Maris's record, he unleashed a torrent of 15 home runs. The historic 62nd homer—which, unlike most of McGwire's other homers, barely cleared the left-field fence of Busch Stadium—was pitched by Steve Trachsel of the Chicago Cubs. The crowd cheered wildly as McGwire triumphantly rounded the bases and then, at home plate, was mobbed by his teammates. After he lifted his 10-year-old son, Matthew, a Cardinal bat boy, in the air, and gave a bear hug to Sammy Sosa, McGwire went into the stands to embrace the children of Roger Maris, who had come to witness their father's record being broken. He gave the ball, which was retrieved by a member of the Cardinals' grounds crew, to officials of the baseball Hall of Fame, in Cooperstown, New York, for display, along with the bat he hit it with, his baseball jersey, his size-13 cleats, and the jersey worn by his son.

McGwire ended the season by hitting five home runs in three days. He hit numbers 69 and 70 in the final game, on September 27, against the Montreal Expos; number 70 came at his last turn at bat, against the pitcher Carl Pavano. "This is a season I will never, ever forget, and I hope everybody in baseball never forgets," an emotional McGwire told the cheering crowd at Busch Stadium after the game. In addition to his remarkable home-run total of 70, McGwire ended his dream season with a .299 batting average and 147 runs batted in (second to Sosa's 158), and he drew 162 walks, only eight fewer than Babe Ruth's 1923 record of 170. By hitting a home run every 7.27 times he came to bat, McGwire bested Ruth's 1920 record of 8.28.

After the 1998 season ended, McGwire packed up for his home in southern California. He made it clear before leaving St. Louis that he was looking forward to some time off, away from the attention of fans and the media. His immediate goal, he said, was to to work on his tan. Divorced for the past nine years, McGwire is extremely devoted to, and spends a lot of time with, his son, who lives with McGwire's former wife in California. When he negotiated his contract with the Cardinals, McGwire insisted on a provision that gives his son a seat on the team plane during the boy's summer visits with him.

Suggested Reading: *Inside Sports* p44+ Mar. 1988, with photos, p35+ June 1988, with photos; *New York Times* B p13 May 15, 1992, with photo, A p1+ Sept. 9, 1998, with photos, A p1+ Sept. 28, 1998, with photos; *Sports Illustrated* p42+ June 1, 1992, with photos, p32+ Aug. 26, 1996, with photos, p40+ Sept. 29, 1997, with photo, p76+ Mar. 23, 1998, with photo

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Courtesy of CNET

Minor, Halsey

1965– Chairman and CEO of CNET: The Computer Network. Address: c/o CNET, Inc., 150 Chestnut St., San Francisco, CA 94111

"Halsey Minor's sort of the Ted Turner of the Internet," Sky Dayton, the founder of EarthLink Network, Inc., told Tom McNichol for *Salon* (March 13, 1998). "He's got a big dream and isn't afraid to take risks. He's building a lot of things at once. He knows what he wants, and isn't shy about going out and getting it."

The comparison between the two entrepreneurs goes beyond personal styles. Just as Turner succeeded in spinning his original TBS Superstation into a host of cable stations—CNN, Headline News, TNT, and the Cartoon Network, among others—Minor has parlayed his first on-line computer magazine, *CNET.com*, and television show, *CNET Central*, into a new media company responsible for 11 Web sites and four cable television shows, each with computer-oriented programming. In creating a company—called CNET: The Computer Network—that provides both Internet-based services and television programming, all with computer- and technology-oriented content, Minor, who is just 33 years old, has already achieved one of his goals. "On-line is very much like TV," he told a reporter in 1995, the year CNET launched both *CNET Central* and *CNET.com*. "It includes all the same things—the talent issues and production elements are all the same, and they're both ratings-based."

CNET: The Computer Network, which went public in 1996, has taken many gambles since its inception, in 1992. Perhaps Minor's riskiest move was his decision to launch a search engine. Competition among search engines to become users' "portal" to the Web—that "first page" computer users see when they log on to the Internet—is stiff, and the field is already dominated by Yahoo! and Excite. Introduced in the fall of 1997, Snap! Online, as the portal site is called, did not attract as many users as CNET had hoped, and it looked as though the Web portal would be a tremendous failure—until NBC agreed to buy up 60 percent of CNET in exchange for advertising the service to its 73 million viewers. In June 1998, Minor and CNET released their most recent Web site, Shopper.com. Although the new Web site, the recent deal with NBC, and the success of his cable programs do not guarantee Minor's—or CNET's—success, they do, at least, as Hansell put it, "validate a new media approach that until now has flouted conventional wisdom."

Halsey McLean Minor, who was born in Charlottesville, Virginia, in 1965, has been obsessed with computers since his youth. When it was time for him to go to boarding school, which had been a family tradition for two generations, he told his father and grandfather that he did not want to attend their alma mater, Episcopal High School in Washington, D.C., because the school did not have the proper computer facilities to meet his needs. So instead, he attended the Woodberry Forest School, in Orange, Virginia, which had a microcomputer lab. "I was kind of a closet nerd," Minor admitted to McNichol. "I played football, but I'd lock myself away in the computer room and program for hours. I loved reading all the computer magazines."

Minor attended the University of Virginia (UVA) and chose anthropology as his major—although he remained as obsessed as ever with computers. "I nearly lost a girlfriend in college because I used to spend Saturday and Sunday nights on the couch reading all the computer magazines," Minor recalled to McNichol. Also around this time, it became apparent that Minor had been bitten by the entrepreneurial bug. To make some extra cash, he started a company called the Rental Network, which distributed a series of databases that provided customers with information on how to locate apartments for rent around the immediate UVA vicinity. "I had to drive around to each of these kiosks and load the database by hand three times a week," he told Paul Schindler of *CMPnet* (September 1997). "I thought, 'Wouldn't it be great if all these things were actually connected?' At the time, I didn't even know the Internet existed."

When he graduated from college, in 1987, Minor was hired by Merrill Lynch Capital Markets, in New York City, where he began an investment banking training course. "I started a company. That impressed Merrill Lynch enough that they overlooked the fact that I worked in anthropology," he told Schindler. At Merrill Lynch, Minor got to know his fellow employee Jeff Bezos. The two managed to convince the brokerage firm's top brass to develop their idea of designing a program that would deliver news and vital information to its employees electronically. Merrill Lynch gave the idea the go-ahead, but, after a few months, the company, under pressure to cut costs, was forced to cancel the project. Minor was devastated. Bezos left the firm and went on to launch an on-line bookstore, which has since evolved into the hugely successful company Amazon.com.

For his part, Minor joined Russell Reynolds Associates, the world's largest executive search firm, as Reynolds's executive assistant. At the time, Reynolds told Minor that if he worked for him for two years, he would help Minor develop a new business plan. "One day [Halsey] came in with a stack of PC magazines, $279 worth, that was three feet tall," Reynolds recalled to Saul Hansell of the *New York Times* (June 15, 1998). "Halsey said, 'Get it: People are spending money on this stuff.'" Minor's opportunity to begin a new company did not materialize, however. So he decided to take matters into his own hands, and in 1992, "after a year of living off money from friends and credit cards," as Hansell put it, he was finally in business for himself. He called the company CNET: The Computer Network, and established its headquarters in San Francisco, California.

In founding CNET: The Computer Network, Minor's ambition was to create a company that would integrate television programming with Internet-based services. The main focus of the firm was to be its Web sites, but because so much of the so-called new media at that time consisted of on-line versions of print magazines, Minor knew he had to come up with a strategy to compete with these entities, which already had established built-in audiences. The idea he came up with was to launch a television network that would provide computer- and technology-oriented programming, with the ultimate goal of raising viewers' awareness of his company's Web sites. "I never believed that I could compete against [the computer magazine publisher] Ziff-Davis and all these guys without TV programming," he said to Nikki C. Goth for the on-line publication *Red Herring*. "But with TV, I could reach more people than they reached through their magazines."

With an infusion of a substantial amount of cash from Paul Allen, the Microsoft co-founder turned billionaire investor, Minor more or less achieved this goal in 1995—"more or less" because he did not actually establish a cable network but rather developed a cable television show. The program, *CNET Central*, debuted on USA Network in April of that year, and in June, CNET launched *CNET.com*, an on-line computer publication that, like its magazine counterparts, offered users reviews of new computer products and columns by industry insiders, but, unlike them, could be updated continually. *CNET Central*, which has been variously described as "the *Entertainment Tonight* of computing" and "a sort of MTV for computer lovers," went on to build a sizable audience, and has been joined with three more television shows developed by CNET: *The Web*, *The New Edge*, and *TV.com*. Similarly, CNET has since established 10 other Web sites, among them the services Computers.com and Shareware.com and the extremely popular on-line news magazine *News.com*.

When Snap! Online was introduced, in 1997, industry observers dismissed it as too costly and as having been introduced too late to cash in on the Web portal market. But Minor was undeterred, even after he was rebuffed by an old friend at Prodigy. Knowing that he needed a well-known Internet company to advertise on his Web portal, Minor called Russell Pillar, a buddy from his Merrill Lynch days who is now the chief executive of the on-line service Prodigy. He told Pillar he wanted Prodigy not only to advertise its services on Snap! but also to make the portal Prodigy's primary search engine. Pillar, however, chose to go with a competitor, Excite. "My ears still ring," Pillar told Hansell of his decision. "Halsey likes to win at all costs."

By early 1998, Snap!, though considered technically excellent, was attracting only a fraction of the number of visitors the leading portals did. Stock market analysts began to wonder if perhaps CNET, which had yet to break even, would end up as a noble failure. In April, CNET's stock fell considerably, and this came on the heels of multiple quarter losses in the previous fiscal year. CNET was at a crossroads. It was then that Minor pulled a much-needed rabbit out of his hat.

On June 15, Minor announced that NBC had purchased the option to buy a controlling stake in Snap!, and had acquired a small percentage of CNET as a whole. In exchange, the network giant agreed to advertise Snap! extensively on NBC stations. When news of the deal hit Wall Street, CNET stock surged to an all-time high. Minor had managed not only to save his fledgling and cost-inefficient portal service, but also to make CNET a bundle of money. Yet while most analysts hailed the move as a milestone for CNET, some focused on one aspect of the deal whereby Minor could lose control of his brainchild if NBC exercised its option to buy 60 percent of Snap! The possibility of a future buyout prompted Vernon Keenan, of Zona Research, to suggest to *CMPnet* (June 23, 1998) that "Halsey Minor is grimacing all the way to the bank," because, *CMPnet* observed, "in saving Snap!, he may have lost it." For his part, Minor felt he had had no choice but to agree to the deal. He was losing too much money. As he told Hansell, "Ultimately, we said we would rather own 40 percent of No. 1 than 50 percent of No. 3."

On June 19, 1998, four days after the NBC deal was announced, Minor delivered the final keynote speech at the annual PC Expo held in New York City. During the speech, Minor seemed highly optimistic. He was quoted by Lev Grossman for *Time.com* (June 19, 1998) as saying, "Commerce on the Internet is about to go supersonic. . . . The medium is the market." Minor did not discuss the mammoth NBC deal, although he did announce the launch of CNET's newest Web site, Shopper.com, a service that provides information on where to buy computers and computer-related products at the "lowest price—even if it's from a tiny, little-known retailer." Minor claimed that this new site would help transform the Internet into a "leveler and democratizer," with his company leading the charge. Whatever it is, the move illustrates that Minor is still pushing forward to achieve his goals. As Minor told McNichol, "I think I've always wanted to build a large, substantive company. You always kind of think it's a pipe dream because the odds are stacked against you. But, through a combination of luck and hard work, we actually have a chance of doing it."

Suggested Reading: *Advertising Age* p48 Sept. 23, 1996, with photos; *Brandweek* p22+ Mar. 23, 1998, with photos; *New York Times* (on-line) June 15, 1998, with photos; *Salon* (on-line) p1+ Mar. 1998; *Time* (on-line) June 19, 1998; *Variety* p35 Mar. 27, 1995

Fotos International/Archive Photos

Moore, Julianne

Dec. 3, 1960– Actress. Address: c/o Huvane, Baum, Halls, 8383 Wilshire Blvd., Suite 444, Beverly Hills, CA 90211

"I hear a lot of people blame others for their decisions," the actress Julianne Moore told Rebecca Johnson for the *New York Times Magazine* (November 16, 1997). "But any actor who tells you, 'I wanted to do such-and-such a film, but my agent or my manager wouldn't let me,' I mean, I'm sorry. We're adults. We make our own decisions." Moore has made a career out of making her own decisions, and one recent decision led to what may arguably be her most challenging film role to date: that of Amber Waves in the 1997 hit *Boogie Nights*, a controversial film about the adult-film industry in the late 1970s and early 1980s. Both her agent and her manager advised her against doing the film, but once she had read the writer/director Paul Thomas Anderson's script—and learned that he had written the part specifically for her—she insisted on accepting the role. "This was like nothing I've ever played before," she told the on-line publication *Mr. Showbiz* (March 26, 1998). "[Amber] was so terribly moving and so human, and I thought, 'I don't even know this guy, and he wrote me this beautiful part.'" *Boogie Nights* became one of the most highly acclaimed movies of 1997, and for her performance, Moore won her first Academy Award nomination for best actress. Although she did not win the Oscar, the nomination brought Moore national attention.

Before embarking on a film career, Moore honed her craft in plays and television shows. Since making her feature-film debut, in 1990, she has appeared in numerous pictures, and today she is recognized as a versatile actress who can play a broad range of roles. "One reason for Moore's success and flexibility is her looks," Johnson stated. "The world is full of good actresses and the world is full of beautiful actresses, but is not so full of good, beautiful actresses. Moore is both."

Julianne Moore was born Julie Smith on December 3, 1960, in Boston, Massachusetts. She spent most of her childhood in transit, and by the time she began attending the School of Performing Arts at Boston University, her family had lived in more than two dozen places around the world. Her mother was a psychiatric social worker; it was her father's profession—that of military judge—that forced the family to relocate so often.

As a child, Julie Smith enjoyed acting in plays, but by the age of 16, she had resolved to study either law or medicine in college. She changed her mind after an English teacher suggested she take up acting as a career. Her parents "flipped" when she informed them of her decision, Moore told Amy Clyde for the *New York Times* (February 9, 1992). She acted in numerous stage productions while at Boston University, sometimes performing in multiple shows in the same week. After earning a bachelor's degree from Boston University, in 1985, she moved to New York City and began auditioning. Before long, she was made a regular cast member on the long-running daytime soap opera *As the World Turns.* She played a double role, as Frannie and Sabrina Hughes, an all-American ingenue and her evil British half-sister, respectively. In 1988, she won a daytime Emmy Award for her performance.

Moore left the show after that season, and shortly thereafter played Ophelia in a production of *Hamlet* at the Guthrie Theater in Minneapolis, Minnesota. During the early years of her career, she also had small parts in many television shows, including the mini-series *I'll Take Manhattan* (1987), and in 1989, she received positive reviews for her portrayal of Jaq in Caryl Churchill's *Ice Cream with Hot Fudge*, which ran at the Public Theater in Manhattan. At around this time, she married her longtime boyfriend, the actor John Gould Rubin, and the couple moved into a two-bedroom apartment on Manhattan's East Side.

Although she made her film debut in *Tales from the Darkside: The Movie* (1990), film critics and movie executives did not take much notice of her until 1992, when she appeared in *The Hand That Rocks the Cradle.* That thriller starred Rebecca De Mornay as a crazed nanny hired to care for a well-to-do family's infant. Moore played the part of Marlene, a family friend, and she received some of the few positive comments that the film garnered. Her turn in *Body of Evidence* (1993) prompted a similar response. "She caused audiences to wonder why Willem Dafoe would stray to dally with Madonna," Michael Sragow wrote for the *New York Times* (December 4, 1994). Also in 1993, Moore gave a memorable performance in Robert Altman's *Short Cuts*, in which she was cast as a frustrated homemaker and painter; particularly noteworthy, Sragow wrote, was a "tricky scene in which she delivers a confessional speech bottomless." *Short Cuts* cemented Moore's reputation as a bold and talented actress unafraid to take risks.

Moore's willingness to venture into unfamiliar territory impressed the French director Louis Malle, and he cast her in his film *Vanya on 42nd Street*. According to Janet Maslin in the *New York Times* (October 19, 1994), *Vanya on 42nd Street* is a "fluent, gripping version of one of [Anton] Chekhov's more elusive plays." Malle came up with the idea for the movie while attending the stage director André Gregory's workshop productions of *Uncle Vanya*, which used a new script by the playwright David Mamet. When Malle viewed the early performances, he was so enthralled—by Moore's performance in particular—that he decided that what he had watched would make a good film. (*Vanya on 42nd Street* is a screen adaptation not of the play but of the rehearsal: The actors, in contemporary everyday dress, sip coffee as they exchange their lines in a crumbling old New York City theater.) *Vanya on 42nd Street* became a critical hit, and Moore, in the opinion of Janet Maslin, gave a "sly, delicately shaded performance" as Yelena, "the beautiful wife of a pompous, aging professor." André Gregory told Maslin that "what's beautiful about stars is that they are who we want to be. But great character actors dare to be who we can't admit we are. Julianne reveals things about herself and women in general that most actresses don't have the desire, or the daring, to do." The movie, although highly acclaimed, had only a limited release, but Moore's critical success inspired the actress to take on her first leading role in a film—that of Carol White in Todd Haynes's independent film *Safe* (1995).

Moore has said that she regards her performance in *Safe* as her finest to date. "It was the hardest work I've ever done, and it's probably the thing I'm most pleased with," she told *Mr. Showbiz.* "I really feel for [Carol White]. She is trying not to hurt anybody, and she's not doing anything to herself, it's just stuff keeps happening to her and she's disappearing. It was difficult to represent that, and I ended up pleased with the way it came out." *Safe* was screened at the prestigious Sundance Film Festival in 1995, and following its theatrical release, drew moviegoers nationwide in surprisingly large numbers for an art-house film.

Over the next two years, Moore was cast in several big-budget films: As Rebecca, the female lead, opposite Hugh Grant in *Nine Months* (1995); as Electra, the love interest of Sylvester Stallone's character in *Assassins* (1995); and as Dora Maar, a former lover of Pablo Picasso (played by Anthony Hopkins) in *Surviving Picasso* (1996). Her three minutes of screen time, as Dr. Anne Eastman, with Harrison Ford in *The Fugitive* (1993), led Steven Spielberg to cast her in *The Lost World: Jurassic Park* (1997), the sequel to Spielberg's megahit *Jurassic Park* (1993). Moore appeared opposite Jeff Goldblum in the role of the paleontologist Sarah Harding. The movie, which was one of biggest hits of the summer of 1997, established Moore as a bona-fide Hollywood star.

While filming her next project, the critical and commercial disaster *The Myth of Fingerprints* (1997), Moore met her future lover, the writer/director of *Myth*, Bart Freundlich. After filming was completed, the two moved in together. (Moore had divorced John Gould Rubin some years before.) "It's the oldest cliché, the actress and the director," she told *Mr. Showbiz.* "We met on *Myth* and didn't become involved until after." In 1998, Moore gave birth to their first child, Caleb, and since then, she has not taken many jobs. "When you have a couple-of-months-old baby, you watch a lot of TV," she told *Mr. Showbiz.* She has hinted that she and Freundlich may work together again sometime. "He's got another script he's working on for me, and it sounds good," she told *Mr. Showbiz.* "I always talk to him about that stuff; it's impossible to live with somebody and not talk about it."

Earlier, at a release party for *Myth*, Paul Thomas Anderson presented Moore with his initial script for *Boogie Nights*, and the actress told her agent and manager that she wanted to be involved with Anderson's project. "Once Moore signed on (thereby passing up what her manager calls 'some very big mainstream movies')," Rebecca Johnson reported, "[Anderson], so the story goes, got the green light for the movie."

Johnson claimed that Moore has the best of two worlds, because in the industry, she is known for her willingness to take on both independent projects and big-time Hollywood fare. Moore does not deny that earnings sometimes play a large part in her decision to accept a role. "People ask you all the time, 'Why did you do this?' or 'Why did you do that?'" she explained to Johnson. "And I mean, actors are regular people. You do it because you need the money. You do it because you need a job."

Moore followed her well-received *Boogie Nights* performance with a role in Joel and Ethan Coen's much-anticipated *The Big Lebowski* (1998)—their first film since their Oscar-winning *Fargo* (1996). Moore, who played Maude Lebowski, the main character's pseudo-artistic daughter, told *Mr. Showbiz* that she enjoyed working with the Coen brothers. "The Coens are so prepared and so thorough, and what I love about directors is precision," she said. When asked by *Mr. Showbiz* if she sees herself as a "cinematic sexual siren" (she appeared nude in *Short Cuts*, *Boogie Nights*, and *The Big Lebowski*), Moore replied, "Nudity is often mistaken for sexuality. The nudity I've done is specifically nonsexual. *Boogie Nights* is about pornography, not sexuality. *Short Cuts* was about communication in a marriage, not sexuality. And [*The Big Lebowski*] is about being a dilettante."

Since her 1997 Academy Award nomination for her work in *Boogie Nights*, Julianne Moore has been in greater demand than ever before. When asked by the *Mr. Showbiz* interviewer if she believes motherhood will change the way she handles her career, she responded, "It makes a difference for women in general, not just actresses. . . . But yeah, I think being a mother affects your decisions. What's going to be hard for Cal is he's got a mother who's an actress. That's a tough thing to deal with."

Selected Films: *Tales from the Darkside: The Movie*, 1990; *The Gun in Betty Lou's Handbag*, 1992; *The Hand that Rocks the Cradle*, 1992; *Body of Evidence*, 1993; *Benny and Joon*, 1993; *The Fugitive*, 1993; *Short Cuts*, 1993; *Vanya on 42nd Street*, 1994; *Safe*, 1995; *Nine Months*, 1995; *Assassins*, 1995; *Roommates*, 1995; *Surviving Picasso*, 1996; *The Lost World*, 1997; *The Myth of Fingerprints*, 1997; *Boogie Nights*, 1997; *The Big Lebowski*, 1998

Selected Plays: *Ice Cream with Hot Fudge*, 1989; *Hamlet*, 1989

Selected Television Shows/Films: *As the World Turns*, 1985–88; *I'll Take Manhattan*, 1987; *Money, Power, Murder*, 1989; *Cast a Deadly Spell*, 1991; *The Last to Go*, 1991

Suggested Reading: *Mr. Showbiz* (on-line) Mar. 26, 1998; *New York Times* II p14 Feb. 9, 1992, with photo, C p13 Oct. 19, 1994, II p13 Dec. 4, 1994, with photo, C p20 June 23, 1995; *New York Times Magazine* p108 Nov. 16 1997, with photo

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Naifeh, Steven

(NAY-fee)

June 19, 1952– Nonfiction writer. Address: c/o Woodward/White, Inc., 129 1st Ave. S.W., Aiken, SC 29801-4862

Smith, Gregory White

Oct. 4, 1951– Nonfiction writer. Address: c/o Woodward/White, Inc., 129 1st Ave. S.W., Aiken, SC 29801-4862

Gregory Smith and his partner in writing and life, Steven Naifeh, have devoted much of their lives to making sure that patients have the means to seek out the best available medical care. Smith and Naifeh are the co-founders of Woodward/White, Inc., which produces the directories *The Best Lawyers in America* and *The Best Doctors in America.* They are also the co-founders of Best Doctors, Inc., a doctor referral service for patients with rare and complex illnesses. In their latest book, *Making Miracles Happen* (1997), they argued that patients must not passively accept whatever treatment comes their way; rather, they must play an active role in seeking and getting the best possible treatment. Smith knows this because, had he simply accepted several doctors' prognoses in 1987, he probably would have died long ago.

Smith's medical odyssey began in 1986, when, at a Christmas party thrown by the editor of the book he and Naifeh were working on—a biography of the 20th-century American artist Jackson Pol-

Gregory White Smith (left) and Steven Naifeh Michael A. Schwarz

lock—one side of his face suddenly became paralyzed. At the Mayo Clinic, in Rochester, Minnesota, his doctors gave him bad news: The benign brain tumor he had been diagnosed with 10 years earlier had suddenly become malignant. Since the tumor was in a difficult-to-reach area of the brain, it could not be removed. Smith, who was then 35, was told he had only three to six months to live.

Shocked, Smith wandered back to his hotel. He had no reason to doubt the doctors' judgment; the Mayo Clinic, after all, was a world-renowned institution. Smith might have sunk into helpless depression if not for an epiphany that came to him while he watched the weather report on television that evening. The doctors' prognosis, he realized, was not unlike the weatherman's prediction of rain or sunshine: It was not guaranteed to happen. "They were making predictions based on previous experience, not on immutable laws of nature," he explained in *Making Miracles Happen*.

Smith got a second opinion, this time from doctors at another prestigious institution, the Memorial Sloan-Kettering Cancer Center, in New York City. It was the same prognosis as the one he had received at the Mayo Clinic. Visits with other expert doctors yielded similarly dire predictions, but Smith and Naifeh did not give up. Finally, after talking with over 40 doctors, they found a neuroradiologist in New York who had developed an experimental procedure for treating tumors like Smith's. In the procedure, silicone flakes are inserted in the brain to block the blood vessels that lead to the tumor, so as to starve it. Smith agreed to undergo the procedure, and though it succeeded only in shrinking the tumor by about 50 percent, it bought Smith much-needed time. Five years later, he found a surgeon who had developed a new technique for operating on tumors in the section of the brain where Smith's tumor lay. The tumor that had been previously declared inoperable had suddenly become operable, and a major portion of it was removed.

Eleven years have passed since doctors handed Smith a death sentence. The tumor in his brain is still there, but thanks to the synthetic hormones that he takes three times a day, its growth has been kept in check. As a result of the tumor and various operations, he cannot hear in one ear and has trouble pronouncing some words, but by any standard, he has continued to have a full and productive life. With Naifeh, he has continued to write books. One of them, *Jackson Pollock: An American Saga*, won the Pulitzer Prize for biography in 1991. The couple have even fulfilled their dream of owning a mansion.

Smith's startling success in battling his brain tumor taught him and Naifeh many lessons, many of which they summarized in *Making Miracles Happen*, a self-help book for the seriously ill. The most important one is that all doctors are not created equal. That is a lesson that most people apparently have not learned. As Smith and Naifeh explain in their *Best Doctors* Web site, "No one thinks that all plumbers are equally competent, or all hairdressers, or all teachers, but they think of doctors (or specialists) as essentially interchangeable." As a result, patients tend not to seek out second opinions or alternative treatments, because they think that one doctor's advice is as good as another's. But as Smith found out, if one searches hard enough, one can usually find alternative medical opinions and options. Smith and Naifeh point out that, for sufferers of many disorders or diseases, there are usually a host of experimental protocols and nonstandard treatments that may benefit particular individuals. While patients must be wary of "huckster" doctors who want to push a particular treatment in order to make money, finding the right procedure can often mean the difference between saving a limb and losing it—or, as in Smith's case, between dying in three months and living for more than 11 years.

To help patients in their search for medical options, in 1992 Smith and Naifeh began publishing a directory called *The Best Doctors in America*. In kind, it resembled their directory *The Best Lawyers in America*, the first edition of which appeared in 1983. Lawyers by training, Smith and Naifeh decided to evaluate attorneys by asking lawyers whom they considered the best practitioners in various legal specialties. *Best Lawyers in America* offered the results of their survey. The couple used the same "peer review" methodology to evaluate doctors. Both directories are regarded as two of the best resources of their kind. The seventh edition of *Best Lawyers* came out in 1997; *Best Doctors* is published in several regional editions that list over 28,000 doctors in virtually every medical specialty.

Smith and Naifeh have also founded a physician referral service, Best Doctors, Inc. The service is staffed by more than 30 employees, who, for a fee of between $50 and $500, personally investigate medical options for patients. By 1996, Best Doctors, Inc. had made more than 3,000 referrals. Naifeh and Smith know that even if an appropriate doctor is located, often an insurer or an HMO will refuse to pay for the treatment, especially those procedures that are considered "experimental" or "nonstandard." "One of the saddest things about the American medical system is that the most desperately ill often have to fight the hardest to pay their bills," they wrote in *Making Miracles Happen*. To help alleviate this problem, Naifeh and Smith are currently organizing the Best Doctors Care Access Network, which will bring the doctors listed in their database into a single network dedicated to so-called high-acuity cases—that is, rare and complicated illnesses. They will make this network available to insurance companies and managed-care groups at a discounted price, so that those companies that buy into the network can send their high-acuity cases to specialists all over the country, rather than limiting them to one group of doctors. Smith and Naifeh believe that since identifying high-acuity cases early and sending patients to specialists with the most experience saves money in the long run, the network will attract insurance companies and HMOs.

As in their book projects, for which Naifeh usually does the research, and Smith, the writing, Naifeh and Smith have divided the duties of their two companies between them. Naifeh is president of Best Doctors and vice president of Woodward/White; Smith is president of Woodward/White and vice president of Best Doctors. The two began their partnership in both work and home over 20 years ago.

Gregory White Smith was born on October 4, 1951, in Ithaca, New York, and raised in Columbus Ohio. His father, William Smith, was a motel and restaurant owner, and his mother, the former Kathryn White, was an executive secretary. Smith earned a B.A. degree in English summa cum laude from Colby College, in Waterville, Maine, in 1973. After graduating, he spent a year in Europe studying music. Steven Woodward Naifeh was born on June 19, 1952, in Tehran, Iran, to George and Marion (Lamphear) Naifeh, both of whom were U.S. Foreign Service officers. While growing up, Naifeh lived with his parents in over 40 different places all over the world. He attended Princeton University, in New Jersey, and graduated with a B.A. degree in history summa cum laude, in 1974.

Smith and Naifeh met in 1974, after each enrolled at Harvard Law School, in Cambridge, Massachusetts. As Naifeh told Alex Tresniowski for *People* (September 30, 1996), "We were two lost souls in the dining hall wondering what in the hell we were doing here." They graduated in 1977 and worked briefly as lawyers before quitting the legal profession and returning to Harvard for graduate school. Smith received a master's degree in education, in 1978; Naifeh, whose first book, *Culture Making: Money, Success, and the New York Art World*, was published in 1976, received a master's degree in fine arts in 1979.

Moving Up in Style: The Successful Man's Guide to Impeccable Taste (1980), the first book on which Naifeh and Smith collaborated, is about fine wines and fashion and is geared toward yuppies. "We're not very proud of it now," Naifeh admitted to Kathryn Shattuck for *Publishers Weekly* (August 23, 1997), but, as he explained, the book helped pay outstanding law-school bills. That book was followed by a biography, *Gene Davis* (1981), and several self-help books, including *How to Make Love to a Woman* (1982), for which Naifeh and Smith paid Michael Morgenstern, a straight friend of theirs, to take credit for writing; *What Every Client Needs to Know About Using a Lawyer* (1982); *The Bargain Hunter's Guide to Art Collecting* (1982); and *Why Can't Men Open Up?: Overcoming Men's Fear of Intimacy* (1984). They have also written three true-crime books—*The Mormon Murders: A True Story of Greed, Forgery, Deceit, and Death* (1988), *Final Justice: The True Story of the Richest Man Ever Tried for Murder* (1993), and *A Stranger in the Family: A True Story of Murder, Madness, and Unconditional Love* (1995)—and *The Human Animal* (1985), the companion book to Phil Donahue's TV miniseries on human behavior. Five of their books were bestsellers.

One of those is their best-known work, *Jackson Pollock*, which took them eight years to complete. Praised for contributing new material on Pollock, the book was also criticized for containing what some viewed as questionable claims, such as the assertions that Pollock was overly dependent on his mother; that his sexuality was ambiguous; that watching his father urinate on flat stones inspired him to develop his "drip" method of painting; and that part of the motivation behind his layered and abstract paintings was his desire to disguise his inability to meet art-school standards of drawing. The book was one of five finalists for the 1990 National Book Award. When it won the Pulitzer Prize for biography, the following year, some critics protested bitterly. "The award . . . makes it official: Pop psychologizing and amateur art criticism are now acceptable methods of cultural discourse," Francis O'Connor wrote in the *New York Times* (May 12, 1991). In his 1997 interview with Shattuck, Smith said, "After all the praise and awards, the politics of the art world killed us in the end. The book was readable and interesting. Now it's out of print."

While working on *Jackson Pollock*, Smith and Naifeh discovered for sale a 60-room, 20,000-square-foot summer home in Aiken, South Carolina, that had once belonged to the tycoon William C. Whitney. They negotiated the price down, to $495,000, and then made renovations that eventually totaled $650,000. Naifeh and Smith's book *On a Street Called Easy, in a Cottage Called Joye* (1996) describes their experiences during the renovation. "One of the themes of our book," Naifeh told Alex Tresniowski, "is that what keeps people happy is caring about something and working at it." Indeed, Smith has admitted that renovating the house was one of the things that kept him going during the worst moments of his illness. The couple have willed the house to the Juilliard School, in New York City, and hope that it will someday become a colony for musicians. In the meantime, it serves as a center of operations for their publishing and referral businesses. In what used to be the ballroom sit banks of computers that process the information for the *Best Lawyers* and *Best Doctors* directories. The Best Doctors Care Access Network is run in what was used long ago as servants' quarters. Naifeh and Smith hope eventually to complete a biography of the painter Vincent Van Gogh.

Selected Books: by Naifeh: *Culture Making: Money, Success, and the New York Art World*, 1976; by Naifeh and Smith: *Moving Up in Style: The Successful Man's Guide to Impeccable Taste*, 1980; *Gene Davis*, 1981; *What Every Client Needs to Know About Using a Lawyer*, 1982; *The Bargain Hunter's Guide to Art Collecting*, 1982; *Why Can't Men Open Up?: Overcoming Men's Fear of Intimacy*, 1984; *The Human Animal*, 1985; *The Mormon Murders: A True Story of Greed, Forgery, Deceit, and Death*, 1988; *Jackson Pollock: An American Saga*, 1989; *Final Justice: The True Story of the Richest Man Ever Tried for Murder*, 1993; *A Stranger in the Family: A True Story of Murder, Madness, and Unconditional Love*, 1995; *On a Street Called Easy, in a Cottage Called Joye*, 1996; with Michael Morgenstern: *How to Make Love to a Woman*, 1982; edited by Naifeh and Smith: *The Best Lawyers in America* 1983– ; *The Best Doctors in America*, 1992–

Suggested Reading: *New York Times* B p16 Mar. 12, 1993; *People* p61+ Sept. 30, 1996, with photo; *Publishers Weekly* p40+ Aug. 23, 1997, with photo; *USA Today* D p1 Oct. 6, 1997, with photo; *Who's Who in America, 1998*

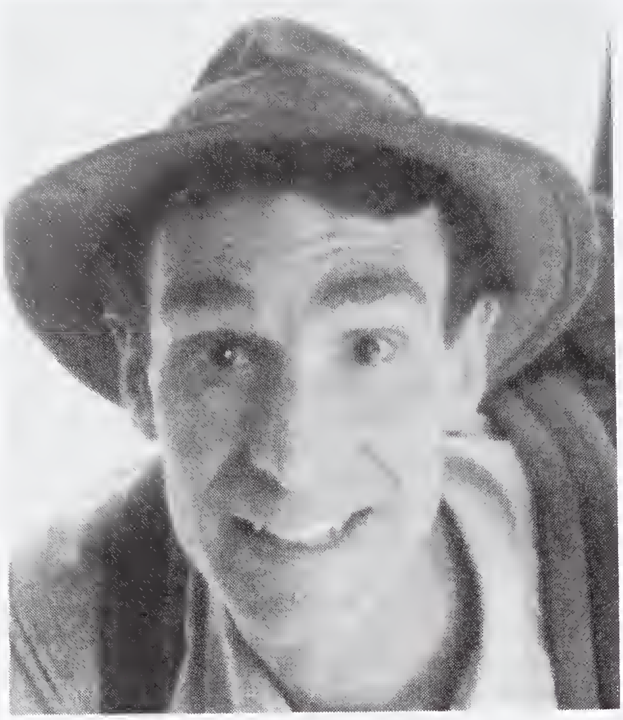
Nye, Bill

Nov. 7, 1955– Creator and host of the television series Bill Nye the Science Guy. *Address: c/o KCTS-TV, 401 Mercer St., Seattle, WA 98109*

"What I'm trying to do is to get young people excited about science, so in the future we'll have more scientists," Bill Nye, the creator and host of the Emmy Award–winning television series *Bill Nye the Science Guy*, has said. Toward that end, Nye has "parachuted from a plane to explain wind velocity and stripped to his shorts in a meat locker to prove that frigid temperatures don't cause colds, germs do," as *People* (October 21, 1996) noted. Consisting of short segments, Nye's fast-paced show is geared to a fourth-grade audience, but children of other ages, as well as many adults, enjoy watching it, too. The syndicated, half-hour program, which airs weekdays on Public Broadcasting System (PBS) stations and on weekends on commercial television stations, is produced in an unusual partnership among PBS, the Walt Disney Co., and the National Science Foundation.

William Nye was born on November 7, 1955, in Washington, D.C., where he grew up with his older brother and older sister. His father, Ned Nye, worked in advertising; his mother, Jacqueline Jenkins-Nye, is a homemaker who earned a doctorate in education. Nye has been interested in science since early childhood. "When you're really young, you ask why the sky is blue, why the grass is green, why your tongue is red," he recalled to Donald Liebenson for the *Chicago Tribune* (October 6, 1995). "All these are science questions. Everyone starts out with natural curiosity. I just never veered off." Nye was a big fan of *Mr. Wizard*, a children's television show about science that aired in the 1950s and 1960s. Its host, Don Herbert, "was a genius," Nye told Liebenson. "Without him, we would not have gone to the moon."

Nye attended the Sidwell Friends School, a private Quaker school in Washington, where he was a member of the science club and a self-described "big-time nerd." After graduating from the school, in 1973, Nye enrolled at Cornell University, in Ithaca, New York, where he studied astronomy with the popular scientist and author Carl Sagan and



Courtesy of KCTS Television

Bill Nye

earned a bachelor's degree in mechanical engineering. His first job out of college was at the Boeing Corp., in Seattle, Washington, where he designed hydraulic systems for airplanes.

In 1978, Nye's friends persuaded him to enter a local Steve Martin look-alike contest, and he won. Although he later lost a national competition, he enjoyed being on stage, and he decided to pursue a career as a stand-up comic. During the early 1980s, he worked as an engineer by day and performed in comedy clubs at night. In 1984, he began appearing on *Almost Live!*, a local comedy-variety television show patterned after *Saturday Night Live*. Nye developed a stable of characters that he performed on the show, among them Speedwalker, the Super Hero; Rainbow Man, the refrigerator magnet; the Scandinavian cop; and Captain Flanker.

Nye first appeared as the Science Guy on *Almost Live!*, in 1987. One day that same year, he was listening to a radio talk show and phoned in to correct a previous caller's pronunciation of "gigawatts." The host asked him to identify himself, and Nye said, "Bill Nye," to which the host replied, "The science guy." For some reason, that response "hit me like a diamond bullet," Nye told Liebenson. "At that moment, I could see the vision of having my own show." For the next several years, he worked with two Seattle television producers to develop a science program for children. Eventually, they persuaded the National Science Foundation and the U.S. Department of Energy to fund a pilot episode. The completed episode so impressed the Disney executives who saw it that they offered to produce the show, in collaboration with PBS and the National Science Foundation. In June 1993, the construction of Nye Labs began, in Seattle, and the premiere installment of *Bill Nye the Science Guy* aired three months later.

Unlike the straightforward experiments and quiet conversations with children that were the hallmark of Don Herbert's *Mr. Wizard* program, Nye's show operates at a frenetic pace and offers flashy graphics, elaborate location shots, and jazzy music, all in an effort to present science as "cool." For example, to illustrate the position of the planets of the solar system, Nye used fast-motion photography so that he appeared to zip around a soccer field, stopping wherever the planets would be in relation to the soccer ball that represented the sun. If the solar system were the size of a soccer field, the nearest star would be 435 miles away; to give viewers an idea of that distance in relation to the length of the soccer field, Nye was seen in speeded-up footage zooming down the road in a car. "He makes you understand very sophisticated concepts," Michael Eisner, the chairman of Disney, was quoted as saying in the *People* article. "I learn all those things I probably should have learned in high school."

Nye makes no apology for the entertainment value of his program. "Herbert was a master at being able to state things so succinctly," he remarked to Liebenson. "But his show is from a different time. Viewing habits have changed. Everyone has a remote control." In a conversation with Mark Trumbull for the *Christian Science Monitor* (February 2, 1995), Nye said, "If you're making a TV show, it has to be fun. It has to be entertaining. Otherwise, don't bother."

As a true devotee of science, however, Nye is determined to make *Bill Nye the Science Guy* much more than just music- video–style segments and trick photography. "Every show has learning objectives, a sentence in fourth-grade language that describes what we want to get across in the show," he explained to Scott Moore for the *Washington Post* (October 16, 1994). He offered this example: "'Dinosaurs died before humans were born. We know dinosaurs once lived because we have found their fossil bones.' In 22 and one-half minutes, that's all you're going to hear about. If you get that it was 65 million years ago; if you get argon, calcium dating; if you get promineralization, that's an educational bonus." Each episode also includes one or two relatively simple do-it-yourself experiments that children can carry out with materials found in their homes or classrooms. Nye's series also features interviews with actual, "way cool" scientists, and he makes sure that his interviewees are people from diverse backgrounds.

Michael Leyden, a science professor at Eastern Illinois University, in Charleston, South Carolina, observed to Trumbull that educational/entertainment shows like *Science Guy* and *Beakman's World* (another children's science series) are helpful "up to a point, and of course everyone disagrees on the point." Some educators have expressed concern that the fast pace and zaniness of Nye's program don't give students a true picture of the hard work that a successful career in science requires. But *Bill Nye the Science Guy* has a number of influential fans, including Vice President Al Gore, who has called the program "a personal favorite." Gore has often cited the show as an example of how television can educate children and still appeal to them.

Nye offers his brand of "cool" science in a variety of media. In 1997, Disney Interactive released *Bill Nye the Science Guy: Stop the Rock!*, a CD-ROM computer game, in which players learn about earth science while gathering clues to prevent a giant meteor from hitting the Earth. In addition, Nye has set up a Web site devoted to subjects discussed on the show; its address is http://nyelabs.kcts.org.

In his two-bedroom house overlooking Elliott Bay, in Seattle, Nye keeps his collection of five dozen bow ties (he often wears one on his show). During his spare time, he likes to go bicycling and play baseball and Ultimate Frisbee. But his overriding interest is science, and the enthusiasm he exhibits about it on his show comes straight from the heart. Science is "the single most compelling thing for me, the single thing that drives me," he told Scott Moore. "Once in a while, I'll be sitting on an airplane and just go [he pretends to hyperventilate], 'The Earth goes around the sun!' Stop and think what that means. These people [centuries ago] figured this out. No satellite pictures. No telescopes. Just sitting around thinking about it. The Earth goes around the sun. Unbelievable!"

Suggested Reading: *Chicago Tribune* VII p47 Oct. 6, 1995, with photo; *Christian Science Monitor* p12 Feb. 2, 1995, with photo; *New York Times* C p1+ Apr. 9, 1997, with photos; *People* p69+ Oct. 21, 1996, with photo; *Washington Post* TV Week p7 Oct. 16, 1994, with photo

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Courtesy of Sony Corp.

Ohga, Norio

Jan. 29, 1930– Chairman and CEO of Sony Corp.
Address: c/o Sony Corp., 6-7-35 Kita Shinagawa 6-chome, Shinagawa-ku, Tokyo 141, Japan

Although Norio Ohga, the chairman and chief executive officer of Sony, is virtually unknown outside of Japan, his native land, his company's name is one of the most widely recognized on earth, and the innovative products that he has helped introduce to the world have changed the way people interact with both machines and information. The most famous of those products is probably the Sony Walkman; others include Betamax, the Sony Discman, the audio compact disc (CD), high-definition television (HDTV), and the digital video disc (DVD). Sony is one of the world's largest companies. In the fiscal year that ended on March 31, 1997, it posted $45.67 billion in revenues.

When Ohga's association with Sony began, in 1953, his goal was to become an opera singer, not a corporate executive. But thanks to the influence of Akio Morita, Sony's co-founder, he turned his back on performance and embraced management instead. Viewed as an artist who is "instinctively an engineer," in the words of one Sony executive, he has played a key role in Sony's shift from its traditional, consumer-electronics manufacturing base to a base of operation that encompasses multimedia software ranging from music compact discs to video games to films. As the chairman of the board of Sony Corp. of America, Sony Music Entertainment Inc., and Sony Pictures Entertainment Inc., Ohga has sought to prepare Sony for the anticipated "digital multimedia age" that, according to industry insiders, looms just ahead.

The son of Shoichi Ohga, a wealthy lumber trader, and his wife, Toshi Mizuno, Norio Ohga was born on January 29, 1930, in the town of Numazu, in the Shizuoka Prefecture of Japan. He was an adolescent when Japan entered World War II, and he still has a burn scar from a firebomb that exploded near his home during an air raid in 1945. Because he suffered from pleurisy, he was exempted from working at a nearby military factory and thus had time to study science, mostly on his own, and indulge his passion for music. He spent a substantial part of the war years practicing the piano and taking singing lessons. "By the time I was 18, I knew I wanted to be a vocalist," he told David E. Sanger for the *New York Times Magazine* (February 18, 1990).

With that goal in mind, sometime after the war ended, Ohga enrolled at the Tokyo National University of Fine Arts and Music, in the nation's capital. He was a student there when, in the late 1940s, a Japanese company, Tokyo Tsushin Kogyo (Tokyo Telecommunications Engineering Corp.) began to market Japan's first reel-to-reel magnetic tape recorder. Ohga, a baritone, found the tape machine wanting, and he wrote a letter to the company pointing out its deficiencies and suggesting ways to overcome them. The letter caught the attention of Akio Morita, and in 1953, Morita hired Ohga as a part-time consultant.

Ohga completed his studies at Tokyo University in 1953. The next year, he entered the Hochschule für Musik in Berlin, in what was then West Germany. After three years of voice training, he embarked on a singing career; he performed in both Europe and Japan. All the while, Morita continued to send him regular payments for his services to Sony, even though his consulting activities had ended long before. Morita said to him, "When you come back, maybe you can help us once a week," as Ohga recalled to Sanger.

Meanwhile, Morita's company had begun to grow into a major manufacturer of electronic goods. In 1959, Ohga accompanied Morita through Europe on a promotional trip for the company—renamed Sony the year before—and then they sailed together from England to New York. The trip across the Atlantic took "four days and 10 hours, and we had nothing to do," Ohga told Sanger. "Just talking, talking, eating, eating." During all those chats and meals, Morita apparently persuaded Ohga to abandon his plans for a career as an opera singer, and after settling again in Japan, Ohga began working for Sony full-time, as the general manager of the professional tape-recorder division. Before long, he was promoted to director of Sony's entire tape-recorder business.

In 1961, Ohga became the head of Sony's design center, which handles the design of all Sony products. "Ohga made sure . . . that the company would be presenting a single face to the world," Sanger wrote. "From the design center came Sony's cool black finishes and the European styling that immediately distinguished its products from other Japanese makes. From the design center emerged Sony's conviction that miniaturization had a higher purpose than just making things more portable, that it created a one-on-one relationship between people and machines—the theory of the Walkman and its successors."

In 1969, Morita chose Ohga to head the CBS/Sony Group, one of Japan's first joint ventures with an American company. Morita recalled to Sanger, "Ohga said he wanted to make this the biggest record company in Japan, and 10 years later he did it."

In September 1982, Ohga was named president and chief operating officer of Sony. During the next decade, Sony quadrupled in size. One reason for the company's phenomenal growth was its decision to end its long-held policy of producing technically competitive components for its own use only; instead, the company started selling those components to other firms, and in doing so, generated greater sales and earnings. In addition, in the late 1980s and early 1990s, Ohga helped launch many new consumer products, among them the audio CD, digital audio tape (DAT), digital mini-disc (DMD), HDTV, and DVD.

Ohga played a key role in Sony's acquisition of CBS Records, for $2 billion, in 1988. That same year, he led Sony's abortive attempt to buy MGM/UA Communications. In June 1989, he succeeded Morita as Sony's president and chief executive officer. (Although Morita retained only the largely honorary title of chairman, he continued to wield great authority.) He then orchestrated Sony's purchase of Columbia Pictures and Tri-Star film studios, for $5.1 billion, in 1989. The acquisition of the film studios and the ensuing formation of Sony Pictures Entertainment gave Sony access to Columbia Pictures' film library, which was estimated to hold about 2,700 titles. These films provided highly valuable content material—software, in industry parlance—for Sony's burgeoning eight-millimeter video market, which stemmed from its launching of the Videoman, a palm-sized TV-VCR.

Ohga knew that new hardware will sell only if software for that hardware is widely available. He and Sony had learned this lesson as the result of Sony's, and Ohga's, most noteworthy failure: Betamax, the system that Sony developed for videocassette recorders (VCRs). Betamax produced a cleaner and clearer picture than did the VHS format, the system championed by Matsushita and JVC in the early 1980s. Nevertheless, products using VHS quickly cornered the market for home VCRs and made Betamax all but obsolete. This happened largely because, unlike Sony, JVC and Matsushita had made sure that plenty of software—in the form of a veritable flood of films—would be available for their recorders. Commenting on the Betamax debacle, Ohga told David Sanger, "We always knew that you need the best technology to stay ahead. But you also need to nurture a stream of artistic developments to go along, or the technology serves little purpose."

In the early 1990s, Sony suffered from the appreciation of the Japanese currency—the yen—which made Japanese products more expensive overseas and reduced the value of overseas sales. Ohga himself experienced a temporary setback in August 1991, when he underwent coronary bypass surgery. He experienced a blow of another sort in 1993, when Morita had a severe stroke. Ohga told Brent Schlender for *Fortune* (June 12, 1995), "Ever since that day, I felt I had lost my mentor. Of course, on small things and daily operations I was able to manage Sony myself, but on big decisions I had always sought the advice of Morita-san."

Perhaps most disastrous of all was Sony's foray into the world of Hollywood. Although, in 1991, Sony Pictures Entertainment recorded a 20 percent share of the market and record ticket sales of $1 billion, the company was unable to overcome the massive losses brought on by profligate spending and poor management. Alarmed by the continuing hemorrhaging of money, in April 1994 Ohga overhauled the company's entire hardware business and consolidated dozens of product divisions into eight streamlined companies. Nevertheless, Sony continued to lose money. In November 1994, Sony wrote off $2.7 billion in losses for Sony Pictures—according to Schlender, "the biggest financial bloodbath in the history of the movies." By 1995, just five years after Sony's acquisition of Columbia and Tri-Star, the American producers and management team whom Sony had hired to run the studios left Sony with $3.2 billion in write-offs and losses. Furthermore, Sony was hampered in the race to launch its DVD. When Sony and Phillips NV of the Netherlands, the same team that had introduced the CD, first unveiled a prototype in the summer of 1993, the disc was touted by many as having the potential to do for the videocassette what the CD did for vinyl records and audio cassettes. However, Sony was beaten to the punch by its rivals Toshiba and Time Warner, who introduced their own version of the DVD—the so-called SD (super density) DVD. When SD DVD was adopted by an alliance of Hitachi, Pioneer, JVC, Thomson, Mitsubishi Electric, and Matsushita in January 1994, it seemed Sony had already lost the battle for market share. The seeming defeat was doubly resonant because it so hauntingly echoed the turn of events that had precipitated the Betamax disaster. In late 1995, Sony adopted Toshiba and Time Warner's specifications and thus helped to establish an industry standard.

In April 1995, in the midst of all this, Ohga chose his successor—Nobuyuki Idei, a marketing expert who had worked for Sony for 35 years. Because Idei had been several tiers below other top Sony executives, his selection surprised business leaders worldwide. In a conversation with Schlender, Ohga explained his choice: "We have many good candidates for president. There is no shortage. But the president must have a plus alpha—something special beyond just being qualified. Sony, you know, was always run by gentlemen who had that special something." Ohga retained the title of CEO and took on that of chairman, and he announced, as quoted by Michiyo Nakamoto for the *Financial Times* (March 23, 1995), "I have no intention of retiring. The CEO will stand side-by-side with the COO and we will be working as a team." Ohga told a news conference, as quoted by Gwen Robinson and Dan Cox for *Variety* (April 2, 1995), "It's my duty to help Mr. Idei to become CEO himself one day—but I still have a lot of time to go in the future. We are going to work together like two men running in a three-legged race."

Commenting on the mission and duties of a Sony president, Ohga told Schlender, "Our biggest asset is four letters: Sony. It's not so much our buildings or our engineers or our factories, but our name. Idei-san will have to do things his own way, of course, but a new president must above all else preserve and build our reputation, because that determines the value of the company in the 21st century."

With sales of at least 6.6 trillion yen and a profit of at least 210 billion yen (around $1.6 billion), Sony Corp. met its projected sales and profit targets for the fiscal year that ended in March 1998. However, Ohga, along with many others, expressed concern for the future, because of the continuing economic crisis in Asia, which has sparked recessions in major markets around the world. In the *New York Times* (April 2, 1998), Ohga was quoted as saying that Sony is "beginning to feel the impact of the economic crisis in Asia."

In his leisure time, Norio Ohga enjoys piloting planes. Since early 1989, he has been vice chairman of the Tokyo Chamber of Commerce and Industry. For two years beginning in 1995, he also served as chairman of the Electronics Industries Association of Japan. He and his wife, Midori Matsubara, who have been married since 1957, live in Tokyo. They do not have any children. On his 60th birthday, Ohga's colleagues at Sony made it possible for him to fulfill one of his early musical goals, by arranging to have him conduct the Tokyo Philharmonic Orchestra at a gala event sponsored by Sony. Similar arrangements have given Ohga the opportunity to conduct various other orchestras throughout the world.

Suggested Reading: *Fortune* p60+ June 12, 1995; *New York Times* D p1+ Sept. 28, 1989, with photo, III p1+ Feb. 23, 1992, with photo, D p1+ Mar. 23, 1995, with photo; *New York Times Magazine* p23+ Feb. 18, 1990, with photos; *Wall Street Journal* B p2 July 7, 1989, A p1 Dec. 6, 1995

Osborne, Tom

Feb. 23, 1937– Former head football coach at the University of Nebraska. Address: c/o Nebraska Sports Information, 116 South Stadium, Lincoln, NE 68588

According to many people, Tom Osborne, who retired as head coach of the Nebraska Cornhuskers in January 1998, was one of the all-time great college football coaches. During his 25 years with Nebraska, Osborne oversaw one of the most successful college football programs ever, and arguably the dominant college team of the 1990s. He led the team to 12 Big Eight conference titles and one Big 12 title. His 25 consecutive trips to a post-season bowl game stand as a Division I record, and in most categories, his achievements rank with those of such legendary names as Paul "Bear" Bryant, Joe

University of Nebraska

Tom Osborne

Paterno, and Bobby Bowden. Moreover, his career record of 255–49–3, a .836 winning percentage, is the best among Division I coaches with over 200 victories, and he has won various national coach-of-the-year honors, several of them for his guidance during the 1994 championship season. In all, he has coached 47 All-Americans and 37 academic All-Americans. He ended his career at its peak, after having won three national titles within the past four years.

Yet, for one of the modern-day legends in his sport, Osborne's image is far from uncomplicated. For most of his career, he was known as a fine football coach, but also as "the coach who couldn't," because of his many close-but-no-cigar campaigns for a national championship. For years, many speculated that his calm demeanor, and his claim to value "process" over "results," had destined him to be merely a good, and not a great, college football coach. Then he put together a team that won 49 games over the course of four seasons, and lost merely two. During the same years, Osborne's program, previously seen as an ideal within college football, was plagued by several incidents of violence and lawbreaking. Osborne's image suffered as a result, though ultimately, his reputation as a fair, ethical man remained intact. "There needs to be more Tom Osbornes out there," the defensive coordinator of the Tennessee Volunteers, the team the Cornhuskers faced at the 1998 Orange Bowl, told the *New York Times* (January 2, 1998). "There needs to be a lot more coaches pointing young men in the right direction. I think he stands for everything that is good and right in college football."

Tom Osborne was born in Hastings, Nebraska, on February 23, 1937. According to Osborne, his grandfather, an itinerant minister in western Nebraska, was killed by a bolt of lightning. When Tom was four, his father, Charles Osborne, enlisted in the military to fight in World War II. Tom has often identified the absence of his father during five of his formative years as a lifelong motivator. In his autobiography, *More than Winning* (1985), he recalled feeling alienated because of "the absence of my father and the uncertainty of wartime. Much of my life has been directed toward proving something—what it is I don't really know—but the roots of that striving, I am sure, lie in the events surrounding my childhood experiences during World War II." During this period, Osborne lived with his mother, his brother, Jack, and his maternal grandparents in St. Paul, Nebraska.

Reportedly, Osborne was an introvert in his teens, and sports were both his emotional outlet and his means of reconnecting with his father, who had played football as a youth. At Hastings High School, Osborne excelled at football, basketball, and track, and was named the "Nebraska high school athlete of the year." He attended Hastings College, where he played quarterback on the football team for all four years and twice was named "Nebraska college athlete of the year." He was the first person to win the award at both the high school and college levels. After he graduated, in 1959, he was selected in the 18th round of the National Football League draft by the Washington Redskins. He played as a flanker, and made 31 receptions over the course of his two seasons there. He was traded to the San Francisco 49ers, and during the year he spent on that team, he roomed with Jack Kemp (who later served in the U.S. Congress and was a vice-presidential candidate) and briefly attended a Methodist seminary. A nagging hamstring injury turned into a serious one, which cut his professional playing career short.

Osborne returned to Nebraska, this time to the University of Nebraska, in Lincoln, where he studied educational psychology. He received a master's degree in 1963 and a doctorate in 1965. While in graduate school, Osborne began working as an assistant to Bob Devaney, who was then head coach of the Cornhuskers. For the first three years that Osborne served as a member of Devaney's staff, he was not paid; his compensation was a dormitory room and the meals he ate with the team. "I didn't treat him very well," Devaney admitted to Sally Jenkins for *Sports Illustrated* (December 27, 1993). "I thought he'd be a schoolteacher."

By all accounts, Osborne was an unlikely member of the Nebraska staff. A devout Methodist, a teetotaler, a scholar, and generally a quiet man, he did not fit the typical "one-of-the-guys" image of a football coach. "He was different from the other guys," one of Devaney's other assistants told Jenkins. "But he didn't look down on anybody." Perhaps not; but he also resolved not to stay an assistant coach for the rest of his life. By the time he was 35, he told himself, he would be either a head coach somewhere or would go into another career—perhaps university administration.

From 1964 to 1966, Osborne was a part-time coach and teacher; then, in 1967, he became a full-time coach, in charge of receivers. Eventually, he became Devaney's offensive coordinator, and helped turn Nebraska into a potent scoring machine. His balanced-line I-formation was key to the Cornhuskers' first two college football championships, in 1970 and 1971. He was also instrumental in the development of Johnny Rodgers, the Nebraska wingback who won the Heisman Trophy in 1971. When Osborne was 34, Devaney designated him the next head coach, and he took over in 1973.

In his first season at the helm, Osborne guided the Cornhuskers to a 9–2–1 record, including a 19–3 victory in the Cotton Bowl over the University of Texas, on January 1, 1974. The following year was one of Osborne's worst ever: His team lost three games. Incredibly, throughout his entire career, no Osborne-coached team finished with a record poorer than 1974's 9–3–1. His teams were also consistently ranked in the weekly polling by the Associated Press (AP). Of the roughly 400 AP polls taken during his 25 years (top 20 teams through 1988; top 25 through 1998), Nebraska spent only three weeks unranked.

During the 1970s, Osborne's teams were incredibly consistent. In the final AP poll of the 1973 season, Nebraska was ranked seventh; over the eight seasons that followed, the Cornhuskers never finished any higher than seventh, nor any lower than 12th. Osborne's offense was known as ultraconservative, with a strong running game and little passing. Through the 1981 season, which ended with a 22–15 loss to national champions Clemson University on January 1, 1982, Osborne's cumulative record stood at 84–23–2, for an impressive .780 winning percentage. However, his team had never ascended to the number-one spot in the national polls.

The Cornhuskers finished the 1982 season ranked third in the final AP poll, and edged Louisiana State University by a single point in the Orange Bowl, on January 1, 1983. Their record of 12–1 after the Orange Bowl was Osborne's best yet. Nebraska was picked as the top team in the nation the following fall, and they thoroughly dominated their opponents throughout their undefeated regular season. Many football fans acclaimed the 1983 Nebraska Cornhuskers as one of the greatest college football teams of all time. Indeed, no other team has surpassed the team's awesome scoring records: 624 points and 89 touchdowns (84 offensive) in 12 regular-season games. The winners of that year's Heisman Trophy, which goes to the "player of the year" in college football, and Outland Trophy, which is awarded to the best interior lineman, were both Cornhuskers.

On January 2, 1984, the Cornhuskers faced the fifth-ranked Hurricanes of the University of Miami (Florida) in the Orange Bowl, in a game that made Osborne legendary. Nebraska trailed Miami late in the fourth quarter by the score of 31–24. A Cornhusker touchdown with 48 seconds remaining cut the deficit to one point. Osborne had two options. He could kick an extra point to tie the game, and reasonably expect to win the national championship and achieve an overall record of 12–0–1, which would still be the best in college football (the University of Texas lost the Cotton Bowl by a single point on the same day to drop to 11–1). However, Osborne ordered his team to attempt a two-point conversion.

Turner Gill's pass to Jeff Smith was knocked out of the air by Miami defensive back Ken Calhoun, and the Hurricanes won both the Orange Bowl and the national championship. Debates raged over Osborne's choice—although according to Osborne, there was no choice: He coached to win, not to tie. For over a decade, according to Steve Marantz of the *Sporting News* (December 19, 1994), "the two-point decision remain[ed] Osborne's finest moment on the national stage. Nonetheless, it was a loss."

Although the 1984 Cornhuskers finished their season with a number-four ranking and a victory over Louisiana State University in the Sugar Bowl, their regular-season record had been marred by two losses, and Osborne would have to wait many years before his team had its next legitimate shot at winning a national title. Indeed, following a defeat at the hands of the Florida State University Seminoles in the 1994 Orange Bowl, his overall bowl record stood at 8–13. That post-season loss was Nebraska's seventh straight. During the slide, the Cornhuskers had fallen to the Seminoles no less than four times, and to the Hurricanes twice. Yet another thorn in Osborne's side was the perennial rivalry for dominance of the Big Eight Conference with Oklahoma University. By 1994, he had managed to get the problem under control, but on three notable occasions—in 1975, 1984, and 1987—losses to the Sooners had tripped up undefeated Cornhusker teams and kept them from competing for a national title.

As a result of his mixed record, beginning in the late 1980s and extending into the early 1990s, many sports fans began to doubt Osborne's effectiveness. Certainly, his teams have been good, they noted; why, then, has the championship continued to elude him? His critics accused him of winning only those games he was supposed to—that is, those in which his opponent ranked lower in the polls—and of playing a soft schedule that left his teams ill-prepared for the crucial bowl games. They even wondered whether the soft-spoken, ruminative Osborne had the right attitude. His oft-invoked claim that he valued "process" over "results" looked suspiciously like an excuse for, if not a rationalization of, his inability to win the big prize. "Can comfort with losing prefigure it at the highest level of football, where a winning edge may be as thin as a philosophical splitting of hairs?" Marantz wondered. In Marantz's assessment, that 1994 Orange Bowl loss had been disturbingly emblematic of Nebraska's problem. Although Florida State had been favored by 17½ points, Nebraska lost, in the final minute, by a score of just 18–16. "If Osborne was disappointed, he barely showed it. Bad result, good process."

Throughout the fall of 1994, the Cornhuskers played their usual outstanding football in the Big Eight, but by then the team had a different look than in years past. The 1994 Huskers were no longer dominated by lumbering, corn-fed goliaths who had been so good in their conference but so ineffective against Florida teams; rather, the commanding players were the quicker, more agile athletes—the type of player Osborne had been recruiting for the past couple of years. The close loss to Florida State had shown a glimmer of the revamped Cornhuskers; the 1994 season revealed them in their full glory. Even though Tommie Frazier, the Heisman-caliber junior quarterback, missed most of the season because of a medical problem, others, notably sophomore I-back Lawrence Phillips, junior quarterback Brook Berringer, and sophomore walk-on quarterback Matt Turman, kept the ball moving forward. The offensive line, which some thought was the best that Nebraska had ever fielded, and the defense were both much speedier than in the past. A 24–7 thrashing of Big Eight rivals and then-second-ranked Colorado at the end of October demonstrated that this was a Nebraska team that could win a big game.

Their 12–0 regular-season record earned them a place in an absolutely huge game, a game that many sportswriters observed was weighted down by Nebraska's frustrating recent history. On January 1, 1995, Osborne again led his team into battle against the Miami Hurricanes, again in the Orange Bowl, again for the national title. According to S. L. Price in *Sports Illustrated* (January 9, 1995), during the week before the game, Osborne eased up on his "It's how you play the game" rhetoric for just a moment, and, speaking of his failures to win the championship, said, "You want to know if I suffer? . . . Yeah, I suffer."

In the fourth quarter, Nebraska trailed Miami 17–9. Tommie Frazier, playing for the first time in three months, energized the team and led a drive for a touchdown and a game-tying two-point conversion, then for another touchdown and extra point. Nebraska won its first championship since 1971, and Osborne won his first after 22 years as head coach. "It feels awful good. . . . I feel great," Osborne admitted to Price after the game. "But I felt good last year. We played well last year . . ."

Because Osborne was one of the "good guys" in the eyes of many Nebraskans, the Cornhuskers' 1994 victory was sweeter than it might otherwise have been. Osborne had long been esteemed as a strong positive influence in his players' lives. However, over the course of 1995, several Cornhuskers had run-ins with the law, and Osborne's handling of the situation outraged some fans and sportswriters, who felt that he had demonstrated a blind loyalty and faith in his players.

The most publicized case was that of Lawrence Phillips, who assaulted an ex-girlfriend of his just hours after the team returned from their second game of the season. Phillips would later plead no contest to misdemeanor charges of assault and trespassing. Osborne's immediate reaction was to announce that Phillips, a pre-season candidate for the Heisman Trophy in 1995, was kicked off the team. Then he changed his mind, saying that Phillips would be suspended indefinitely. And then he changed his mind yet again, making the controversial decision to end Phillips's suspension after six games. Predictably, many people were outraged, and accused Osborne of reinstating Phillips out of a bald desire to win games. The CBS newsmagazine *48 hours*, for example, portrayed Osborne as the babysitter of a pack of thugs.

Others, by contrast, noted that the Cornhuskers hardly needed Phillips to win: They were the highest-scoring team to come out of Lincoln since the 1983 squad. As Terry Prei noted in the *Sporting News*, it was "apparent that Phillips's loss wasn't debilitating. Behind that [offensive] line, anybody on the Huskers' depth chart could have been serviceable." For his part, Osborne defended his decision by pointing out that he had acted in the best interests of Phillips. "He has been left in the lurch about three times in his life by people that mattered to him," Osborne explained to Malcolm Moran of the *New York Times* (October 27, 1995). "This is a make-or-break deal for him. I think he can maybe become a pretty viable human being and a guy that does well down the road, or he can be somebody that ends up in trouble." In response to that point, Prei argued that if what Phillips needed in his life was only the *structure* of playing football, then "a better decision would have been to take Phillips back, put him at the bottom of the depth chart, and not play him another down the rest of the season."

However, Osborne played Phillips, making the already dominant Cornhuskers even more so. They won all their regular-season games—by at least two touchdowns every time—and crushed the second-ranked, then-undefeated Florida Gators in the Fiesta Bowl, on January 2, 1996, by the unheard-of score of 62–24. Counting that final game, the 1995 Cornhuskers averaged more points per game than the 1983 squad had. Improbably, Osborne and his players often remarked that the controversy and media attention they endured during the season drew them closer together. "It was a terrible year, and it was a great year," Osborne told Moran for the *New York Times* (January 4, 1996). "I take my spiritual life pretty seriously, and there were some times when I was running on empty. . . . But on the other hand, it was very gratifying to work with a group of players that had that kind of focus, that kind of drive, to carry them through."

A 19–0 loss to Arizona early in the 1996 season hurt the Cornhuskers' campaign for a third consecutive national title. A second loss, to Texas, in the inaugural championship game of the Big 12 conference, killed any remaining hopes the team may have had, and they finished the season ranked sixth in the AP poll. Osborne's team bounced back in 1997, again scoring massive numbers of points, but this time they seemed to have the one element Osborne's teams had often been said to lack—luck. Disaster seemed imminent in the second game of the season, when they trailed Central Florida at halftime, but the Cornhuskers managed to recover in the third period, and escaped with a 38–24 victory. A freakish play in November helped preserve their undefeated season. In that play, dubbed the "miracle in Missouri," a kicked pass was caught for a game-tying Nebraska touchdown as time expired. Then, in overtime, the Cornhuskers pulled out the win, 45–38.

The close calls had kept Nebraska out of the top spot in the polls, which was occupied by the nation's other undefeated team, Michigan. Because of Michigan's commitment to play in the Rose Bowl, the two teams did not meet in a bowl game in January 1998. Michigan defeated seventh-ranked Washington State 21–16, but Nebraska floored third-ranked Tennessee, 42–17, in the Orange Bowl. Traditionally, the number-one team retains its ranking—and therefore wins the national championship—as long as it wins its post-season bowl. In the AP poll, this did indeed happen, and 13–0 Nebraska finished the season as runners-up to 12–0 Michigan. However, a great number of the Division I coaches who vote in the other major national poll, the *USA Today*/ESPN, or "coaches'" poll, switched their votes, and gave Nebraska, rather than Michigan, the top spot. Shared national championships are nothing new in college football, but never before had a team stolen a share of the title from a top-ranked bowl victor. Although some speculated that the coaches may have voted for the retiring Osborne's Huskers for sentimental reasons, few disputed the view that Nebraska's victory had been more impressive than Michigan's.

Tom and Nancy (Tederman) Osborne have three children—Mike, Ann, and Suzi—and three grandchildren. Like the previous three generations of Osborne men, Mike played football at Hastings College, where he was quarterback. Tom Osborne is an avid fisherman; he also teaches Sunday School and supports the Fellowship of Christian Athletes. During his tenure as head coach, Osborne was known to redistribute the often excessive money he made from various outside sources to the school or to charities. For instance, all profits from his book *On Solid Ground* (1996), which told his side of the story of the troubled 1995 championship season, were given to charity. "I considered the ministry, but I missed football," Osborne told Tom Junod for *GQ* (October 1996). "It's been a good fit for me, football."

Selected Books: *More thon Winning*, 1985; *On Solid Ground*, 1996

Suggested Reading: *GQ* p218+ Oct. 1996, with photos; *New York Times* B p18 Oct. 27, 1995, with photo, B p10 Apr. 23, 1996, B p11+ Jan. 4, 1996, with photos; *Sport* p50+ Oct. 1994, with photos; *Sporting News* p8 Dec. 19, 1994, S p2 Dec. 19, 1994, with photos, p22+ Jan. 9, 1995, with photos, p26+ Jan. 15, 1996, with photos; *Sports Illustroted* p36+ Dec. 27, 1993, with photos, p20+ Jan. 9, 1995, with photos

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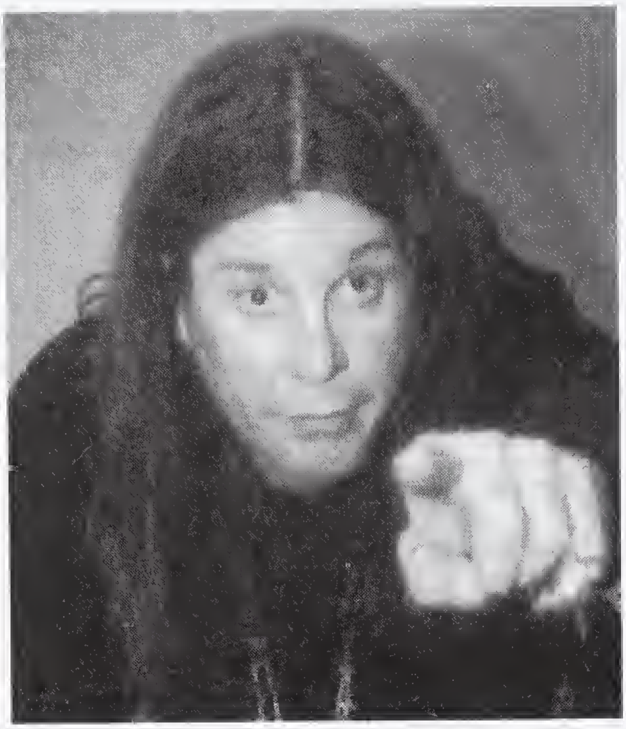
Osbourne, Ozzy

Dec. 3, 1948– Rock singer. Address: c/o Epic Records, 550 Modison Ave., New York, NY 10022

The final months of 1981 proved to be newsworthy ones for the heavy-metal superstar Ozzy Osbourne. "We were doing a tour . . . and people would throw meat on stage," he told John Wiederhorn for *Rolling Stone* (June 26, 1997). "And on top of it, I had these Halloween rubber bat-things on the stage. So, I picked one up and put it in my mouth and bit it, and it turned out to be real. I had to go to the hospital for rabies shots." A few months earlier, in a similar way, Osbourne had intentionally caused a stir at a meeting with CBS Records, his new label. "I was very drunk and very stoned, and my wife told me to go in the room and throw these two [expletive] doves in the air as a peace offering," he recalled to Wiederhorn. "I threw one up and bit the other's head off and threw it on the table. I was banned from my own record company."

Such controversial behavior is a large reason why Ozzy Osbourne, considered by many to be one of the most influential artists in the heavy-metal genre, has sold over 40 million albums worldwide. Although nearly all of his 15 solo albums have been critical disasters, and Osbourne's detractors claim that the pseudo-satanic motifs of his live shows are simply an attempt to divert attention from his weak singing voice and lack of musical talent, hordes of fans, young and old, have helped catapult this "madman-of-rock," as Stephen Williams called him in *New York Newsday* (September 23, 1986), to global super-stardom.

John "Ozzy" Osbourne was born on December 2, 1948, in a working-class neighborhood of Birmingham, England. As a child, he has said, he was chronically depressed; he attempted suicide numerous times, first at the age of 14, and exacerbated his depression by his use of alcohol. After dropping out of school, at 15, he took a series of low-paying jobs, among them testing car horns and working in a slaughterhouse. When his low income could no longer support his increasing appetite for the bottle, he turned to petty burglary to get



Archive Photos

Ozzy Osbourne

extra cash. Eventually, he was arrested and thrown in jail. Heeding the suggestion of his cell mate, he had the now-famous letters O-Z-Z-Y tattooed on the knuckles of his left hand. After his release, he ran into an old friend who invited him to join the friend's fledgling rock band. Osbourne did, despite his lack of musical experience.

While playing with one of a series of short-lived hard-rock bands, Osbourne met the guitarist Tony Iommi, and the two decided to team up with the bassist Geezer Butler and the drummer Bill Ward. The quartet adopted a series of names, among them Polka Tulk and Earth, before deciding on Black Sabbath as their permanent moniker. (The name is the title of a 1963 Boris Karloff film that deals with the supernatural.) The band patterned themselves after some of the heavier British rock bands of the time, particularly Led Zeppelin and Cream, both of which featured a crunching, blues-based guitar and overpowering drums. In addition, Osbourne's penchant for mystical lyrics and the occult, and his desire to create an atmosphere of other-worldliness in live shows, led Sabbath to incorporate satanic and pre-Christian-era paraphernalia in their act. Their theatrical performances were a huge success, and the band began to attract a cult following. On February 12, 1970, Black Sabbath released their self-titled debut album.

Osbourne has admitted that when *Black Sabbath* came out, he was heavily into LSD, cocaine, and other drugs. Once, he shot some chickens in his backyard coop, and the rumor spread that he tortured animals for amusement. He and his bandmates became well known for their hedonistic lifestyles, and they were arrested many times for trashing hotel rooms and crashing cars for fun. In addition, various Christian organizations in the United States denounced the group because of the occult imagery in their lyrics. Despite—or perhaps because of—the furor that they stirred, Black Sabbath's fame skyrocketed. Their albums *Paranoid* (1971), *Master of Reality* (1971), *Sabbath, Bloody Sabbath* (1973), and *Sabotage* (1975) all earned gold certification (500,000 copies sold) within their first year of release.

In 1976, Osbourne married his longtime girlfriend, Thelma Mayfair, with whom he had two children, Louis and Jessica. A year later, his father died, and he dropped out of Sabbath for a while to take care of familial matters. The album *Never Say Die* (1978), which the band recorded after his return, did not sell well. Osborne began to drink heavily. His marriage fell apart, and his interest in Black Sabbath waned; eventually, he stopped showing up for rehearsals. At the end of Sabbath's 1979 tour, Tony Iommi ousted him from the band. Afterward, Osbourne's drug habit worsened.

One day, while deep in a druggy haze, Osbourne showed up at the office of Don Arden, who then managed Black Sabbath. Arden's receptionist at that time—his daughter Sharon—recalled to Montgomery Brower for *People* (July 10, 1989) her first meeting with the singer: "Ozzy walked into my father's office without shoes, with a water faucet dangling from his neck, and sat on the floor. I was terrified." Nevertheless, she took him on as her client and became romantically involved with him as well, and at her behest, Osbourne put together an accomplished back-up band. One of his four recruits was the soon-to-be-legendary guitarist Randy Rhoads, who had recently quit the band Quiet Riot.

In a matter of weeks, the new quintet recorded *Blizzard of Ozz* (1981), Ozzy's first solo album, and upon its release, they immediately hit the road. CBS Records was then trying to sign Osbourne to a long-term contract, and it was during the meeting to finalize the deal that the dove incident occurred. Fueled by the rumor that "Ozzy eats live animals," sales of *Blizzard of Ozz* jumped, and within a few months, the album went platinum. Meanwhile, Ozzy and Sharon severed their ties with Don Arden's company, because, they maintained, he had cut Osbourne a raw deal. "It's absolutely disgusting what happened," Sharon Arden told Montgomery Brower, "because it didn't matter that he was my father. It was money that tore us apart."

In late 1981, Ozzy and his band recorded *Diary of a Madman*. The road trip they embarked on soon after has gone down in rock lore as one of the most raucous in heavy-metal history. The episode in which Osbourne bit the bat (a live bat, according to some reports) took place in Des Moines, Iowa. Also, during a photo shoot in San Antonio, Texas, a drunken Osbourne urinated on the Alamo; later, law-enforcement authorities charged him with defacing a national monument. Such tales of debauchery seemed to boost record sales, and by the end of the tour, *Diary of a Madman* had gone double-platinum.

In 1982, Osbourne was playing increasingly large venues, and his popularity surged, thanks not only to his drug-induced antics but also to Rhoads's virtuosity on electric guitar. Indeed, Rhoads became an integral component of the Ozzy mystique, and Osbourne hoped that, with Rhoads by his side, his solo band could compete with the most popular heavy-metal band of the day, Van Halen, and its famed guitar-and-frontman duo, Eddie Van Halen and David Lee Roth. Osbourne's bid for the heavy-metal throne was abruptly sidetracked when, on March 19, 1982, Rhoads was killed in Orlando, Florida, in the crash of a small plane piloted by a joyriding bus-driver. Later, according to *Contemporary Musicians* (1990), Osbourne described Rhoads as "the most dedicated musician I've ever met in my life." Rhoads was "so unique," he said, "that I don't think people will ever fully realize what a talent that guy was." He took Rhoads's death very hard, and after the crash, he fell deeper into drug and alcohol abuse and into another deep depression, and for a while, he stopped performing.

In July 1982, Osbourne married Sharon Arden, in Hawaii. Following the ceremony, which was performed by a pastor whose name they had found in the local Yellow Pages, Osbourne "favored his bride with an improvised song he titled 'Fangs for the Memory,'" *People* (July 26, 1982) reported. Ozzy had formed another band in the months following Rhoads's death, and the day after the wedding, the newlyweds went to Japan with the new band to continue promoting the highly successful *Madman* album. Later that year, Osbourne, who had grown increasingly bitter toward his ex-Sabbath bandmates, recorded *Speak of the Devil* (1982), a live album of old Black Sabbath tracks, with the goal of hurting the sales of Black Sabbath's forthcoming album. (In July 1985, Osbourne temporarily put aside his differences with Black Sabbath, and the original band reunited for a gig at the historic Live Aid concert in Philadelphia, a benefit organized to help African famine victims.)

Soon after the release of *Speak of the Devil*, Osbourne found himself embroiled in a lawsuit concerning John McCollum, a California teen who had killed himself, allegedly while listening to the song "Suicide Solution" on the *Blizzard of Ozz* LP. The suit, which brought Osbourne international attention—all the more after he was accused of planting subliminal messages on his albums—was dismissed shortly after coming up for trial.

Between 1982 and 1986, Osbourne was in and out of drug and alcohol rehabilitation programs (often at the well-known Betty Ford clinic). All the while, his albums continued to sell very well. *Bark at the Moon* (1983), *The Ultimate Sin* (1986), and *No Rest for the Wicked* (1989) all eventually reached platinum status. In 1987, Osbourne released *Tribute*, a double live album that was dedicated to Randy Rhoads. Throughout the 1980s, he hired many talented guitarists to play on his albums and tours, the most notable being Jake E. Lee (later of Badlands), Brad Gillis (later of Night Ranger), and Zakk Wylde (later of Lynard Skinhead).

In March 1990, in a sermon denouncing satanism, John Cardinal O'Connor of New York singled out Osbourne for condemnation. "Unbeknownst to Cardinal O'Connor, I am not the Antichrist . . . ," Osbourne later said to Nick Ravo for the *New York Times* (September 23, 1992). "I am a family man." As it happened, Osbourne kicked both his alcohol and his drug habits in 1990. After going on the wagon, he dropped close to 50 pounds in less than six months, started taking the antidepressant Prozac to stabilize his moods, and began exercising regularly. "Every single morning, I get up, do 200 situps, [and] get on my bike and do 10 miles," he told *Men's Health* (April 1995). He told John Wiederhorn in 1997, "I was a pickled person for so long, and it's taken me until relatively recently for the fog to clear." Osbourne has not succeeded in giving up smoking. "I tried to quit, but then I gained about 50 pounds in a week," he told Mike Ross for the *Edmonton Sun* (June 8, 1996, on-line). "You gotta have something, you know? At the end of the day, life kills you." In 1991, Osbourne released *No More Tears*, his most successful album to date. Several of the songs—"Road to Nowhere," "Mr. Tinkertrain," and the title track—had heavy airplay on both MTV and radio stations. By mid-1992, over 3 million copies of the album had been sold. During the tour that followed the release of *No More Tears*, Osbourne stayed completely clean and sober. The only beverage available backstage was Evian water, and, according to Ravo, when a cousin of the guitarist Zakk Wylde's came backstage after one show, she commented that she had "expected it to be a little more wilder" there. Furthermore, Ravo reported, Osbourne claimed to be a member of the Church of England, and, he "kneel[ed] and pray[ed] backstage just before going on." Osbourne dubbed the 1992 tour the "No More Tours" tour; it would be his last, he said.

In November 1995—by which time some rock enthusiasts had begun calling him the "godfather of heavy metal"—Osborne released *Ozzmosis*, which *Billboard* (November 4, 1995) called a "monstrous album that shows he still rules the kingdom of metal." Tossing aside his earlier decision to give up road trips, Osbourne went on what he labeled the "Retirement Sucks" tour to promote *Ozzmosis*. "You can't stop being an artist," he told Ross. "You can't stop doing what God gave you to do. My wife says, 'What do you want to do?' And I said I want to get a band back together." *Ozzmosis* sold over 4 million copies and, in 1996, earned Ozzy his first Grammy Award, for best heavy-metal performance. Later that year, Osbourne announced that he was going to launch his own recording label, Ozz Records—"a small, intimate, artist-oriented label," as he described it.

In the summer of 1996, Osbourne recruited some of heavy metal's premier acts, among them Type O Negative and Pantera, and organized a successful tour package dubbed "Ozzfest '97." Officials for the Meadowlands—the site, in New Jersey, where the festival was scheduled to take place in the New York metropolitan area—attempted to cancel Ozzfest '97 because they "objected to the inclusion of the ever-controversial Marilyn Manson on the bill," Neil Strauss reported in the *New York Times* (June 17, 1997). ("Cross-dressing, bloodletting, and Bible-ripping" were staples of Marilyn Manson performances.) In a dramatic move, "Osbourne sued the State of New Jersey," according to Strauss, "and a federal judge ruled in favor of the concert's taking place, on First Amendment grounds." Ozzfest '97, during which Tony Iommi and Geezer Butler joined Osbourne to perform some famous Black Sabbath songs, proved to be "phenomenally successful," in the words of a *Billboard* (November 29, 1997) article; indeed, it was one of the highest-grossing tours of that summer.

In November 1997, Ozzy released two albums: *Ozzfest Vol. I*, which consists of live recordings from the summer tour, and *The Ozzman Cometh*, a single-disc retrospective of Osbourne's career that included some previously unreleased Black Sabbath songs from as far back as the early 1970s. According to the *Billboard* writer, the albums capped off "another banner year for Ozzy."

Ozzy and Sharon Osbourne live with their three children—Aimee, Jack, and Kelly—in a 14th-century mansion in Buckinghamshire, England, about 30 miles outside of London. He and his wife try to make it possible for their children to live as normal a life as possible. Every morning, Osbourne told John Wiederhorn in 1997, "I get up at 7 o'clock and send my three young children to school. . . . It's twice as hard being a bloody parent than it is being a rock-'n'-roller."

Osbourne has often said that sobriety has made him much happier. "I don't want to preach sobriety," he told *Men's Health* in 1995, "but the real reward of being sober is when I don't see the fear in my children's eyes that I used to see whenever I walked in the room."

Ozzy Osbourne, who turned 50 in 1998, has been popular with young rock and heavy-metal fans for over two decades. He is considered one of those rare oddities in the entertainment industry—a sure thing. Since 1980, every one of his albums has been a commercial success. "He's a working-class hero," his wife observed to Ravo. "That's why the kids love him."

Selected Books: *Diary of a Madman*, 1998

Selected Recordings: as a solo artist: *Blizzard of Ozz*, 1981; *Diary of a Madman*, 1981; *Speak of the Devil*, 1982; *Bark at the Moon*, 1983; *The Ultimate Sin*, 1986; *Tribute*, 1987; *No Rest for the Wicked*; 1989; *Just Say Ozzy*, 1990; *No More Tears*, 1991; *Live & Loud*, 1992; *Ozzmosis*, 1995; *Ozzfest, Vol. 1*, 1997; *The Ozzman Cometh*, 1997; with Black Sabbath: *Black Sabbath*, 1970; *Paranoid*, 1971; *Master of Reality*, 1971; *Sabbath, Bloody Sabbath*, 1973; *Sabotage*, 1975; *We Sold Our Soul for Rock and Roll*, 1976; *Technical Ecstasy*, 1976; *Never Say Die*, 1978

Suggested Reading: *Edmonton Sun* (on-line) June 8, 1996; *Men's Health* p56 Apr. 1995; *New York Newsday* II p7 Sept. 23, 1986, with photo; *New York Times* C p1 Sept. 23, 1992, with photos, C p12 June 17, 1997, with photos; *People* p28 July 26, 1982, with photos, p94 July 10, 1989, with photos; *Rolling Stone* p28 June 26, 1997, with photos

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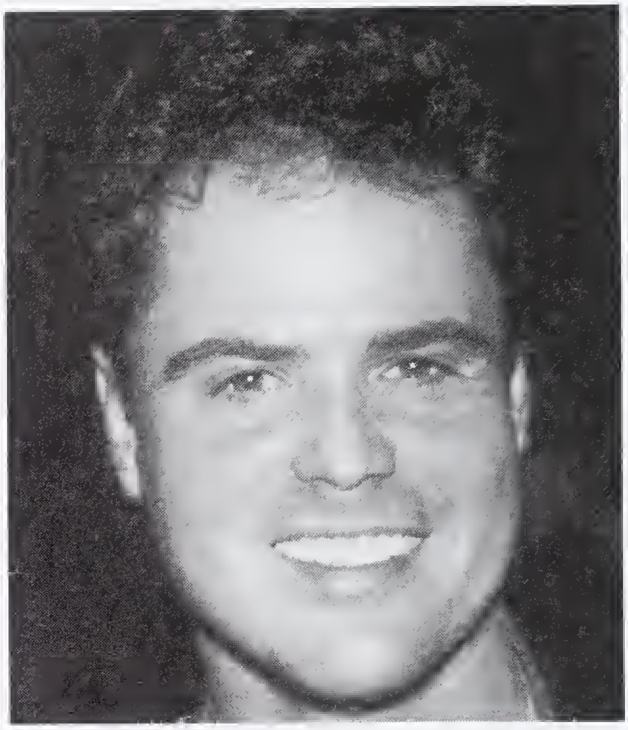

Walter McBride/Retna Ltd.

Osmond, Donny

Dec. 9, 1957– Pop singer; actor. Address: P.O. Box 1448, Provo, UT 84603-1448

For several years, a 1970s nostalgia craze has been raging in the United States: Everything from bell-bottoms and polyester T-shirts to disco music and *The Brady Bunch* have experienced a revival of sorts. Thus, it is perhaps not surprising that one of the most celebrated teen heartthrobs of that era, the singer and actor Donny Osmond, has also experienced a resurgence in popularity. Osmond first entered the public eye at the age of five, when he sang with his brothers on *The Andy Williams Show*; before he was 23, he had been featured on 23 top-40 recordings, and with his younger sister, Marie, hosted a weekly hour-long TV variety show, *The Donny and Marie Show*, which aired on ABC from 1976 to 1979. Known as a nicer-than-nice, squeaky-clean teen, Osmond, who is a devout Mormon, remarked years ago that his image, once his prime asset, was also a liability. "People are always saying, 'Uh oh, here come the Osmonds, break out the orange juice,'" he told the *Chicago Tribune* (February 23, 1979). "It does get on your nerves." Osmond's career foundered for nearly a decade. In recent years, he has had something of a comeback, first with a series of hit singles. For five years beginning in 1992, he was the star of a touring production of the Andrew Lloyd Webber/Tim Rice musical *Joseph and the Amazing Technicolor Dreamcoat*. And in 1997, as part of a week-long nostalgia series on the cable network VH1, he hosted the talk show *Here's Donny*, in which he interviewed other popular figures from the 1970s about their present-day lives.

Known endearingly to fans around the world simply as Donny, Donald Clark Osmond was born on December 9, 1957, in Ogden, Utah, to George Osmond, an account executive in radio who later branched out into real estate and insurance, and Olive Osmond, a homemaker. Donny was the seventh of nine children; his older siblings are Tom, Virl, Alan, Wayne, Merrill, and Jay; his younger siblings are Marie and Jimmy. The Osmonds held traditional Mormon values in high esteem. "Our priorities in life are clearly family first, church second, and business third," George Osmond told Jack Anderson for *Parade* (August 27, 1978). The Osmond children woke up early and came directly home from school each day to do household chores, but time was always set aside for music. Olive Osmond, once a dance-band saxophonist, taught her children to play the saxophone, and on Friday nights, the family stayed home and performed for one another. Asked about his musical beginnings, Donny told James Brown for the *Los Angeles Times* (April 19, 1976), "We're proud of being a close family. That's really how we got started in music. We'd have family nights where everyone would make up a song and we'd take turns being masters-of-ceremony. We used to sit up nights just thinking of new songs to do. We considered family nights very important."

Donny's older brothers Alan, Wayne, Merrill, and Jay, known as the Osmond Quartet, were the first to flash the family's trademark bright, toothy grins in public, singing a cappella harmonies at church functions. Eventually, in a performance at Disneyland, the Osmond Quartet caught the attention of the father of the popular entertainer Andy Williams, who helped them get onto his son's TV variety show, *The Andy Williams Show*. They soon became a regular part of the show, and Donny made his television singing debut there, at the age of five. From then on, Donny, too, became a regular on the show. After four years, the brothers moved to the *Jerry Lewis Show* and also appeared in the cabaret acts of Nancy Sinatra, Phyllis Diller, and Pat Boone. They toured Japan and Sweden and then, in 1969, rejoined Andy Williams.

In 1970, at age 12, Donny became a full-fledged member of the singing group, and they became known as the Osmond Brothers, with Donny and Merrill on lead vocals. Leaning toward a more pop sound, they elicited comparisons to another fraternal quintet, the Jackson Five. That year, the Osmond Brothers' first single, "One Bad Apple," went gold, selling over a million records, and it spent five weeks at number one on the *Billboard* pop charts. "One Bad Apple" was followed by the release of the group's first album, *Osmonds*, which sold more than a million copies. Also in 1970, Donny's first solo single, "Sweet and Innocent," was released. The Osmond Brothers cut their records on the MGM label before forming their own record label, Kolob, which they named for the universal governing planet mentioned in Mormon liturgy.

Osmonds helped launch "Donnymania," a phenomenon fueled by a string of Osmond hits, including Donny's first number-one singles as a solo artist, "Go Away Little Girl," and "Puppy Love." Donny Osmond's other solo hits include "Down by the Lazy River," "Crazy Horses," "Yo-Yo," and "Hold Her Tight." With his dark brown hair, brown eyes, perfect white teeth, white satin suits, and good-boy image, Donny Osmond won the affection of untold numbers of teenage girls.

By the end of 1971, the Osmonds had grossed $12 million in record sales alone. In 1972, they went on a tour of England, during which they met Queen Elizabeth II and Prince Philip and gave a Royal Command Performance. That same year, Donny Osmond released two more top-10 singles, "The Twelfth of Never" and "A Million to One," and two more albums. In 1973, his sister, Marie, joined the act, and the siblings began to call themselves simply the Osmonds. They played the Las Vegas circuit and did repeated engagements at the Hotel Tropicana.

In 1976, ABC signed Donny, 18, and Marie, 16, to host their own TV variety hour, making the two teens the youngest hosts ever of a weekly, one-hour variety program. The *Donny and Marie Show* ran for four successful seasons and featured comedy sketches by Donny and Marie, such guest performers as Lucille Ball and Desi Arnaz, musical numbers, and the song "A Little Bit Country, A Little Bit Rock-'n'-Roll," the title of which refers to Marie's fondness for country music and Donny's taste for rock music. The show maintained a consistently clean-cut image, in part by routinely sanitizing song lyrics (for example, the words "wine" and "whiskey" were changed to "milk"), and it was popular among viewers who expressed their appreciation of the wholesome values the brother-sister team projected.

Performing as a duet, Donny and Marie released numerous top-10 singles, and in 1978, they co-starred in the motion picture *Goin' Coconuts*. Set in Hawaii, the story amounts to a giant chase around the island. Although the film fizzled at the box office, many critics praised the young brother-sister team's comedic talents. In a review for the *Washington Post* (October 11, 1978), Gary Arnold wrote, "There's a genuinely charming, perky element of humor in their brother-sister rivalry, which finds Marie adamantly refusing to be cowed by Donny's attempts to pull rank on her."

Also in 1978, Osmond married Debra Glenn, after a month-long engagement. The wedding ceremony was held, in accordance with Mormon custom, at the Mormon Temple in Salt Lake City, Utah, with only the immediate families of the bride and groom as witnesses. Shortly thereafter, the Osmond family built the Osmond Entertainment Center, a first-rate television and movie studio, in Orem, Utah. Under the leadership of George Osmond, the Osmonds had, in effect, established a media dynasty. From 1978 on, the *Donny and Marie Show* was taped in Utah.

At the end of 1979, ABC canceled the *Donny and Marie Show*; at 21, Donny was no longer a teen idol. The *Osmond Family Show*, starring the entire clan, provided another, albeit short, TV stint. Donny sought out solo record contracts, and although he had been featured on 23 top-40 records before the age of 23 and had had three simultaneous top-10 hits in Great Britain (a feat even the Beatles never achieved, even in their heyday), he met with no success, apparently because of his apparently unshakable wholesome image. Overall, the 1980s were dry years for Osmond. For a brief period, he appeared onstage in a revival of *Little Johnny Jones*, a musical by George M. Cohan. Despite successful runs in Boston and Washington, D.C., it closed on the same day it opened in New York City. Osmond told Richard Christiansen for the *Chicago Tribune* (September 26, 1993), "It was very hard at the time, the hardest time of my life; but without that failure, I wouldn't have grown. It made me work harder than I ever had."

During this period, Osmond experienced some of the difficulties that have plagued many child stars. He had attended only about a month of elementary school and, for the most part, had been tutored privately; he finally earned his high school diploma from the American School of Correspondence, in Chicago. He attended Brigham Young University for only a few weeks. His skimpy education, Osmond has acknowledged, left him without sufficient job and social skills, and contributed to the problems he experienced during the first few years of his marriage. "Normal life began, but I didn't know what to do with it," he told Christiansen. He continued to follow a career path in the entertainment business, but it led only to such low-prestige jobs as parts in a TV commercial for Hawaiian Punch, a TV movie, and two episodes of the *Love Boat*. In 1984, he formed his own corporation, the Donny Osmond Entertainment Corp. (DOEC), and offered stocks to the public in the over-the-counter market. As the chairman of the board and vice president of creative control, Donny offered up to 1.4 million shares at $5, with the goal of raising $7 million. DOEC planned to buy rights to the 81 hours of the *Osmond Family Show* and the *Donny and Marie Show* and offer them as half-hour segments in syndication. Although many stars had their own production companies, Osmond was the only one who succeeded in selling stock to his fans.

In 1985, Osmond made a cameo appearance in Jeff Beck's music video "Ambitious" and revealed another side of himself. Parodying himself, he portrayed an out-of-work singer auditioning to be Beck's new backup vocalist. In a telling moment, he said, "I used to work with this chick Marie."

At a 1987 UNICEF benefit concert in New York, Osmond performed with the British singer Peter Gabriel, and afterward, Gabriel invited Osmond to record at his studio in Bath, England. There, Gabriel introduced Osmond to the record producer George Acogny. After recording some tracks, they brought them to the attention of Simon Draper, then the head of Virgin Records in England, and Draper signed Osmond to a contract. In the summer of 1988, Osmond, then 30, found himself with a new hit, "Soldier of Love." In England, the record was released as a single, and it soon hit the British top 30. In late 1988, the album *Donny Osmond* was released in England on the Virgin label. Soon, a few import copies of the album made it across the Atlantic, and in January 1989, one of New York City's top rock stations began playing "Soldier of Love" without announcing the name of the artist. It quickly became one of the station's most requested songs and Osmond was summoned to the station to reveal his identity. Osmond told John Milward for *New York Newsday* (June 4, 1989), "I was afraid. I thought revealing myself would ruin the whole thing, and that people would say, 'Donny Osmond—yech!'" Disc-jockeys around the country started playing the song, using the same "mystery-singer" gimmick.

With "Soldier of Love" growing in popularity, Osmond soon signed with Capitol Records (U.S.), and "Soldier" was officially released in the U.S. To create a new image for himself, Osmond traded in his satin suits and plastic smile for acid-washed jeans, black T-shirts, suede jackets, cool shades, and a two-day shadow. "I don't want to be remembered for [being] the kid who had a bubble-gum career," Osmond told Milward around that time. "I don't want to be remembered as the teenager who had a TV show with his sister, but [rather] as an artist who has something new to say." "Soldier" entered the American pop charts in March 1989 and quickly soared to number two on *Billboard*'s "Hot 100." To cement his comeback, Donny launched the "Credibility Tour," a 34-city concert swing. With *Eyes Don't Lie* (1990), he continued to ride the wave of his comeback. This album featured eight songs that Osmond had composed and resulted in another top-40 hit, "My Love Is a Fire."

In June 1992, Osmond, newly polished by the acting coach Milton Katselas, took the lead role in an elaborately staged touring production of the Andrew Lloyd Webber/Tim Rice musical *Joseph and the Amazing Technicolor Dreamcoat*, mounted by Garth Drabinsky's production company, Livent. The production played to sold-out theaters in several Canadian cities, and then in Minneapolis, before settling down for what turned into a five-year run at the Chicago Theater in Chicago, Illinois. By mid-1997, *Joseph and the Amazing Technicolor Dreamcoat*, which closed later that year, had grossed over $100 million. Osmond planned to reprise his role when *Joseph* opened in Salt Lake City, in 1998. In addition, several new installments of *Here's Donny* aired on VH1 in the spring of 1998. Also in 1998, Osmond provided the singing voice of the character Shang in the animated Disney film *Mulan*, and he returned to television to co-host, with his sister Marie, the *Donny and Marie Show*, a syndicated morning talk show.

An electronics hobbyist, Osmond likes to dabble with computers. He is also an amateur race-car driver; he won his first two races, the Toyota Celebrity Grand Prix in Long Beach, California, and the MTV/GEO Storm All-Star Race in Denver, Colorado, in 1991. He and his wife, Debra, have five sons. He told Christiansen, "I'm having so much fun raising my own children. I can see them enjoy their childhood in a way that I never did, and it's great to watch them grow and develop and learn." As for the other Osmonds, his brothers have opened a theater in the country-music hub of Branson, Missouri, and his sister, Marie, is a country-music performer.

Selected Recordings: *Osmonds*, 1970; *Donny Osmond*, 1989; *Eyes Don't Lie*, 1990

Selected Television Shows: *Donny and Marie Show*, 1976–79, 1998–

Selected Films: *Goin' Coconuts*, 1978

Suggested Reading: *Chicago Tribune* XIII p30+ Apr. 16, 1989, with photos, XIII p4+ Sept. 26, 1993, with photos, V p1+ Sept. 6, 1994, with photo; *New York Newsday* II p14+ June 4, 1989, with photo; *People* p92+ Oct. 31, 1977, with photos, p82+ Jan. 15, 1990, with photos; *Washington Post* B p1+ July 10, 1979, with photos, C p1+ Jan. 10, 1982, with photos

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Christian Steiner/Boston Symphony Orchestra, Inc.

Ozawa, Seiji

(oh-zah-wah, say-jee)

Sept. 1, 1935– Japanese conductor. Address: c/o Boston Symphony Orchestra, 301 Massachusetts Ave., Boston, MA 02115-4557

NOTE: An earlier article about Seiji Ozawa appeared in *Current Biography* in 1968.

The interpretive insight of the Japanese conductor Seiji Ozawa has impressed colleagues, critics, and audiences alike. Ozawa was appointed music director and resident conductor of the annual Ravinia Festival, near Chicago, Illinois, in 1964; music director and conductor of the Toronto Symphony Orchestra in 1965; music director of the San Francisco Symphony Orchestra in 1968; and music director and conductor of the Boston Symphony Orchestra in 1973, and he has presided over the Saito Kinen (Memorial) Orchestra of Japan. His assured and vigorous conducting of most of the world's major orchestras, including the New York Philharmonic, the London Symphony, the Berlin Philharmonic, the New Japan Philharmonic, and the Vienna Philharmonic, has made Ozawa a favorite of concert-goers in his own country and throughout Europe and North America. In 1998, the Boston Symphony honored Ozawa as the longest-serving conductor in the orchestra's history, and *Musical America* named him its "Musician of the Year."

Born in Shenyang, China, on September 1, 1935, Seiji Ozawa is the third of the four sons of Kaisaku Ozawa, a Japanese dentist, and his wife, Sakura Ozawa. His oldest brother, Kalsumi, became a wood sculptor; his younger brother, Mikio, an actor; and his third brother, a professor of German literature at the University of Tokyo. The only Western music that Seiji Ozawa heard as a child was the Christian hymns his mother would sing. He caused considerable surprise and set himself apart from his classmates when he expressed the desire to learn to play the piano instead of a traditional Japanese musical instrument. He began taking music lessons with a teacher in Tokyo, where his family had moved in 1944. In 1953, he was accepted through audition as a student at the newly established Toho School of Music in Tokyo, which offered musical training in the European and

American traditions. He became a pupil of Hideo Saito, who played an important role in gaining acceptance for Western music in Japan and had a great influence on many Japanese musicians.

An enthusiastic soccer player, Seiji Ozawa was injured during a game when he was 19. Both of his index fingers were broken, and for eight months, he was unable to play the piano. During that period, he changed his studies to composition and conducting. He won first prize in both subjects at his graduation from the Toho School, in 1959. Both the Japan Radio Orchestra (NHK) and the Japan Philharmonic Orchestra, which he conducted, and the music magazine *Friends of Music* named him the outstanding talent of 1959.

When he left the Toho School, Ozawa found opportunities in music so limited that he decided to go to Europe, although he spoke no European language. He then worked his passage on a freighter, landed in Italy, and rode a motor scooter to Paris, where he arrived with less than $100. (He had persuaded a Japanese motor-scooter company to give him the vehicle, by pointing out that by riding it in Europe, he would be promoting its machines.) In the International Competition for Young Orchestra Conductors at Besançon, France, he won first prize. He spent the next two years studying—in Paris with Eugène Bigot and in Berlin with Herbert von Karajan, who often gave him the opportunity to perform in public. Meanwhile, in 1960, he had traveled to the United States to compete for the Koussevitzky Memorial Scholarship for Conducting at the Berkshire Music Center, in Lenox, Massachusetts, which he also won. During this period, he married Kyoko Edo, a pianist. Long separations led to the breakdown of the marriage, and the couple divorced.

While Ozawa was studying in Berlin, Leonard Bernstein visited the city with the New York Philharmonic Orchestra. Bernstein had already heard Seiji Ozawa's talents praised by the composer Aaron Copland and the widow of Serge Koussevitzky, as well as by other prominent musicians. After listening to him conduct, Bernstein offered him a position as one of three assistant conductors with the New York Philharmonic for the 1961–62 season. Ozawa made his debut with the orchestra at Carnegie Hall, in New York City, on April 14, 1961. At that concert, he conducted *Bacchanale*, a work by the Japanese composer Toshiro Mayuzumi, and he later introduced to New York Philharmonic audiences works by other Japanese composers as well. Another of Ozawa's notable performances was that of Charles Ives's complex work *Central Park in the Dark Some Forty Years Ago* on May 4, 1962, at which he shared the conducting of the divided orchestra with his fellow assistant conductor Maurice Peress.

In the spring of 1961, Ozawa accompanied Leonard Bernstein and the New York Philharmonic to the East-West Music Encounter in Tokyo. There, he conducted the orchestra in a performance of Mayuzumi's *Bacchanale* that was recorded for a special CBS television program entitled *Bernstein in Japan*. Jack Iams, in the *New York Herald Tribune* (February 7, 1962), called Ozawa's contribution "the musical high spot of the evening." While Ozawa was in Japan, the musicians of the NHK Orchestra invited him to conduct them the following season.

When rehearsals began in Tokyo in late 1962, however, Ozawa found that the members of the orchestra, Japan's oldest, expected him to use the conventional techniques favored by the German conductors who usually directed them. The players resented his youth, his acclaim abroad, and his open criticisms. Friction increased, and shortly before the first performance, the orchestra broke its contract with Ozawa and refused to play for him. Their action prompted a number of his supporters among Tokyo's intellectuals to hire the Japanese Symphony Orchestra for him to conduct at a special concert, which proved to be enormously successful. Ozawa was persuaded to withdraw legal charges against the NHK Orchestra, while the orchestra publicly admitted "a lack of communication" and invited him back to Japan to conduct the following season.

Meanwhile, Ozawa's career was flourishing in North America. He conducted open-air concerts, on the grounds of the City College of New York, by the Lewisohn Stadium Orchestra during its last two seasons, in the summers of 1963 and 1964, before the Metropolitan Opera took over the concerts. In 1963, as a last-minute replacement for Georges Prêtre, he conducted two concerts given by the Chicago Symphony Orchestra during the Ravinia Festival. On the strength of his performances at Ravinia, he was appointed to succeed Walter Hendl, who resigned that year after serving as the festival's artistic director for five years. A new position was created for Ozawa, that of musical director and conductor. During his first full season with the Chicago orchestra, in 1964, his innovative programming won praise. Instead of many routine works that had been heard in previous seasons, he presented seldom-heard works by such modern composers as Milhaud and Chavez and less well-known pieces by popular classical composers, such as Haydn's E Flat Major Trumpet Concerto.

Ozawa's reception at the performances he conducted while working with the New York Philharmonic was so enthusiastic that he was invited to return for the 1964–65 season, this time as the sole assistant conductor. Bernstein was on sabbatical, and Ozawa worked with a number of guest conductors. In a concert in March 1965, he shared the conducting of the Philharmonic with the comedian Danny Kaye.

In July 1964, when the Toho String Orchestra visited New York to take part in Philharmonic Hall's "Japan Week," Ozawa renewed his connections with his old music school. He conducted the orchestra of students in two performances that were described as "exciting," "astonishing," "bold," and "beautiful" by critics who gave Ozawa much of the credit for the impact that the young players made.

Ozawa's appearances early in 1964 as guest conductor with the Toronto Symphony Orchestra, from Canada, led to his next major appointment, the position of permanent conductor of the orchestra, beginning with the 1965–66 season. Before taking up residence in Canada, he led members of the orchestra on a tour of Europe. In September 1965, they took part in the Commonwealth Arts Festival in Great Britain, where their performances won an "avalanche of praise," as reported in the *Toronto Globe and Mail* (October 4, 1965) by Blaik Kirby, who noted that the London Sunday *Times* review was "so exuberant as to be almost unbelievable." The orchestra then went to France, where its concerts were also warmly applauded.

During his first season as permanent conductor of the Toronto Symphony, Ozawa drew larger audiences than had attended in previous seasons. The members of the orchestra apparently enjoyed working for him, and the standard of their playing improved. Giving first-desk players in the orchestra frequent opportunities to perform as solo artists also helped to boost the orchestra's morale. As at the Ravinia Festival, Ozawa's programming was significant for the introduction of unfamiliar works. In August 1967, the president of the Toronto Symphony Association announced that Ozawa had been reengaged for another two years. Early in 1968, Ozawa signed a three-year contract to conduct the San Francisco Symphony Orchestra, as the successor to Joseph Krips, who became conductor emeritus. Ozawa remained music director of the San Francisco Symphony until 1976, and then served for a year as music adviser.

Meanwhile, in 1973, Ozawa entered the musical stratosphere, when he became the music director of the Boston Symphony Orchestra, which is one of the "big five" in the United States and is considered one of the best orchestras in the world. Ozawa had by then married his second wife, Vera Motoki-Ilyin, a fashion designer. In about 1978, he decided to move his family to Japan so that his children, Seira and Yukiyoshi, who spoke Japanese at home, would not have to attend a school where only English was spoken. After their move, Ozawa was criticized for not spending enough time with the Boston Symphony.

In the period leading up to the 100th anniversary of the Boston Symphony, in 1981, Ozawa's choice of music to celebrate the occasion became a matter of some concern. The orchestra's famed long-time conductor, Serge Koussevitzky, had been known for commissioning new works, including Samuel Barber's *Knoxville—Summer of 1915* and Leonard Bernstein's *Kaddish*. Ozawa, on the other hand, according to Thor Eckert Jr., writing in the *Christian Science Monitor* (May 7, 1980), was not known for his commitment to new music. But Ozawa came through for supporters of contemporary music: He commissioned 12 pieces for the four-season centennial celebrations. American composers who were given commissions included Bernstein, John Harbison, John Corigliano, and Roger Sessions; composers from Great Britain, Hungary, and Poland were similarly honored. In addition, Ozawa scheduled many works whose American premieres had been performed by the Boston Symphony Orchestra, including Benjamin Britten's *War Requiem* and Manuel de Falla's *Nights in the Gardens of Spain*.

In 1984, on the 10th anniversary of Hideo Saito's death, Ozawa and another Japanese conductor, Kazuyoshi Akiyama, organized Saito's students from all over the world to form the Saito Kinen (Memorial) Orchestra. In 1987, the Saito Kinen gave concerts in Vienna, Berlin, London, Paris, and other cities in Europe, and after 1989, with corporate support, the orchestra was able to perform annually. Ozawa told David Blum in an interview for the *New York Times* (September 22, 1991) that the orchestra still felt "like one big family."

Meanwhile, Ozawa had continued to win praise for programming modern works that Koussevitzky had commissioned for the Boston Symphony. John Rockwell, in reviewing for the *New York Times* (November 18, 1987) a group of concerts given by the Boston Symphony in New York, lauded Ozawa's scheduling of such works as Stravinsky's *Symphony of Psalms*, a work originally composed for Koussevitzky. But Rockwell also noted overtones of sentimentality and lushness, rather than the crispness of Stravinsky's own interpretations, in that and other Stravinsky pieces played.

Ozawa's recordings include Berlioz's *Symphonie Fantastique* with the Toronto Symphony Orchestra and a performance by the London Symphony Chorus and Orchestra of Honegger's *Joan of Arc at the Stake*, with Vera Zorina speaking the role of Joan. During the summer of 1968, he recorded Schubert's Unfinished Symphony, Beethoven's Fifth Symphony, and Stravinsky's *Rite of Spring* with the Chicago Symphony during the Ravinia Festival. He later recorded Schönberg's *Gurre-Lieder*, Mahler's Symphony no. 8, Tchaikovsky's opera *Pique Dame* (*Queen of Spades*), the Berlioz Requiem, and Rachmaninoff's Piano Concerto no. 3, the last-named piece with the pianist Evgeny Kissin. Peter Serkin is the soloist in Peter Lieberson's Piano Concerto, commissioned by Ozawa and recorded by him with the Boston Symphony. Another recording of works commissioned and conducted by Ozawa pairs Roger Sessions's Concerto for Orchestra with Andrzej Panufnik's *Sinfonia Votiva*.

During his mature period, beginning in the 1980s, Ozawa abandoned a tentativeness that some observers had detected in his relationship with the Boston Symphony Orchestra. In addition to making the orchestra his own, he ably continued the tradition of commissioning new pieces and interpreting pieces that had been commissioned by his great predecessor Koussevitzky. Reviewing in the *New York Times* (February 1, 1991) a concert featuring Bartok's Concerto for Orchestra, Donal

Henahan observed that Ozawa "led a splendid performance . . . demonstrating . . . that the Boston Symphony remains one of the world's elite ensembles. Few works in the repertory demand such corporate virtuosity as the Concerto for Orchestra, and few conductors expound this work with the necessary blend of melodic line, rhythmic line impetus, and attention to inner detail." In 1994, a new concert hall at Tanglewood, the Massachusetts country estate that has long served as the summer home of the Boston Symphony, was named Seiji Ozawa Hall.

In 1993, Ozawa celebrated his 20th season with the Boston Symphony. By that time, he was able to match his conducting style to the work being played. Describing Ozawa's interpretation of a new work, Hans Werner Henze's Eighth Symphony, Bernard Holland wrote in the *New York Times* (October 18, 1993) that Ozawa "seemed . . . pleased to be plunging into this kind of sophisticated and treacherous conducting assignment." A few days earlier, Ozawa had conducted Mahler's Fourth Symphony, which Holland described as being one of Ozawa's "true affairs of the heart." Such music, Holland observed, inspired in Ozawa "a reverence, an activist's care and respect." Ozawa displayed his love for the music, Holland concluded, "by parsing it, using his magnificent orchestra to explain every moving part, fine-tune every chord, and copyedit every rhythm." Recently, Ozawa has also taken more active control of the Tanglewood Music Center, the orchestra's training institute, and its festival. In 1998, during a celebration of Ozawa's 25th season as leader of the Boston Symphony—the longest tenure of any of the orchestra's conductors—Ozawa commented, "For me this is not my job. This is my life."

Critics have consistently commented on Ozawa's particularly clear baton technique, his love for orchestral sound, and the sensitivity of his ear. In the *Guardian*, during a triumphal Toronto Symphony visit to London, Edward Greenfield noted, "It was very much Ozawa's personal character as a musician that dominated the interpretations. . . . His hands convey meaning with a clarity one normally associates with the mimes of the Japanese theater." Harold C. Schonberg of the *New York Times* once observed that "the mistakes he makes are mistakes on the right side. He can be reckless, but that is better than being careful."

During an interview for the *Toronto Globe and Mail* (May 6, 1967) at the beginning of Ozawa's career as a major conductor, John Kraglund asked Ozawa what he considered a conductor's job to be. Ozawa replied, "To make music, all the members of the orchestra must have the same idea about the music. Only the conductor can decide that one idea, and I think that is his most important job. . . . A good conductor can be judged by how quickly he can use his beat, his method of indicating rhythm and phrasing, to give the musicians a clear idea of his interpretation." Ozawa has remained faithful to creating "that one idea" in performances throughout his career.

Selected Recordings: *Schönberg: Gurrelieder*; *Mahler: Symphony no. 8*; *Sessions: Concerto for Orchestra*; *Panufnik: Sinfonia Votiva*; *Respighi: Ancient Airs and Dances, Feste Romane, The Fountains of Rome, The Pines of Rome*; *Tchaikovsky: Pique Dame*; *Berlioz: Requiem*; *Mendelssohn: Midsummer Night's Dream*; with Evgeny Kissin: *Rachmaninoff: Piano Concerto no. 3*; with Itzhak Perlman: *Berg and Stravinsky Violin Concertos, Earl Kim and Robert Starer Violin Concertos*; with Peter Serkin: *Peter Lieberson: Piano Concerto*; with Rudolf Serkin: *Beethoven: Five Piano Concertos*

Suggested Reading: *Christian Science Monitor* p19 May 7, 1980, with photo; *New York Times* II p11 July 16, 1967, with photo, II p27 Oct. 18, 1987, with photo, C p17 Feb. 1, 1991, with photo, II p25 Sept. 22, 1991, with photo, C p13 Oct. 18, 1993, with photo; *Toronto Globe and Mail* p9 Jan. 7, 1964, with photo, p11 Apr. 29, 1964, with photo, p29 May 6, 1967, with photos, p26 Feb. 17, 1968, with photo; *Who's Who in America, 1998*

Bruno Gaget/Retna Ltd.

Parker, Sarah Jessica

Mar. 25, 1965– Actress. Address: c/o Creative Artists Agency, 9830 Wilshire Blvd., Suite 807, Beverly Hills, CA 90212

Sarah Jessica Parker has been acting professionally for 25 years, but in spite of being an "old pro," she has said that she has never ceased to feel challenged by her work in film, television, and theater.

"It *should* be scary," she told Christopher Bagley for *Premiere* (July 1992). "It *should* seem insurmountable. Otherwise, I wouldn't want to do it. It just wouldn't be interesting anymore." Parker made her debut as an actress at the age of eight, in a television special, and five years later, she starred on Broadway as the title character in the hit musical *Annie*. She has since appeared in several dozen roles, and the directors with whom she has worked have consistently praised her for her professionalism and the authenticity of her characterizations. After directing her in his film *Honeymoon in Vegas* (1992), Andrew Bergman told Michael Specter for the *New York Times* (September 20, 1992), "The reason she works so well on stage and in this movie is that there is nothing actressy about her. Real people are unusual in this profession, and Sarah is one. That's her strength as a person and also her strength on screen."

Sarah Jessica Parker was born on March 25, 1965, in Nelsonville, Ohio. Her father, Stephen Parker, moved out of the family's home about one year after her birth, and two years later, her mother, Barbara, married John Forste, a stage manager who worked in Cincinnati. The fourth oldest among eight siblings and half-siblings, Sarah "always had a very, very high ability to amuse herself," her older brother Pippin told Bronwen Hruska for the *Los Angeles Times* (March 3, 1996). "Since she was two, she was making up songs, and we'd hear her off in her room singing—about taking a bath, or what was for dinner—anything."

As a young girl, Parker studied ballet at the College Conservatory of Music, in Cincinnati, and performed in several full-length ballets and operas. When she was eight, her mother took her to an advertised audition for a television production of *The Little Match Girl* that was to be made in Cincinnati, and she won the lead role. Soon after, several of Parker's siblings also took an interest in acting, and they too began to get jobs in local theatrical productions. In 1976, her family moved to Teaneck, New Jersey, a short commute to New York City, where the children frequently auditioned for Broadway shows, films, and television commercials. That year, Parker made her Broadway debut, in the role of the possessed young girl in a revival of William Archibald's play *The Innocents*, which is based on Henry James's 1898 ghost story *The Turn of the Screw*.

After the short run of *The Innocents*, Parker became what she described to Andrea Darvi for *TV Guide* (June 9, 1984) as "the TV commercial voice-over queen, talking for pretty blonde girls who couldn't enunciate." Less than a year later, she sang the song "Nothing" from *A Chorus Line* at an audition for *Annie*, and, although she had had no formal training in acting or voice, she landed the title role. The third girl to play Annie on Broadway, she stayed with the production for two years.

Her busy career notwithstanding, Parker told Michael Specter, her childhood was not unusual. "My mother never let me get away with that child-star stuff," she explained. "Mom knew the theater could do weird things to kids. . . . I spent the night in sleeping bags and stole money from my mother's purse. I sold Girl Scout cookies and babysat a lot. . . . Also, in a family as big as mine, it's pretty tough to be a prima donna." Her mother told Specter that Parker "has always been a great kid with a lot of time for her brothers and sisters."

When her stint with *Annie* ended, Parker went through of a dry spell that coincided with some of her more awkward teenage years. Then, at 16, she got the part of Patty Greene ("Beanpole"), a bright but unpopular high school student, on the television sitcom *Square Pegs*. In a conversation with Darvi, Parker likened the experience of shooting a sitcom to "being in the army," because of the long hours (her workday began as early as 7 a.m.) and the pressure of having to memorize lines very quickly. During the single season that *Square Pegs* aired, in 1982–83, Parker, her mother, and her two youngest siblings lived in Los Angeles.

During the next two years, thanks in large part to the wide exposure she had gained through *Square Pegs*, Parker got supporting roles in such films as *Somewhere Tomorrow* (1983), *Footloose* (1984), and *Firstborn* (1984). On the set of *Firstborn*, Parker met the actor Robert Downey Jr., and for the next seven years, the two lived together in Los Angeles. Later in the 1980s, Parker had roles in several made-for-television movies, and, in 1990, she played Jo Ann Harris, a naïve assistant district attorney, in the television drama series *Equal Justice*.

Parker believes that her big break in film came when the comic actor and writer Steve Martin cast her as his ditzy young girlfriend, SanDeE* (as the character spells her name), in his 1986 satire *L.A. Story*. "Everything that has happened to me is because of Steve," she told Specter. "Everything. I don't know how to thank him. He just stood there and let me be extremely large in that movie. I went way over the top, and he could have just stopped it with a word. Most men would have. I wanted to write him a note, but I thought that would be kind of dorky. And you can't call a guy like that up and say, 'Thanks for making me a star.'" By her own account, after the release of *L.A. Story*, Parker was deluged by film offers.

While her career in film was blossoming, Parker maintained her presence in New York City theater. In 1989, she appeared in Wendy Wasserstein's Pulitzer Prize–winning play *The Heidi Chronicles*, directed by Daniel Sullivan. In 1991, again under Sullivan's direction, Parker appeared in John Robin Baitz's highly acclaimed drama *The Substance of Fire* as Sarah Gelhardt, the daughter of a refugee from the Holocaust. "Whatever happens in my film career, it can't be better than working with Daniel Sullivan," the actress told Bronwen Hruska in 1996. "After that, I thought, I may as well go swallow poison and die, because life isn't going to get any better." Although theater critics praised Parker's work in *Substance of Fire*, it wasn't until she had acted in the film version, in 1996, that Parker felt satisfied with her characterization. "In the movie, I finally did [Sarah Gelhardt] justice," she said to Hruska. "It was hard to feel right in that role for a long time. The way [Baitz] writes is very specific. You have to pay attention to the words. I hate using stupid actor words, but there's a subtext you have to pay attention to. I usually prefer to be more instinctual." Sullivan explained to Hruska that Parker typically "puts [a scene] together on stage slowly, bit by bit. . . . When I directed her in *The Heidi Chronicles*, . . . some of the other actors were frustrated because she put it together so organically, they wanted it faster. She always took the disdain of her elders in stride when they didn't feel she had the stage chops they had."

Parker's slow and careful method of working her characters into their scenes may have accounted for the difficult time she had shooting the highly emotional final scene of the director Andrew Bergman's film comedy *Honeymoon in Vegas* (1992), in which she plays a New York City schoolteacher who elopes to Las Vegas with her private-eye boyfriend (Nicolas Cage). In an interview with Christopher Bagley for *Premiere* (July 1992), Parker said, "Take after take, I just couldn't do it. . . . And the more I did it, the worse I got. My hands were shaking, my neck started itching, and I got a weird twitch. And everyone was gathered around the monitor watching this heinous act take place." Her shaking, itching, and twitching notwithstanding, Parker's performance sparked enthusiastic reviews, among them one by Vincent Canby, who, in the *New York Times* (August 28, 1992), wrote, "Ms. Parker, who turned a small role in *L.A. Story* into one of that film's few major assets, is super as a young woman who behaves sanely without somehow losing her great good humor." Parker's subsequent films include the made-for-television drama *In the Best Interest of the Children* (1992), in which she portrays a depressed mother who places her children in foster care, and the Disney film *Hocus Pocus* (1993), in which she plays a child-devouring witch. *Striking Distance* (1993), which co-starred Bruce Willis, is the first film in which she held a gun. "I vowed I would never do that," she remarked to Specter. "At least I didn't fire it." In Tim Burton's *Ed Wood* (1994), Parker played an actress who works as a stand-in for Dinah Shore and whose boyfriend is a transvestite.

In 1995, in the director David Frankel's Woody Allen-styled drama *Miami Rhapsody*, Parker portrayed the confused heroine, a Jewish copywriter who, on the brink of marrying, discovers that everyone in her family is cheating on their spouses. The film was a critical success, but because it was released by Disney right after Jeffrey Katzenberg and several other executives had left the company, its distribution was minimal; it played in only a few cities in the U.S., and grossed far less than would be expected for a film of its caliber. "It was a terrific disappointment," Parker told Hruska. "I never played a role like that before—it was a role traditionally reserved for men. I know what the money people said—it could have easily been our *Four Weddings and a Funeral* if they had just handled it right." In the same article, David Frankel called Parker "one of the leading comediennes of her generation." "It's hard in films for actresses to play sophisticated and intelligent comedy, which Sarah Jessica can do," he noted.

Also in 1995, Parker gave a tour de force performance in the title role in A.R. Gurney's comedy *Sylvia*, which debuted at the Manhattan Theater Club, in New York City. Sylvia is a stray dog; after a middle-aged man brings her to the apartment he shares with his wife, the dog helps him to find new meaning in life. "In many respects, this is the most complex role of my career," Parker told Jean Nathan for the *New York Times* (May 24, 1995). "I want this dog to be sassy and provocative and coquettish and manipulative and sweet and flawed and all those things. I want her to be sort of human and sort of be dog. I could spend two hours sniffing people's legs and chewing furniture, but I want to find the balance." In the opinion of Vincent Canby, who reviewed *Sylvia* for the *New York Times* (May 25, 1995), she succeeded: "I've never seen a dog portrait in films or on the stage that quite matches the truth and wit of Ms. Parker's performance as the part-Lab, part-poodle Sylvia," he declared.

In 1996, Parker appeared in three films: *If Lucy Fell*, a romantic comedy in which she starred opposite the actor/director Eric Schaeffer; *The First Wives Club*, in which she played the vicious, husband-stealing Shelley; and *Extreme Measures*, a thriller with the British actor Hugh Grant. But she has yet to become a major film star. The reason, in Parker's view, may have been the unusual diversity of the characters she has played. "What makes a real movie star is when you give the audience exactly what they want . . . ," she said to Hruska. "And I will never achieve that, because that's my great fear—being the same."

Also in 1996, Parker played opposite Matthew Broderick (with whom she had been romantically involved for some time) in a Broadway revival of the musical *How to Succeed in Business without Really Trying*. Parker explained to Bruce Weber for the *New York Times* (April 25, 1996) that she had accepted the stage role "out of love, but not without a certain degree of calculation." "A woman's movie career is much shorter than a man's, and it's awfully nice to have a career in theater, where a woman can work longer. . . . I want a career in theater because in a couple of years my opportunities in film will change drastically." After leaving *How to Succeed in Business*, Parker played the lead in another Broadway revival, that of *Once Upon a Mattress*, which is based on the fairy tale "The Princess and the Pea." The musical opened in late 1996 to tepid reviews.

Currently, Parker plays Carrie Bradshaw, a wild New York City columnist, on the HBO television series *Sex in the City*, which is based on a book by the columnist Candace Bushnell. "Oh God," Parker exclaimed to Gini Sikes for the *New York Times* (April 5, 1998), "the scripts are salty and ribald! This is something I've never done before. Since the pilot, the writers have accommodated my prudish side," by softening both the character and the language.

The marriage of Sarah Jessica Parker and Matthew Broderick, on May 19, 1997, put an end to years of commentary in the media about Parker's expressed desire to be married and to have children. Parker is a member of the Hollywood Women's Political Committee and the American Civil Liberties Union and has been involved with voter registration drives, the promotion of abortion rights, and the campaign for increased funding for AIDS research, and she is currently UNICEF's special representative for the performing arts. "I love [acting]," she explained to Hruska. "I'd just like to think there's a greater contribution I can make to the world. Acting can encourage a sort of self-indulgence I'd like to avoid. Maybe that means having a family—or maybe teaching or being a senator, where it's not so much about me." "Women my age have reaped so much from the women's movement," she observed to Frankel, "and now we get to weed through it and choose the parts we like. And we don't have to be embarrassed by our choices. When I say I want to be a mother, I don't have to feel that that's not ambitious or aggressive enough."

Parker, who is five feet, four inches tall and weighs a mere 98 pounds, told Oldenburg that she stays in shape virtually without trying. "It's just genetics," she said. She does, however walk every day as a means of transportation in New York City. The actress has long, curly, dark blond hair, a longish face and a strong nose and jaw. "She is gorgeous, but not in a movie-star way," Andrew Bergman said to Specter. "She reads, she thinks, she moved back to New York. Unlike many of her colleagues, getting a table at Morton's [a Hollywood restaurant] is not the crucial thing in her life."

Selected Films: *Somewhere Tomorrow*, 1993; *Firstborn*, 1984; *Footloose*, 1984; *L.A. Story*, 1991; *In the Best Interest of the Children*, 1992; *Honeymoon in Vegas*, 1992; *Striking Distance*, 1993; *Hocus Pocus*, 1993; *Ed Wood*, 1994; *Miami Rhapsody*, 1995; *The Substance of Fire*, 1996; *The First Wives Club*, 1996; *If Lucy Fell*, 1996; *Extreme Measures*, 1996; *'Til There Was You*, 1997

Selected Plays: *The Innocents*, 1976; *Annie*, 1978; *To Gillian on Her 37th Birthday*, 1983; *Marathon '86*, 1986; *The Heidi Chronicles*, 1989; *The Substance of Fire*, 1991; *How to Succeed in Business Without Really Trying*, 1996; *Once Upon a Mattress*, 1997

Selected Television Shows: *Square Pegs*, 1982; *A Year in the Life*, 1987; *Equal Justice*, 1990; *Sex and the City*, 1998

Suggested Reading: *Harper's Bazaar* p224+ Oct. 1994, with photos; *Los Angeles Times* C p5 Mar. 3, 1996, with photos; *New York Times* II p9 Sept. 20, 1992, with photo, C p15 May 24, 1995, with photo, C p1 Apr. 25, 1996, with photo, II p37 Apr. 5, 1998, with photo; *Premiere* p66+ July 1992, with photo; *Redbook* p 54+ July 1996, with photos, p114+ Sept. 1997, with photos, *USA Today*, D p10 Jan. 17, 1995, with photo

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Parker, Trey

1969(?)– Animator; film actor; screenwriter.
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Stone, Matt

1971(?)– Animator; film actor; screenwriter.
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One of the raunchiest shows currently on television is *South Park*, a cartoon that trades on the humor of such things as rectal probes, explosive diarrhea, and a singing, dancing piece of fecal matter called Mr. Hankey the Christmas Poo. The cartoon is ostensibly about the "wonder years" of four third-graders—Stan Marsh, Kyle Broslofskyi, Eric Cartman, and Kenny McCormic—who, with their overly round heads and small bodies, vaguely resemble Charles Schultz's *Peanuts* characters. For *South Park* kids, however, childhood is far from a sweet and tender experience; rather, it is nasty, brutish, and, for one character, short. In virtually every episode, Kenny suffers a gruesome death: He is stampeded by cows, impaled on a flagpole, toasted in a microwave, crushed by the Mir space station, and pecked to death by mutant turkeys, to cite just a few of the ways he meets his end.

South Park is the brainchild of the young animators Trey Parker and Matt Stone, who do the writing, voices, and animation of the cartoon on a shoestring budget (about $250,000 per episode). Their cartoon, which airs on the cable network Comedy Central, is the only regular series on television that is rated TV MA—by television broadcasters' definition, "not suitable for children." Despite that rating, *Newsweek* (March 23, 1998) has estimated that 23 percent of the people who watch it are under 18 years of age. The cartoon attracts even more viewers in the 18-to-24 bracket. *South Park*'s enormous popularity has not gone unnoticed by mainstream advertisers, and judging by the number of ads for high-profile products that air during the show, many of them have decided to ignore whatever reservations they may have about being associated with a series that has made fun of everything from Christianity to gun enthusiasts to single mothers to black male sexuality. Merchandisers, too, have

Comedy Central

Matt Stone

Comedy Central

Trey Parker

jumped on the *South Park* bandwagon, and a Mr. Hankey chocolate bar may soon become available.

A few schools have banned *South Park* paraphernalia from their grounds, but other than that, the cartoon has provoked very little backlash. Even residents of the real South Park—a district in Colorado with the dubious reputation of having the highest number of reported UFO sightings and alien abductions in the country—haven't complained (publicly, at least) about the show. "It isn't comedy," one South Park–area resident told a reporter for the Associated Press (March 8, 1998). "It's a documentary." If anything, the cartoon has made Parker and Stone, who are only 28 and 26 years old, respectively, instant celebrities, and has brought attention to some of their other works. Bearing Parker and Stone's distinctive brand of zaniness, these include the films *Cannibal! The Musical* (1994), which is based on a true story about a man who ate five people in the Colorado wilderness, and *Orgazmo* (1997), the fictional story of a Mormon turned porn star.

Trey Parker was born in about 1969 and raised in Conifer, Colorado, which is just northwest of South Park. His mother, Sharon, was an insurance-company representative; his father, Randy, was a government geologist. Parker has said that while growing up, he was introverted, and primarily interested in math, science, tae kwon do, and the British comedy group Monty Python. As a youngster, his imagination sometimes pushed the limits of good taste. In elementary school, for example, he once performed a skit in which, playing a dentist, he pretended to drill a hole in a classmate's head, causing fake blood to spurt out. "Apparently all of the kindergartners and first graders were scared," he told *Inside Denver* (on-line). "As a sixth grader, I had to go to the first- and second-graders and tell them that the dentist was their friend and wouldn't hurt them. I was offending people even back then."

When Parker was 13, his father bought him a videocamera, and he began to shoot his own movies. With a friend, he also recorded an album called *Immature: A Collection of Love Ballads for the '80s Man*, with songs like "Dead Ballerina," "I Spit on Your Love," and "I'm Gonna Find You and Kill You." After graduating from Evergreen High School, Parker spent one semester at the Berklee School of Music, in Boston, Massachusetts, and then transferred to the University of Colorado at Boulder. It was there, while working on a student film called *Giant Beaver of Southern Sri Lanka*, that he met Stone.

Matt Stone was born in about 1971 in Houston, Texas, and grew up in Littleton, Colorado, where, like Kyle in *South Park*, he often had to wear a hat with flaps in cold weather. His father, Bud, was an economics professor, and his mother, Sheila, was a homemaker. Unusually smart, he took trigonometry when he was only in the sixth grade. "I was geeky but got into trouble, " he told David Wild for *Rolling Stone* (February 19, 1998). Apparently not the usual kind of trouble, though: One of his teachers in elementary school complained to his mother that instead of devoting his in-class reading time to one of the novels the teacher had picked out, he read an encyclopedia.

Stone's early heroes included the Monty Python sextet. After graduating from Heritage High, he enrolled at the University of Colorado at Boulder, to study math and film. Parker and Stone bonded soon after they met, in a film class; as Parker told

Rick Marin for *Newsweek* (March 23, 1998), "We were the only ones who didn't want to make black-and-white films about lesbians." In class, the two would often do goofy voices—forerunners of the voices of Stan, Kyle, Cartman, and Kenny. Stone earned a degree from the university; Parker got kicked out just one semester shy of graduating. He had failed several courses because often, instead of attending class, he had devoted himself to writing, directing, and starring in his and Stone's film *Cannibal! The Musical.* The film originated as a trailer for a mock film about Alferd Packer, a scout who admitted that he ate five gold miners while on a trip in the Colorado territory in the late 19th century. Parker eventually raised $125,000 to make the film, the soundtrack of which includes such songs as "Spedoinkle," "Let's Build a Snowman," and "The Trappers Song."

In 1995, both Parker and Stone went to Los Angeles to try to sell the film and other projects they had worked on together, among them an animated short about an evil snowman who terrorizes kids until he is vanquished by Jesus. *Cannibal!* was picked up by the distributor Troma, who trumpeted Parker and Stone as "the Rodgers and Hammerstein of Horror"; Troma has since tried to turn the film into a roadshow theatrical, like the *Rocky Horror Picture Show.* Meanwhile, after seeing the snowman short, a Fox 2000 executive, Brian Graden (who now works for MTV), hired Parker and Stone to create an animated video for him that he could send to his friends for Christmas. Virtually broke, Parker and Stone agreed to do the video. Using figures they cut from construction paper and stop-motion animation, the two created *The Spirit of Christmas* (1995). In what marks the debut of Stan, Kyle, Cartman, and Kenny, the video shows them witnessing a kung fu–style fight between Jesus and Santa Claus over the meaning of Christmas. A figure identified as the ice skater Brian Boitano intervenes, but not before Kenny, setting a precedent for the future series, is accidentally killed.

Neither Parker, who did the voices of Stan and Cartman, nor Stone, who did the voices of Kyle and Kenny, put his name on the video, because they worried about how it would be received. As it turned out, they had nothing to fear. Passed from friend to friend, the video became an underground hit; not knowing who had made it, one of their acquaintances even gave a copy to Parker and Stone. One of the early fans of the video was the actor George Clooney, who passed along several copies and later did a guest voiceover as a gay dog for *South Park.* Thanks to the buzz that *The Spirit of Christmas* generated in Hollywood, picture deals poured in to Parker and Stone. They even received (and turned down) an offer to make *Barney: The Movie*, a G-rated picture.

Parker and Stone eventually agreed to do a pilot of a possible series for the cable network Comedy Central. Their idea was to make "an after-school special that has been chopped up and put in a blender," as Stone put it to Wild for *Rolling Stone.* "There's this whole thing out there about how kids are so innocent and pure," Parker told Wild. "That's bull[expletive], man. Kids are malicious little [expletives]. They totally jump on any bandwagon and rip on the weak guy at any chance. They say whatever bad word they can think of." Parker and Stone also began to develop the various characters' identities. Brian Graden, who has said that he helped develop the pilot, told Rick Marin for *Newsweek*, "We decided Kyle is the Jewish kid (like Matt) who's a bit smarter. Trey was the group leader, a B student who was good at football and probably the first one to get a girlfriend—and that's Stan." Cartman, Stone told Stef McDonald for *TV Guide*, is "the garbage in everyone's soul," and Kenny is the "poor" kid. The pilot, which involved using more than 5,000 construction-paper cutouts, proved to be a success, and Parker and Stone were given the go-ahead to make 13 episodes for the first season.

•*South Park* premiered, in August 1997, with "Cartman Gets an Anal Probe," a segment that features fiery flatulence and an extremely large radar dish that miraculously unfolds out of Cartman's posterior. Over the course of the first 13 episodes, other characters were introduced. Among them are the school-cafeteria chef, who sings (the voice is that of Isaac Hayes) about "making sweet love"; the kids' teacher, Mr. Garrison, who expresses bigotry and hatred through his hand puppet Mr. Hat, and who is based on a professor of Parker's who considered everyone a "big silly," according to Parker; and Cartman's mom, a single mother who has slept with virtually every man in town. Explaining why the weather is perpetually wintry in *South Park*, Stone explained to McDonald, "We could never figure out how to animate the kids walking. We figured if we kept snow up to their knees, you'd never have to see them walking."

Much of the profanity in *The Spirit of Christmas* was absent or "bleeped" from the new series, but for the most part, Parker and Stone were given complete creative freedom. "The only thing they wouldn't let us do was make fun of the Nation of Islam," Parker told Todd Krieger for *Spin* (March 1998). "We think it was out of fear that we'd be killed, and then they wouldn't have a show." According to Stef McDonald, Comedy Central also cut a scene in which Stan's sister tosses lit matches on Stan.

South Park, which is now computer-generated, has been a windfall for Comedy Central. It is the network's highest-rated program, and one segment—the 1997 Christmas special, which introduced Mr. Hankey—got a 5.4 rating, the highest ever on Comedy Central. The ratings are even more remarkable considering that Comedy Central is carried in about 47 million homes—a relatively small number compared to the number that get CNN. "CNN has to have a worldwide disaster to come up with a 1.4 [rating]," one media executive told the *Washington Post* (September 14, 1997).

With the success of *South Park*, Parker and Stone have been contracted to do another season of the show. Whether or not they will continue to do the show after that remains an open question. "The only way we'd want it to go on for a long time would be if it would change almost to the point where people would say, 'Yeah, *South Park* is on—remember when it was about, like four boys in Colorado?" Parker told Wild. Stone added, "We would view success as finally getting to the point where we get canceled because no one gets it."

While simultaneously working on *South Park*, the pair's film careers have begun to take off. Their second film, *Orgazmo*, which they wrote, directed, and starred in, was screened at the Sundance Film Festival in 1997. Parker stars as Joe Young, a Mormon who is spotted by an adult-film director and remade into Captain Orgazmo, a budding porn star; Stone has a part as a horny assistant. Hilarity ensues after a professor of science invents the Orgazmorator, a "stun beam" that causes victims to experience intense orgasms.

Parker and Stone also starred in *BASEketball* (1998), a film by David Zucker, who created the *Airplane* and the *Naked Gun* movies with his brother Jerry Zucker. The film is a satire about sports in which a hybrid game of baseball and basketball becomes the national craze. "*The Kentucky Fried Movie* [written by the Zucker brothers] was one of the first films that made me want to direct," Parker told Wild. "They [the Zucker brothers] tell us that watching us is like seeing themselves when they were our age. And for us, watching them is like seeing us old." Parker and Stone also have a deal to write a prequel to *Dumb and Dumber*, which they agreed to do primarily for the money. "I have a friend who writes for 'Just Shoot Me' who makes more a week than I do," Parker told Rick Marin for *Newsweek*. "Thirty million in T-shirt sales, and I got a check for $7,000."

Parker and Stone play in a band called DVDA. They currently live together in Los Angeles, California.

Selected Television Shows: *South Park*, 1997–

Selected Films: *Cannibal: The Musical*, 1994; *Orgazmo*, 1997; *BASEketball*, 1998

Suggested Reading: *Inside Denver* (on-line); *Newsweek* p56+ Mar. 23, 1998, with photos; *Rolling Stone* p32+ Feb. 19, 1998, with photos; *Spin* p66+ Mar. 1998, with photos; *Time* (on-line) Mar. 23, 1998; *Washington Post* (on-line) Sept. 14, 1997, with photo

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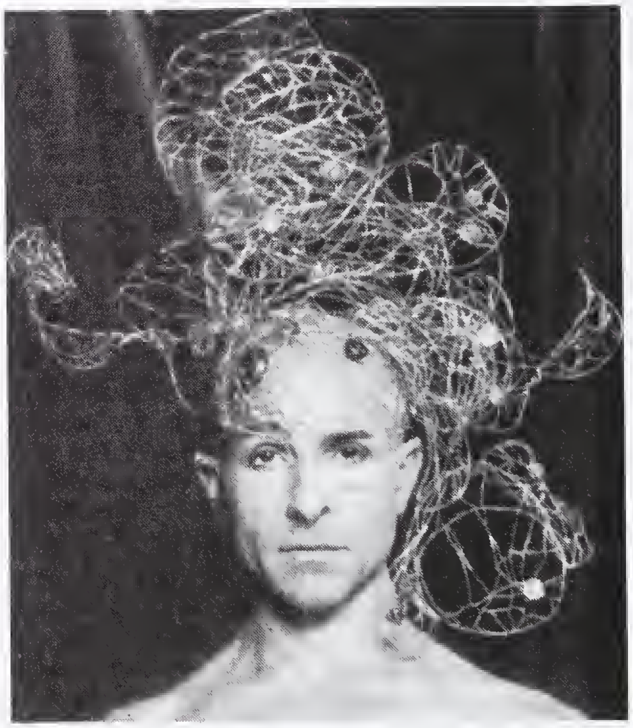
Petronio, Stephen

Mar. 20, 1956– Choreographer. Address: c/o Stephen Petronio Company, 95 St. Marks Place #10, New York, NY 10009

Unlike the many contemporary choreographers and dancers whose works are inspired by music or movement, Stephen Petronio traces the roots of his creations to things that he has thought about. "I tend to respond really well to the written word in terms of getting something kinetic going," he explained to Susie Linfield for the *New York Times* (May 10, 1992). "Going from an intellectual idea to a kinesthetic idea is a delicious process for me." The cerebral underpinnings of his works notwithstanding, Petronio's dances have often left critics, audiences, and even the members of his own dance company in the dark as to what they may mean. And while their enigmatic quality has often been considered a weakness in his work, the choreographer has maintained that leaving viewers with questions is precisely his intention. Indeed, stimulating audiences to think seems to be a driving force behind Petronio's dances. "You can project anything you want onto the dances," he told Cerinda Survant for the *Chicago Tribune* (April 26, 1989). "But also, I would like you to just open your eyes and look, try and see what's there. Write me a letter. Let me know what it's about."



Beatriz Schiller, Stephen Petronio Company

The son of a truck driver and a homemaker, Stephen Petronio was born on March 20, 1956, in Newark, New Jersey. As a child, he has said, he was "physically shy" and interested mostly in books. "I was raised in a kind of lower-middle-class Italian family," he told John Gruen for *Dance Magazine* (June 1994). "There was really no art in my house, nor music nor painting nor dance. There was television. . . . I knew something was wanting, but I had no idea what it was."

Petronio's first exposure to dance came toward the end of his high school years, when he attended a performance by Rudolf Nureyev in the classical ballet *The Sleeping Beauty*. As an undergraduate at Hampshire College, an experimental, interdisciplinary school in Amherst, Massachusetts, he took his first dance class. Soon after, he attended a series of classes with the well-known postmodern dance choreographer Steve Paxton, who was serving as a guest artist at Hampshire. In his interview with Linfield, Petronio described Nureyev and Paxton as "two powerful men." "One was the classical ideal, the other a postmodern hippie," he said. "I was incredibly attracted to both, and I've been trying to put them together for the past 15 years."

After graduating, Petronio moved to New York City to pursue dance more intensively. He soon met a dancer from the then all-female Trisha Brown Company, and she suggested that he attend an open audition. "I missed it because I was much too shy," Petronio recalled to Gruen. "Trisha herself called me and said, 'Where were you?' So I had a private audition and she took me into her company." Brown has fond memories of her first male dancer, who spent seven years with her company. She recalled to Paul Ben-Itzak for the *New York Times* (September 21, 1997), "One time, Stephen asked me for a solo. I said yes, of course. And in explanation of why he had asked, he said, 'I have art fever, Trisha.' And he does." Petronio's passion for art and the creative process led him to establish his own troupe, the Stephen Petronio Company, in 1984.

The first dance that Petronio choreographed for his own company was *Wall Piece*. Like many of his later works, it is based on a two-dimensional image—in this case, a painting by Ben Shahn of a group of Depression-era boys playing handball against a stark, gray wall. According to Petronio, *Wall Piece* "was kind of an intellectual work."

Petronio's subsequent, largely abstract works from the mid-1980s reflect not only his intellectual bent but also his disillusionment with the more technically rigorous dances he had studied at Hampshire College and performed with the Trisha Brown Company. Gruen characterized those mid-1980s dances as "just walking around. No technique." Petronio told Gruen that it wasn't until he let go of this rather laid-back approach to movement and began to focus on technique that "things began to heat up. That is, I didn't *show* the dancers what to do, I *told* them what to do."

In about 1986, the ingenuity for which Petronio has so consistently been admired began to distinguish his work. *Walk In*, for example, a 35-minute piece that premiered at the Dance Theater Workshop in New York City and won a Bessie Schönberg Award, in 1986, is, in Petronio's words, "a kinesthetic depiction of slicing through space." "That was the problem I set for myself," he explained to Cerinda Survant. "How do I convey that feeling of moving through space? A lot of my pieces are made from problems, tackling elements of choreography I think I don't understand."

In addition to providing Petronio with a choreographic challenge, *Walk In* was one of the first of many pieces in which Petronio has dealt with issues of sexual politics. The choreographer has explained that what many critics take to be violence in his work is actually the depiction of the power struggles inherent in issues that involve sexuality. "My work looks very violent, but a lot of the violence is about claiming strength," he told Linfield. "It's really about power: who has power over me, who I have power over, what I choose to do with my body. Those are the political issues of the decade." *Walk In* set the precedent for Petronio's many future collaborations with musical and visual artists: The piece is danced to music by David Linton and, at its premiere, was set against large translucent panels on which photographs were projected.

The far more simple and stark *#3*, another well-received work from this period, was often juxtaposed with *Walk In*. In this solo piece, the choreographer is anchored by his feet to the floor of the stage and conveys emotion entirely through facial expressions and movements of his upper body. Photographs of singers, politicians, and clerics reinforced the theme of expression.

By the late 1980s, having gained a reputation as one of the most promising young modern-dance choreographers in the U.S., Petronio began receiving commissions to create works for various dance companies in both the U.S. and Europe. In one such work, *Anamnesia*, which was jointly commissioned by the Holland Dance Festival and the Festival International Montpelier-Dance (of France), Petronio explored both amnesia, the loss of memory, and something he called anamnesis, the recalling to memory. "When we started working, we did improvisations based on memories," Petronio told Jack Anderson for the *New York Times* (December 8, 1988). "None of that stuff went directly into the dance, yet it helped set the emotional tone of rehearsals."

Petronio's affinity for dissimilar or contradictory elements and themes has manifested itself in several other of his dances. For example, in the 1987 piece *Simulacrum Reels*, as Jack Anderson noted in the *New York Times* (March 1, 1987), "Petronio's choreography . . . could be called neo-Baroque in spirit, for, like much Baroque art and architecture, it established oppositions between curved and contorted forms and between elegance and extravagance." Other critics have noted that even the dancers in Petronio's company are strikingly dissimilar in body type, and that Petronio's deliberate play upon such differences is an important feature of his work.

The year 1989 marked the beginning of what can be described as Petronio's "punk-rock" phase—and also, not coincidentally, the beginning of a five-year personal and professional union between Petronio and the classically trained British dancer Michael Clark. A noted choreographer in his own right, Clark brought his British "punk rock" sensibility to Petronio's company. Their collaborative effort *Middlesex Gorge*, for example, uses music by the British rock group Wire. Reviewing the premiere of *Middlesex Gorge*, in which Petronio and Clark, wearing women's corsets upside down and backwards, danced a provocative duet, Anna Kisselgoff of the *New York Times* (January 19, 1991) called the two "a fantastic pair . . . not to be missed," and noted with admiration the incorporation of Clark's punkish stylistics both musically and visually into Petronio's work. "People used to compare our work even before we got together," Petronio told Jann Parry for the *London Observer* (October 2, 1990). "We both love density, speed, and aggression, putting as many extremes on stage as possible because we both get bored quickly."

Perhaps the most notable of Petronio and Clark's joint efforts is their 1991 piece *Wrong Wrong*, an end-of-the-century revision of *The Rite of Spring*, a 1913 ballet set to music by Igor Stravinsky and choreographed by Vaslav Nijinsky. The original ballet deals with themes of rebirth and sacrifice—themes that were clearly thought-provoking to Petronio, who, during the next four years, presented two significantly reworked versions of *Wrong Wrong*. While working on the second version, called *Half Wrong Plus Laytext*—a title that played on Clark's absence in Petronio's work and life—Petronio read and thought a great deal about the 20th century and "the birth of modernism," as he explained to Susie Linfield. "And now, at the end of the century, there's this huge epidemic and censorship and the right fighting the left. *The Rite of Spring* is about the innocent state of the world at the time of the birth of modernism. Nineteen-ninety-two is a very different story. You can't be naked and pure and open in that way now. There's a different kind of openness you have to look for, until someone finds a cure for AIDS. . . . Now *Laytext*—that's the current moment, the sexual politics at the end of the 20th century." The third, most recent version of *Wrong Wrong* is *Full Half Wrong*.

Petronio continued to explore sexual and political issues in such works as *Close Your Eyes and Think of England* (1990) and *The King Is Dead* (1993). The former is the first piece that he created for female dancers only. "It's very frustrating being a male choreographer, with much of the movement coming out of your body, to make interesting pieces for women," Petronio told Jennifer Dunning of the *New York Times* (January 12, 1990) shortly before the premiere of the work, which is said to depict ways in which women are understood by the Marquis de Sade, the novelist Angela Carter, and writers whom Petronio has classified as "post-feminist." While Dunning reported that the "imaginative costumes . . . suggest a mix of punk and leather-chic, babyishness and sexy Victorian vapors that is far less clear in the dance itself," she also recognized that the piece marked a significant stylistic change in Petronio's work: She described it as a "smaller-scale and more specific work," in which the "vitality and detail of the dances are far easier to absorb and enjoy than [Petronio's] often overwhelming large group pieces."

In *The King Is Dead*, Petronio examined how commonly accepted "feminine" qualities are also inherent in men, and used the death of a male figure to symbolize the end of the patriarchal social structure. Set to music by Elvis Presley and Maurice Ravel, *The King Is Dead* featured costumes reminiscent of the wrappings of Egyptian mummies and projections of photographs by Cindy Sherman. In the *New York Times* (October 14, 1993), Anna Kisselgoff lauded its choreography but also faulted Petronio for "bombarding the audience with visual and aural elements that deliberately make looking at dance an exercise in perception." A pared-down version of *The King Is Dead*, which was presented at the Judson Church, in New York City, elicited a much more favorable response from Jack Anderson, who noted in the *New York Times* (January 3, 1994), "Although the staging was less fantastic, the choreography seemed more powerful, for it became easy to focus upon the way flowing and curving movements were interrupted by sharp thrusts and taut stances."

Stephen Petronio has steadfastly maintained a strong belief in the importance of "shak[ing] people up visually." "I try to put my dancers in ridiculously impossible situations so they have to solve them unnaturally," he told Susie Linfield. "Because we've seen so much natural coordination. We all know about that. And also, watching the dancers solve something sets up tension, conflict—it makes good dance." Petronio also believes—unlike many other choreographers—that it is not necessary to choreograph to music. For him, "music always comes last." "If you choreograph to the music, all you can do is visualize the music. That's the earmark of a good traditional choreographer—and I'm not that, nor do I aspire to that."

What Petronio does aim to do is to inspire both his audiences and the people with whom he works to stretch themselves, both intellectually and physically. "Every step that I make is a little too hard, a little too fast," Petronio told Gruen. "And when you see a dancer rising to that challenge—even if he can't meet it—that intensity is gorgeous. . . . It is a lovely thing to see, and it touches me very deeply." Petronio also confided to Gruen that he has experienced some of his greatest moments as a choreographer while standing in the wings, weeping because his dancers "are just doing it—doing the impossible!"

Some of Petronio's recent dances show that the choreographer has broadened both his style and his material. Paul Ben-Itzak of the *New York Times*

(September 21, 1997) noted that in 1996, Petronio pleasantly confused audiences with a very uncharacteristic piece called *Drawn That Way.* "The rhapsodic, romantic work was a shift for Mr. Petronio, much of whose early work, he said, was 'fueled by anger and kind of a scream in the face of the void.'" "I was a young artist who had a lot of creative energy," the choreographer told Ben-Itzak. "A lot of my belief about dance was that compositional devices should be as deconstructed and decomposed as possible, . . . like a fruit rotting. I didn't actually want to see the apple; I wanted to see the rot." Ben-Itzak described Petronio's *Rebourne* (1997), which is set to music by Sheila Chandra, a London-based Indian composer, and the hip-hop band the Beastie Boys, as having an "aquatic" theme that tells (albeit abstractly) the story of "a river diverted by a land formation." Also in 1997, for the first time in more than 10 years, Petronio choreographed a solo for himself. Called *I Kneel Down Before You*, it is danced to what Petronio has described as a "bittersweet," 18th-century Armenian composition for three-stringed instruments.

In addition to choreographing dances for his company, which is based in New York City, Petronio has been commissioned to create works for the Frankfurt Ballet, the Rotterdam Dance Company, the Deutsche Opera Ballet of Berlin, the Charleroi Dance Company of the Netherlands, the Lyons Opera Ballet, the Holland Dance Festival, the Festival International Montpelier-Dance, the Tulsa Ballet, and the Ricochet Dance Company of London. In addition to the Bessie Schönberg Award, Petronio has received fellowships from the National Endowment for the Arts (from 1985 to 1988), grants for his company from the New York State Council on the Arts (from 1988 on), a Guggenheim Fellowship, a New York Foundation for the Arts Award, and, in 1987, the American Choreographers Award.

Stephen Petronio, who lives and works in New York City, has one daughter, named Bella. "Her mother was one of my first friends in New York," Petronio told John Gruen. "We met and we decided to have a child together. It was very carefully thought out. It's a very lovely thing in my life—incredibly lovely."

Suggested Reading: *Dance Magazine* p44+ June 1994, with photos; *New York Times* p28+ May 10, 1992, with photos

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Pfeiffer, Eckhard

(FYE-fer)

Aug. 20, 1941– CEO of Compaq Computer Corp.
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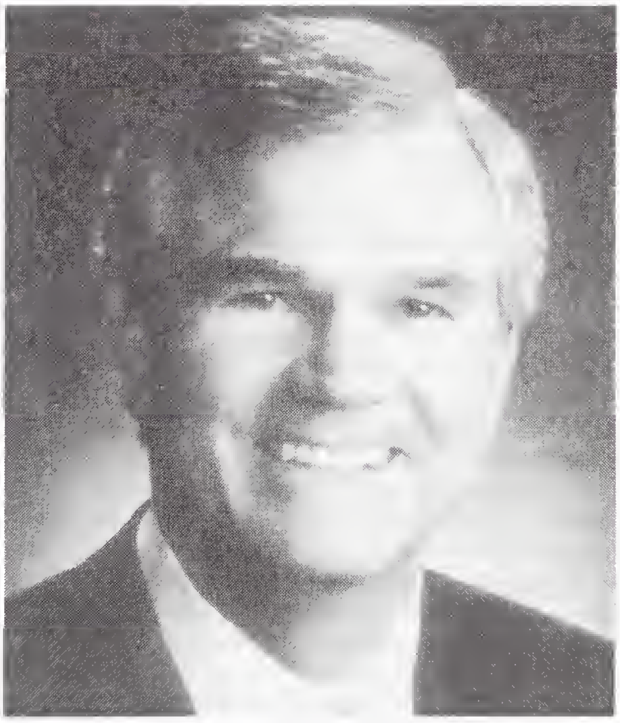
"We've seen the power of the PC, and it is unstoppable," Eckhard Pfeiffer, the chief executive officer of Compaq Computer Corp., the world's leading maker of personal computers (PCs), told David Kirkpatrick for *Fortune* (April 1, 1996). The same might be said of Pfeiffer himself. When Pfeiffer became CEO of Compaq, in 1991, profits were falling for the first time in the company's nine-year history. He proceeded to engineer what has been called a textbook example of a corporate comeback: Since his arrival, Compaq has grown at a startling rate—in some years, by more than 30 percent—and sales have increased from $3 billion, in 1991, to $25 billion, in 1997. Compaq's worldwide PC market share has also increased significantly—from 3.8 percent to 12.7 percent, as of the end of 1996.

Pfeiffer repeatedly sets "stretch goals" for his company, and then does whatever he deems necessary to ensure that those goals are met. "I've never met anyone more competitive or tenacious," Bob Stearns, Compaq's chief strategist, told Kirkpatrick. "He does not lose. And he's never satisfied. You cannot satisfy him." In late 1993, Pfeiffer announced that he wanted Compaq to become the world's leading PC maker by 1996; the company reached that target in 1994, and Compaq has remained the top seller of PCs ever since. Pfeiffer has also managed to turn a profit from sales of PCs, something that has eluded most of Compaq's competitors, including IBM and Apple. With a net profit margin of over 8 percent as of early 1998, Compaq is leading the industry on that score, too. Pfeif-


Courtesy of Compaq Computer Corp.

fer's next aim is to increase the company's earnings to at least $50 billion by the year 2000. To some industry pundits, this sounds impossible, but if Compaq maintains its current rate of growth, it will not only meet this goal, but exceed it.

One of the keys to Pfeiffer's success is his insistence on change and his refusal to assume that methods that were successful in the past will work in the future as well. "Nothing is harder than casting aside the thinking, strategies, and biases that propelled a business to its current success," Pfeiffer has written, as quoted by *Fortune* (April 17, 1995). "Companies need to learn how to unlearn, to slough off yesterday's wisdom." However, in adhering to that philosophy, Pfeiffer is far from reckless. Rather, through careful analysis, he identifies where the industry as a whole is headed; what factors may be keeping Compaq from surpassing the competition; and what must be done to steer the company in the right direction as quickly as possible.

One illustration of Pfeiffer's approach is Compaq's purchase of Digital Equipment Corp., for approximately $9.6 billion, in January 1998—the largest takeover in the history of the computer industry. Digital built its reputation by producing mini-computers, which preceded servers as an alternative to mainframes. But it failed to develop PC-based technology quickly enough; its minicomputers became outmoded, and although it also sold server computers, Digital's overall sales had been declining in recent years. With combined annual revenues of $37 billion in 1997, the newly merged Compaq and Digital became the second-largest computer company in the world, surpassed only by IBM, whose 1997 revenues were $78.5 billion. Because Pfeiffer was willing to accept the risks inherent in merging with a company with a decidedly different corporate structure and culture than those prevailing at Compaq, he had now positioned Compaq to compete with IBM and Hewlett-Packard, among others, for the highest-end corporate clients. Such clients demand not only reliable technology at the right price, but the ready availability of teams of crackerjack support technicians and engineers. By merging with Digital, Compaq has increased the size of its worldwide support staff from 8,000 to 33,000.

In the *New York Times* (October 25, 1992), Peter H. Lewis observed that Pfeiffer's experiences as a small child taught him that "bold risk-taking, tempered by careful planning, was the way to go." Eckhard Pfeiffer was born in Lauban, Germany, now part of Poland, on August 20, 1941. During World War II, his father served in the German army; captured by Allied forces, he was held as a prisoner of war until 1948. Meanwhile, in 1944, as the Russian army invaded Germany, Pfeiffer, his mother, and his siblings fled their home, taking with them just a few belongings in a handcart. They eventually settled in Nuremberg, in what was then West Germany, where Pfeiffer later earned a business degree at the Kaufmaennissche Berufsschule, in 1963. Shortly thereafter, he began his career in the computer industry, as a financial controller for the American company Texas Instruments in Munich.

One day, an associate of his brought Pfeiffer with him on a sales outing, to act as a translator. That experience led Pfeiffer to shift his focus from accounting to sales. For a time, he specialized in sales of calculators, a cutthroat, consumer-oriented realm. During the 20 years that he worked for Texas Instruments, he rose to the position of vice president of corporate marketing.

Pfeiffer was completing his second decade with Texas Instruments when, in 1982, an American engineer named Rod Canion founded Compaq Computer Corp. Canion's goal was to produce high-performance IBM-compatible PCs that improved on IBM's technology, and to offer them to customers at roughly the same price as IBM PCs. Compaq's success stems from the explosion in the demand for PCs in both homes and businesses, and from Canion's recognition early on that, when incorporated into the powerful server computers used to run networks of PCs, PC technology would render obsolete the mainframe computers that dominated corporate computing during the 1970s and 1980s. For example, thanks to Intel's tiny and comparatively inexpensive Pentium microprocessor chips, Compaq's server computers can handle 10 times as many instructions per second as a costly mainframe computer built in 1990.

In 1982 or 1983, after attending a computer-industry fair in Hanover, West Germany, Canion recruited Pfeiffer to set up the European division of Compaq. During a short visit at Compaq's headquarters in Houston, Pfeiffer learned about the company and its products and met some of his new associates. Then, Compaq gave him a check, reportedly for $20,000, "and said, 'Go and get it done,'" as Pfeiffer recalled to Steve Lohr for the *New York Times* (July 9, 1989).

Right from the start, Compaq gave Pfeiffer much latitude in getting his job done, but, of course, it insisted that he adhere to certain policies. Among them was dealer-only distribution; that is, Compaq pledged never to sell its products directly to customers but to rely instead on vendors who acted as intermediaries. One reason for Pfeiffer's stunning success in Europe was that in selecting dealers, he made sure that they were well qualified to pitch Compaq's cutting-edge products. Another contributing factor was the rising demand for PCs in Europe; in anticipation of the move to a unified European economic system, businesses were doing whatever they could to increase productivity. "Our timing was just right," Pfeiffer told Lohr. "When the demand exploded, we were in place. Had we started much later, we would have missed that window of opportunity."

One of the problems Pfeiffer encountered early on was that the strength of the U.S. dollar in Europe made Compaq's products more expensive than their European-manufactured equivalents. To solve this problem, Pfeiffer successfully petitioned his superiors in Houston to allow him to set up a Compaq factory in Europe. Not only would this eliminate the disadvantage of the exchange rates, Pfeiffer explained; it would also give Compaq a higher profile in Europe, assure Europeans of the company's long-term commitment to the region, and reduce shipping costs. Pfeiffer chose Erskine, Scotland, as the site of the factory, in large part because of the low cost of labor and the presence in Erskine and its environs of many technical colleges and electronics companies—sources of skilled workers and computer components, respectively. The establishment of a European manufacturing base, in 1985, turned out to be highly worthwhile, not least because, according to Compaq's estimates, supplying a European customer with a computer made in Scotland rather than the U.S. saved the company $160 per PC.

By 1990, Compaq had become the number-two supplier of personal computers to businesses in Europe, drawing $1.8 billion in sales, which accounted for close to 50 percent of the company's total revenues; the year before, sales had increased 50 percent, surpassing the industry growth rate during the same period by 34 percent. Meanwhile, Compaq's international division had acquired subsidiaries in Asia, Australia, and Latin America, and the company eventually set up factories in Singapore and Brazil.

In early 1991, Compaq named Pfeiffer chief operating officer, in hopes that he could work some of his magic to boost U.S. sales. The previous year, Compaq had grown just 4 percent in the U.S., 3 percent less than the U.S. computer market grew that year. Problems with supply and distribution were partly to blame, particularly in the case of the LTE 386 laptop, which Compaq had expected to be a big seller. Perhaps the biggest problem was that competitors were undercutting Compaq's prices by as much as 35 percent.

Benjamin Rosen, the chairman of Compaq's board, later told a reporter that, as the board viewed the situation, years of success had lulled the company into complacency. Thus, the company did not question the wisdom that prevailed under Canion, namely, that customers were willing to pay premium prices for the latest technological advances, and therefore engineers should have free rein to create cutting-edge products without regard to cost. But the computer market had evolved. Consumers had more choices than ever before, and cost had grown in importance to them. The consensus among board members was that for Compaq to stay competitive, much would have to change.

In October 1991, Compaq announced its first-ever quarterly loss, along with its first layoffs: 1,700 employees, 14 percent of the total staff. Reacting speedily to what Rosen treated as a full-fledged emergency, the board invited Canion and Pfeiffer to a meeting later that month and asked them what they would do to turn the company around. Canion's suggestions struck Rosen and the rest of the board as too conservative, and, then and there, they ousted Canion and named Pfeiffer as his successor. This was big news, indeed, and almost immediately after it was made public, television news crews in helicopters began circling over Compaq's headquarters. Rosen later said that, in naming Pfeiffer chief executive officer, the board placed great weight on his years of experience in the consumer-electronics market but perhaps even greater weight on his willingness to make radical changes. "The first thing Eckhard did when he got to Houston was question why we were doing things the way we were," Rosen told *Business Week* (November 11, 1991).

One of Pfeiffer's strengths as a manager is his ability to stay calm through times of corporate crises. Within hours of assuming his new position, he pondered how best to communicate his goals so as to reassure frightened employees. His aim was to convey "one clear, crisp, message," he told David Kirkpatrick for *Fortune* (December 14, 1992). "It felt terrible to sit in this office and think about people all over this company confused and not understanding about the future. I spent the whole weekend writing the same few words over and over on pieces of paper—just the core issues, analyzing and shifting priorities and changing the wording a bit. We had to recognize what had gone wrong and name the problems clearly: the high cost of design, high product cost, premium pricing, excesses of overhead and expense, lack of customer support, our narrow distribution focus, and poor communications to the marketplace." Pfeiffer summarized his analysis repeatedly during meetings with employees, and, in a move unprecedented at Compaq, he called special weekly meetings of the company's top 125 managers to keep them abreast of the changes he was initiating.

In perhaps the biggest change, Pfeiffer shifted the company's focus from technology to the customer. Compaq had originally targeted business customers who had lots of cash at their disposal. But the boom years of the 1980s had passed, and businesses were trying to cut costs. At the same time, the market for PCs for home use was exploding. Pfeiffer decided to go after the entire spectrum of potential PC customers by lowering prices. This would be possible, he determined, because production costs could be trimmed as much as 50 percent. The company began requiring suppliers to bid for contracts, and price, previously considered less important than various other factors, became the most important consideration in purchases. Through such measures, Compaq was soon paying an average of 30 percent less than before for components. Moreover, by analyzing computer failures, engineers found they could reduce testing time on basic machines from 96 hours to only two. Besides speeding up production, this freed up so much floor space that the company no longer needed to rent a nearby warehouse. In creating new processor boards, engineers reworked their designs an average of three times, not 14, as they had under Canion, so that the average cost of a board dropped from $450 in 1991 to under $200 by late 1992. All this was accomplished without sacrificing quality. Pfeiffer also decided that Compaq could get by with a lower gross profit margin—27 percent as of 1992, as opposed to 35 percent previously.

Compaq made up for this lower margin by selling more computers. It increased the number of new models it introduced yearly, and began offering basic computers rather than providing all its computers with cutting-edge capabilities that some users would never need. To meet increasing demand, the company stepped up production: Factories in Houston and Singapore switched from one shift to round-the-clock operations, and the Scotland factory added a second shift. Such measures enabled Compaq to produce twice as many PCs in 1992 than in 1991, without opening a new factory. To make it easier for consumers to purchase Compaq products, the company began selling its products through twice as many retail stores and other vendors, and made them available at discount office-supply stores as well. The company also strengthened its marketing efforts. Pfeiffer himself okayed advertising strategy and even individual ads, and, in keeping with the changes to Compaq's overall corporate approach, he made sure that ads were more user-friendly. Instead of presenting text that was dense with computer lingo, ads emphasized the convenience and ease of operation of Compaq products. Pfeiffer's consumer-oriented approach paid off in spades; Compaq's sales and PC market share soared.

At the same time, Pfeiffer did not ignore the high end of the market. After introducing its first server computer, in 1989, Compaq had let its server division stagnate. Pfeiffer sought to remedy this by reorganizing the company. He abandoned functional divisions (engineering, manufacturing, and sales) and instituted product-oriented divisions (servers, desktops and portables, and networking products), so as to shift the focus of each division to its market. Meanwhile, anticipating that corporations would increasingly turn from mainframes to PC networks, Pfeiffer called for increased efforts to develop server computers. In 1994, Compaq became the world's leading supplier of servers.

Another reason for Compaq's dominance in both the PC and the server markets is that, since early on, the company has used Microsoft operating systems and Intel microprocessor chips predominantly, and both have become the industry standard. Sticking with these technologies has enabled Compaq to save a great deal of money on research; its research budget amounts to only 3.5 percent of sales, much less than what is budgeted by other companies. The dominant "Wintel" (Windows–Intel) combination is available to any computer maker using PC technology, but because Compaq sells more PCs and servers than anyone else, it is both Microsoft's and Intel's biggest customer. This means that Compaq gets favored treatment with regard to deliveries, news of future product plans, and prices. Compaq leads in the development and sales of servers that use the Windows NT operating system, which Microsoft is continuing to improve and which experts believe will someday become the dominant operating system for networks.

In 1996, in a move to increase sales among individual consumers, Compaq introduced the Wonder Cruiser and the Wonder Keyboard, "interactive computer toys" that were developed in collaboration with Fisher-Price. (Those items are no longer manufactured.) The company has also continued to introduce bargain-priced PCs; one model retails for $999. Eventually, Pfeiffer plans to market networks to home computer users as well. Someday, household entertainment centers, alarm systems, climate control systems, and even gas and electric meters may run through Compaq's home computer networks.

Compaq has suffered a few setbacks since Pfeiffer became CEO. In 1995, for example, Toshiba overtook the company as the leading seller of notebook computers, mainly because of inventory shortages at Compaq. To avoid future shortages, Pfeiffer began buying laptops from other companies (the Taiwanese subcontractors Inventec Group and Mitac International Corp.). Some industry experts have warned that that practice could taint Compaq's name-brand integrity.

That possibility notwithstanding, *Forbes* magazine thought so highly of Pfeiffer's firm in 1997 that it named Compaq company of the year. The year before, Pfeiffer received Japan's Trade Award from the country's prime minister, Ryutaro Hashimoto, in recognition of his role in promoting trade between the United States and Japan. The award is considered a high honor, and Pfeiffer was the only recipient from outside the Far East in 1996. Pfeiffer earned an M.B.A. from Southern Methodist University in 1983.

Several reporters have commented on Pfeiffer's lackluster public speaking skills and usual blandness. One management professor at a prominent business school cited him as proof that one needn't be charismatic to be a successful chief executive. But Pfeiffer has another side to his personality as well. The owner of a black Porsche (at least, as of 1996), he is known for driving to work at speeds of up to 100 miles per hour. He loves to dance, and frequently lets his hair down on the dance floor at industry conferences. He has showed up at some company meetings wearing cowboy boots and a 10-gallon hat. In 1995, in a famous demonstration of his fondness for doing the unexpected, Pfeiffer rented the Summit sports arena, in Houston, for a company-wide celebration after Compaq emerged as the world's leading seller of PCs. Wearing lederhosen, Pfeiffer appeared before thousands of his employees and, attached to a cable, proceeded to fly 70 feet up in the air, to demonstrate that for Compaq, the sky is the limit.

Suggested Reading: *Business Week* p150 June 26, 1989, with photo, p86 Feb. 4, 1991, with photo, p41 Nov. 11, 1991, with photos, p98+ May 8, 1995, with photo; *Forbes* (on-line) Jan. 12, 1998; *Fortune* p80+ Dec. 14, 1992, with photos, p217+ Apr. 17, 1995, with photos, p120+ Apr. 1, 1996, with photos; *New York Times* p4 July 9, 1989, with photos, III p9 Oct. 25, 1992, with photo, A p1+ Jan. 27, 1998, with photos, D p1+ Jan. 27, 1998

Ilavenil Subbiah/W. W. Norton

Pinker, Steven A.

Sept. 18, 1954– Cognitive scientist; educator; writer. Address: c/o Massachusetts Institute of Technology, Center for Biological and Computational Learning E25, Dept. of Brain and Cognitive Sciences, 45 Carleton St., Cambridge, MA 02142

For people who have ever wondered exactly why Magic Eye stereograms work, or why people say "Walkmans" as opposed to "Walkmen," Steven Pinker is fast becoming an influential guide. A professor in the Department of Brain and Cognitive Sciences at the Massachusetts Institute of Technology (MIT), in Cambridge, as well as the director of the McDonnell-Pew Center for Cognitive Science at MIT, Pinker has spent over a decade pondering the mysteries of mental processes—"what the mind is, how it evolved, and how it allows us to see, think, feel, laugh, interact, enjoy the arts, and ponder the mysteries of life," as he has put it. And as the author of two popular science books, *The Language Instinct* (1994) and *How the Mind Works* (1997), as well as a number of articles appearing in such influential newspapers as the *New York Times*, Pinker seems likely to join the ranks of such scientist-writers as Richard Dawkins and Stephen Jay Gould, who are able to distill the complex ideas of science into prose the public can digest.

Pinker has devoted much of his research efforts to resolving some of the longstanding debates among scientists who study the mind. One such debate is between those who believe that all human minds work in similar ways and those who believe that when people speak different languages, they inherently think differently (the popular example being Eskimos, who have dozens of different words for what English-speakers call "snow"). Pinker sides with the universalist position. Pinker calls the language of thought—"language" as it exists before it becomes English, Chinese, or Swahili—"mentalese," and believes, like the famous linguist Noam Chomsky, that there is a "deep structure" for language in the human mind.

What this deep structure consists of, neither Pinker—nor any other scientist for that matter—has unraveled. For clues, he has turned to what cognitive scientists call the "computational theory of the mind." This hotly debated theory proposes that the mind processes information much like a computer executes a program.

Pinker's own research into some peculiar habits of speech has yielded evidence that the mind acts in such a "computational" fashion. For instance, he notes that there are regular and irregular plurals in the English language. The regular plurals are formed by adding "s" to a noun (e.g. "cats"); there are no rules for certain irregular plurals (e.g. "women," "mice," "people"), and therefore, they simply have to be memorized and be readily accessible. That is why, according to Pinker, compound words like "men-bashing" exist, but words like "guys-bashing" do not. This is because "men," an irregular plural, is stored in one's memory and thus is readily accessible as a component in the creation of new compound words. "Guys," by contrast, is the product of the "add-s" rule and does not have to be stored in one's memory.

It is observations of everyday phenomena like these that makes Pinker's research both accessible and entertaining to the public. Indeed, as a guide to his own research, Pinker keeps in mind the Confucian dictum "A common man marvels at uncommon things; a wise man marvels at the commonplace." For Pinker, the marvel of the brain lies in the seemingly mundane tasks it can accomplish that humans take for granted: coordinating the motion of walking, being able to visually identify objects, understanding the meaning of sentences, even "lifting a milk carton and gripping it just tight enough that it doesn't drop but not so tight that you crush it," to name just a few things. No robot has been able to accomplish such simple feats.

For those interested in building human-like robots, Pinker believes that a good place to start is with figuring out how to "reverse-engineer" the brain—that is, divining how millions of years of evolution "engineered the mind to accomplish its improbable feats," as he once put it. Indeed, Pinker (unlike Noam Chomsky) firmly believes that natural selection is the only theory that can account for the rise of the human brain. As he wrote in *How the Mind Works*, "The mind is a system of organs of computation, designed by natural selection to solve the kinds of problems our ancestors faced in their foraging way of life, in particular, understanding and outmaneuvering objects, animals, plants, and other people." In his books, he has attempted to show how various behaviors, such as seeking multiple sexual partners, are explainable within a Darwinian context. (This does not mean that he necessarily believes that a given behavior is justified. He has stressed that science and ethics remain separate realms of inquiry.)

Steven A. Pinker was born on September 18, 1954, in Montreal, Quebec, to Harry and Roslyn (Wiesenfeld) Pinker, and he grew up in an English-speaking neighborhood (the dominant language of Quebec is French). He was raised in a Jewish household, and like most non-Catholics in Montreal, he attended public schools administered by the Protestant School Board of Montreal. "It's an archaic system, and it's quite shocking to an American who is used to the separation of church and state," he noted to Michael Scharf for *Publishers Weekly* (October 20, 1997). According to Scharf, Pinker "attributes his scientific curiosity partly to Montreal's 'very verbal, argumentative' Jewish community." "Constant arguments with teachers and brighter classmates," Pinker told Scharf, marked his schooldays.

For a time, Pinker considered becoming a psychiatrist, but while attending McGill University, in Montreal, he encountered—and was fascinated by—Chomsky's theory of generative grammar, and he decided that what he really wanted to do was to figure out how the mind works. So after graduating, with a B.A. degree, in 1976, he immigrated to the United States and entered Harvard University, in Cambridge, Massachusetts, where he earned a Ph.D. in experimental psychology, in 1979. In 1982, after brief appointments at Harvard and Stanford universities, he became a professor in the cognitive science department at MIT, where he has remained ever since.

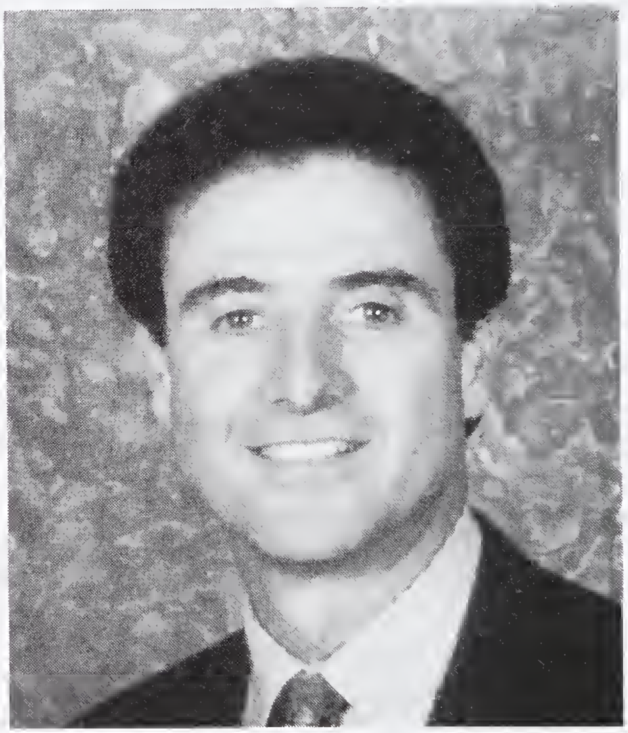
In his lab, Pinker conducted various tests of Chomsky's theories and sought to marry theory with actual observations of how humans acquire language. The results of those experiments were reported in two academic books, *Language Learnability and Language Development* (1984) and *Learnability and Cognition* (1989). As Scharf wrote, "Both books remain cornerstones of the still relatively young field of cognitive science, which unites fields like psychology, linguistics, and computer science in trying to puzzle out the nature of human thought."

In 1991, Pinker began to think about writing general-interest science books. (Several of his friends, among them Michael Gazzaniga, the author of *Nature's Mind*, and Daniel C. Dennett, the author of *Consciousness Explained*, had written trade books.) Keeping in mind as models other popular-science writers as well—Richard Dawkins and Jared Diamond among them—Pinker wrote *The Language Instinct* (1994) and *How the Mind Works* (1997). He is currently working on a book on the structure of verbs that will be part of Basic's "Science Masters" series.

Pinker married his first wife in 1980; their union lasted for 12 years. Since 1995, he has been married to Ilavenil Subbiah.

Selected Books: *Language Learnability and Language Development*, 1984; *Learnability and Cognition*, 1989; *The Language Instinct*, 1994; *How the Mind Works*, 1997

Suggested Reading: *Edge: The Third Culture* (online); *Publishers Weekly* p50+ Oct. 20, 1997, with photo; *Who's Who in America, 1997*



Steve Lipofsky/Boston Celtics

Pitino, Rick

(pih-TEEN-oh)

Sept. 18, 1952– Head coach of the Boston Celtics. Address: c/o Boston Celtics, 151 Merrimac St., Boston, MA 02114

On May 6, 1997, the Boston Celtics, the storied basketball team that had fallen far from its once-premier position in the National Basketball Association (NBA) and finished the 1996–97 season with the worst record in its history—15 wins and 67 losses—hired Rick Pitino as head coach. Pitino, who had made his name by turning around losing college teams, had resisted previous recruitment efforts by NBA teams, but the offer from the Celtics was probably all but irresistible: a 10-year contract worth a staggering $50 million ($7 million per year for six years and $2 million per year for the next four years). The sum was greater than the amounts paid to the likes of Pat Riley of the Miami Heat and Larry Brown of the Philadelphia 76ers, and it made Pitino the highest-paid coach in the league. But money was not the only lure. His contract also made Pitino the Celtics' president, with control over personnel and management decisions. And then there was the sheer challenge of restoring an ailing team to its former glory, the sort of challenge he had met so well in the past with the Boston University Friars, the Providence College Terriers, the New York Knicks, and, most notably, the University of Kentucky Wildcats, whom he had coached the previous eight seasons. With the Celtics, "I have a similar type situation at the professional level that I had eight years ago at [Kentucky] . . . ," Pitino said at the news conference where his decision to join the team was announced. "Something full of glory and pride that I would like to see get back to the championship level. That's what I want to do more than anything else."

Actually, the Celtics' situation was worse than the one he had faced when he had begun working with the Wildcats, in 1987. "Kentucky had handcuffs because of probation," Pitino explained to Mike Wise for the *New York Times* (October 12, 1997) "We had sanctions. We couldn't be in the NCAA [National College Athletic Association] tournament. But even with the handcuffs, we didn't have as many problems as we have here." With the Celtics, he said, "you have salaries you can't get around, free agents going off the charts. And this organization can't afford to play the game."

Pitino launched the Celtics on their road to rebirth by selecting point guard Chauncey Billups from the University of Colorado as the team's number-three pick and the University of Kentucky forward Ron Mercer as the sixth pick in the NBA draft. These drafts proved to be valuable in the start of the 1997–98 season. On October 31, 1997, in their season opener against the defending champion Chicago Bulls, the Celtics, who boasted one of the youngest rosters in the league—as of November 1997, none of their starting five players had more than one year of experience in the NBA—beat the Bulls 92–85. However, after this auspicious start, the Celtics faltered, and as of December 1, 1997, the team was in fifth place in the Atlantic Division, with a record of seven wins and nine losses. The Celtics finished the 1997–98 season with 36 wins and 46 losses and did not qualify for postseason play.

The third of three sons, Rick Pitino was born in the New York City borough of Manhattan on September 18, 1952, to Rosario Pitino, a building superintendent whose Sicilian-born parents owned a fruit stand in New York, and Charlotte (Newman) Pitino, a hospital administrator. His family, which also included his brothers, Bob and Ron, moved to Cambria Heights, a section of the borough of Queens, when he was six, and then moved to the town of Bayville, New York, on Long Island's north shore, by the time he was 14. By then, Pitino had become a basketball fanatic. Known as Rifle Rick, he made the Long Island Catholic High School All-Star team, and during his senior year at St. Dominic's High School, he averaged 28 points and 10 assists a game. For several summers during his teen years, Pitino deepened his understanding of the game at Howard Garfinkel's famous Five Star Basketball Camp, first as a camper, then as a counselor. In what served as his first coaching experience, he honed his ability to cajole and motivate players to achieve their best. And he learned from the best: The camp's speakers included Hubie Brown, Bobby Knight, and Chuck Daly.

However, what he learned at Five Star did not translate into spectacular play for Pitino himself on the court. As a six-foot point guard at the University of Massachusetts, which he attended on an athletic scholarship, he did not shine. Moreover, during his sophomore year, the first year he was eligible to play at the varsity level, he got into a fight with the starting senior guard and was kicked off the team. After his reinstatement, in his junior year, he had to change his game to fit the needs of the team. Thus, instead of scoring, he played defense, distributed the ball, and ran the offense.

After graduating from college, Pitino got a job as an assistant coach with the University of Hawaii Rainbows. He left two years later, when Hawaii's program got hit with stiff sanctions for NCAA infractions. Back in New York, he met with Jim Boeheim, who had just been named head coach of the University of Syracuse Orangemen, and on the night Pitino got married, Boeheim offered him an assistant coaching job. Pitino accepted, and he postponed his honeymoon so that he could fly to Cincinnati to recruit Louis Orr, a potential all-American. "I thought it was perfectly normal," Pitino later told the *Sporting News* (April 13, 1987) with regard to putting off his honeymoon. "You can always take a honeymoon. But you can't always recruit a great player."

In 1978, when he was only 26, Pitino became the head coach at Boston University. In accepting the job with the Terriers, Pitino inherited a team that had little talent, no tradition, scant support from student fans, and had won a total of just 17 games in its last two seasons. After his arrival, the team began making a turnaround, and Pitino became known for working his players as hard as anyone in the country. He held practices on Thanksgiving Day, for example, and made his players run basketball drills while carrying bricks. In 1983, Pitino's last year in Boston, the team advanced to the NCAA post-season tournament for the first time in its history (and then lost in the first round). During his five seasons with the Terriers, the team racked up an impressive 91–51 record, and Pitino was named New England's Coach of the Year twice, in 1978 and 1979.

Pitino left Boston University in 1983 to become Hubie Brown's assistant with the New York Knicks. As an assistant coach for a professional team, he scouted opponents and helped run practices, all the while learning the intricacies of the pro game. He stayed with the Knicks for two years and then returned to the ranks of college basketball, as the head coach of another weak team: that of Providence College, which had finished the 1984–85 season with 11 wins and 20 losses. As he had done with the Terriers, Pitino transformed the Friars from noncontenders into formidable competitors, through hard work and a healthy infusion of confidence. Billy Donovan, who emerged as the star of Pitino's Providence team, later told the *New York Times* (March 29, 1993), "[Pitino] used to tell me in front of the team, 'There's no better point guard.' It's all positive motivation. He makes his players think they can do anything." Pitino began to see results in 1986–87, his second season with Providence, when the Friars achieved a 25–9 record and made it to the 1987 NCAA tournament—their first appearance there in 13 years. In the end, the Friars reached the Final Four, losing to Jim Boeheim's Syracuse Orangemen, 87–72. Despite the loss, Providence's surprise NCAA appearance put Pitino on the map, and *Sporting News* voted him College Basketball Coach of the Year.

While Pitino and his wife were in New York for the Big East tournament, their son Daniel, who had been born with congenital heart problems, died, at the age of six months. Pitino told Charley Rosen of *Inside Sports* (November 1987) that he and his wife both "have religious faith. It's an empty, shallow life otherwise. Yet even with faith, the pain never goes away. I tried to get my wife involved in the NCAA games, then as soon as a game ended, our thoughts were back to our son. During the NCAA I was concerned about my team, but I was mostly worried about my wife."

On the strength of Providence's performance in 1987, Pitino was hired as the head coach of the New York Knicks. (The Reverend John F. Cunningham, the president of Providence College, released Pitino from his contract, which would have kept him in Providence for another five years.) The Knicks had finished the 1984–85 season with a dismal win-loss record of 24–58, had won 24 or fewer games over the previous three seasons, and had finished dead last in the Atlantic Division in 1986–87—despite the contributions of their star center, Patrick Ewing. The decision of the Knicks' management to recruit Pitino struck some observers as a mistake; they claimed that it was one thing to motivate college players to play hard but quite another to motivate money-driven professionals.

Pitino, who at 34 was among the youngest head coaches in the league and whose coaching style was decidedly unorthodox, proceeded to show that his critics were mistaken. While helping the Knicks improve their game, he guided and motivated point guard Mark Jackson to a stellar season. Jackson, who had been criticized for being too slow, set a league rookie record of 868 assists and was named the NBA Rookie of the Year. The Knicks made the playoffs by beating the Indiana Pacers in the last game of the regular season. Although the team lost in the first round of the playoffs, the fact that they had made it so far vindicated Pitino. At the end of the 1987–88 season, Pitino, with journalist Bill Reynolds, wrote *Born to Coach*, about Pitino's remarkable first season with the Knicks.

Pitino's second season with that team was even more sweet. He coached the Knicks to a win–loss record of 52–30 and their first Atlantic Division title in 18 seasons. The Knicks swept Philadelphia in the first round of the playoffs but lost to Chicago, 4–2, in the Eastern Conference Semifinals. Despite the loss, 1988–89 was the Knicks' best season in over a decade, and things looked bright for the upcoming year. However, there were rumors that Pitino was having problems with the Knicks' front office, especially its general manager, Al Bianchi. Pitino made it publicly known that he longed to return to the college ranks, where a coach often has a bigger role as a teacher and teams usually feel more like a family.

So it was that, in 1989, Pitino, after just two seasons with the Knicks, took the head coaching job at the University of Kentucky, with a team that had a proud basketball tradition but was on the verge of collapse. The Kentucky Wildcats had finished the 1988–89 season with 13 wins and 19 losses; it was their first losing season in 62 years. And that was not the only thing disturbing them: The team had been hit with NCAA sanctions for numerous recruiting violations, among them the mailing of $1,000 to the father of a potential recruit by an assistant coach. The team was the subject of a cover story in *Sports Illustrated*, and the cover line read "Kentucky Shame." The Wildcats were banned from television for a year and from post-season tournaments for two years. Kentucky's top players transferred to other schools, and Pitino inherited a cast of bench players and walk-ons. Not one player stood taller than six feet, seven inches. C. M. Newton, the athletic director who hired Pitino, actually told him that he wouldn't win more than three or four games in his first season.

Pitino had other ideas, however. He instituted a fierce preseason training program of weight-lifting and running and once again got his players to make the most of their talents. That season, the Wildcats compiled a record of 14–14, defeating such national powerhouses as the teams from the University of Ohio and Louisiana State University (Shaquille O'Neal's team), thus endearing themselves to fans throughout Kentucky. Pitino, with his enthusiasm, charisma, and showmanship, became lionized in the basketball-crazed state.

The Wildcats' next season was even more impressive. With the help of the freshman sensation Jamal Mashburn, from New York City, the Wildcats finished with a much-improved record—22–6— and led the Southeastern Conference. In 1991–92, their first season off probation, Pitino's Wildcats finished the regular season 29–7 and made it to the NCAA post-season tournament. They humiliated their opponents in the early rounds of the tournament before being edged out of a chance to play in the Final Four by the eventual champion, Duke. *Full-Court Pressure* (1992) is Pitino's account of the 1991–92 season. In 1992–93, Kentucky advanced to the Final Four, but lost to Michigan in overtime.

Despite Pitino's success at rebuilding that team and the ones before, a championship continued to elude him. While acknowledging his ability to rebuild and motivate, many observers seemed doubtful that he would ever win the top title. Pitino got his vindication in 1996. His Wildcats beat the Syracuse Orangemen, coached by his former boss, Jim Boeheim, 76–67, and thus won Kentucky's first title in 18 years.

The championship triggered anxiety in Kentucky. Pitino had made a name for himself by jumping from one job to the next, and many people suspected that he would soon do so again. During the summer of 1996, the New Jersey Nets asked Pitino to take over as head coach of their ailing team, and presented him an offer reportedly worth $30 million over five seasons—much more than the estimated $3 million Pitino was making annually from his coaching, endorsements, TV show, and other basketball-related business ventures in Kentucky. However, Pitino chose not to accept the Nets' lucrative offer, and remained in Kentucky for his eighth season—his longest stay ever with one team.

In 1997, despite the loss of three starters (Walter McCarty, Antoine Walker, and Tony Delk) to the first round of the NBA draft, Pitino led his team back to the NCAA championship game and a chance to become back-to-back champions. But the second championship was not to be. Kentucky lost to the University of Arizona, 84–79, in overtime. When he left Kentucky to accept the Celtics' offer, in May 1997, Pitino had compiled an overall record at the school of 218 wins and 50 losses.

Pitino has often said that his coaching philosophy was inspired in part by that of Vince Lombardi, the legendary coach of the Green Bay Packers. Pitino told Roy S. Johnson of the *New York Times* (July 20, 1987), "[Lombardi's] the person in life that I've tried to emulate in that he preached and practiced discipline with all of his teams. Every winning team has to have a certain amount of discipline. He brought that to his teams, but still had the respect of the players." As for his fierce drive and work ethic, Pitino told Rosen, "I work so hard because I'm so afraid of losing."

Off the court, Pitino favors sharp Armani suits. He and his wife, Joanne, whom he started dating when he was 16 and married in 1976, have five children.

Selected Books: *Born to Coach* (with Bill Reynolds), 1988; *Full-Court Pressure* (with Dick Weiss), 1992; *Success Is a Choice* (with Bill Reynolds), 1997

Suggested Reading: *Daily News* p102+ Oct. 15, 1989, with photos; *Inside Sports* p40+ Nov. 1987, with photos; *New York Times* B p14 Apr. 3, 1996, with photo, B p17 May 7, 1997; *Sport* p28+ Dec. 1991, with photos; *Sporting News* p39 Apr. 13, 1987, with photo, p8+ Feb. 18, 1991, with photos; *Sports Illustrated* p54+ Dec. 11, 1989, with photos, p80+ Feb. 26, 1996

Chris Floyd/Atlantic Records

Plant, Robert

Aug. 20, 1948– Rock singer; former member of Led Zeppelin. Address: c/o Atlantic Records, 1290 Ave. of the Americas, New York, NY 10104

It is a maxim of rock-'n'-roll history that the powerful 1970s quartet Led Zeppelin was loved by the kids and loathed by the critics. The lead singer, Robert Plant, along with Jimmy Page (guitar), John Bonham (drums), and John Paul Jones (bass), virtually defined modern rock-'n'-roll, spawned numerous imitators, and inspired some of the most strident heavy-metal excesses of the 1980s. Plant's distinctive soprano voice, which has been described by various journalists as "keening," "bloodcurdling," "shrieking," "salacious," and "banshee-like," helped to define Zeppelin's vastly influential sound. Since Led Zeppelin's breakup, in 1980, Plant has forged a solo career, and he has managed to avoid being viewed as an aging rocker out of step with the times, something that has afflicted many other elder statesmen of rock-'n'-roll. Recently, he has collaborated successfully with Page, his former bandmate.

Robert Plant was born on August 20, 1948, in West Bromwich, Staffordshire, England. He grew up in Kidderminster, a middle-class suburb of the industrial city of Birmingham, in the region of England known as the Black Country. According to *Hammer of the Gods* (1985), Stephen Davis's group biography of Led Zeppelin, Robert was a studious and well-read youth "until he discovered girls and Elvis [Presley] at age 13." By the time he was 15, Robert had become a regular at a local blues club, where he would sit in with the Delta Blues Band, singing Muddy Waters and Big Joe Williams tunes. He left home a few years later, after his parents, who disapproved of his interest in music, insisted that he study accounting. Around this time, he had begun singing regularly with various Birmingham groups, such as the Band of Joy, the New Memphis Bluesbreakers, and the Crawling King Snakes. In the last of these, Plant first played with John Bonham.

By virtue of his singing ability, Plant earned the moniker "the wild man of blues from the Black Country." His first appearance on a commercially released record came in 1966, when he sang for a pop group called Listen. Two more singles were released in short order; they were both quickly forgotten, but Plant did get his picture (love beads and all) in *New Musical Express*, the British music paper.

When Plant was in his late teens, a mutual friend mentioned his name to Jimmy Page, a well-known guitarist who was a few years older, as a possible singer for Page's new group. In *Hammer of the Gods*, Davis quoted Page as saying, after the first time he heard Plant sing, "I just could not understand why, after he told me he'd been singing for a few years already, he hadn't become a big name yet." Page and Plant spent some time hanging out together, playing records, and exploring each other's musical tastes. They hit it off perfectly, a fortunate accident that was to be replicated when the New Yardbirds, as Page initially dubbed his group, acquired Bonham and Jones. The members of the band that would become Led Zeppelin (they abandoned the name "New Yardbirds" shortly after their first real gig, in Denmark, in September 1968) enjoyed a high level of synergy. From their first informal jam session, playing the R&B classics they all loved, they knew they were on to something. Davis quoted Plant as saying, "I've never been so turned on in my life. Although we were all steeped in blues and R&B, we found out in the first hour and a half that we had our own identity."

The congeniality of all four band members undoubtedly contributed to the speed with which they completed their first album. *Led Zeppelin* was recorded in October 1968, after only a few months of rehearsals. Its songs, engineering, and overall sound delighted the band, especially Plant, who said, "It had so much weight, so much power—it was devastating." Now recognized as a classic, it failed to evoke more than a lukewarm response from concert promoters and club owners. But because Peter Grant, the group's manager, in accordance with Jimmy Page's instructions, took any bookings he could get, regardless of pay or venue, the group played many low-paying gigs at small clubs and colleges throughout England and thus proved their worth to the record-buying, concert-going public, and in that way bypassed the music press. Plant even played Zeppelin's London debut, at a nightclub called the Roundhouse, on November 9, 1968, the day he married his longtime girlfriend, Maureen. (Their daughter, Carmen, was born shortly thereafter, and a son, Karac, was born in 1972. A third son, Logan Romero, was born in 1979.)

The ever-confident Peter Grant pursued a worldwide distribution deal with a major American record company, and from Atlantic Records he won the band what was then the "highest royalty rate ever," an undisclosed amount that Stephen Davis reported was five times as much as the one accorded the Beatles. Led Zeppelin was about to descend on America.

In the United States, Led Zeppelin made its greatest impact, although, as in England, their work drew a lukewarm response from critics. "It's funny, really, because the acclaim always came from the street, never from the written critique," Plant remarked to J. D. Considine for *Rolling Stone* (September 20, 1990). When rock journalists did take notice of Led Zeppelin, more often than not it was only to dismiss them as overhyped imitators who murdered old blues songs and didn't even credit the original writers. The first album, for example, included, without mention of their creators, reworked versions of songs written by the folksinger Jake Holmes and the great bluesman Willie Dixon.

When the rock critics weren't attacking the group's material, they seemed to devote a lot of time to smearing the band members personally. However, there was more than a little truth to the wild stories that were circulating about Led Zeppelin. During the first tour, Plant was only 19 years old, and unlike the road veterans Page and Jones, he had never before toured with a major rock band, much less traveled to another country. (He was amazed to discover that American policemen carried guns.) "There was good fun to be had, . . . all the good fun that a 19-year-old boy should have," he remarked to Considine. "It was just the first steps of learning how to be crazy." By all accounts, Plant learned his lesson well. Led Zeppelin speedily earned a reputation for the sort of unbridled, lock-up-your-daughters debauchery that became synonymous with the persona of the decadent rock star.

In Zeppelin's early years, the group toured almost ceaselessly in North America and the U.K., and they actually recorded their second album on the road, between concerts, in small studios. In *Hammer of the Gods*, Davis noted that *Led Zeppelin II* (1969) marked the first time Robert Plant's voice "stood alone," functioning as a musical instrument opposite Page's lead guitar. The album includes some of Led Zeppelin's most enduring songs, such as the gleefully leering "Whole Lotta Love" and "The Lemon Song." In a year-end race to the top of the charts, *Led Zeppelin II* climbed to number one in three months, displacing the Beatles' *Abbey Road*.

In 1970, fatigued from months of touring, the band members returned home for a rest. With their families, Page and Plant retreated to a rustic cottage in rural Wales called Bron-Y-Aur. There, they wandered the countryside, drank mulled cider, listened to cassette tapes on a portable player (the cottage had no electricity), and composed songs for their next album, *Led Zeppelin III* (1970). The new album's sound represented a departure of sorts from the crunching, bluesy power of the first two records, as Plant's lyrics reflected his interest in ancient English history and Page's melodies often had traces of folk music. Both Page and Plant had been listening to the soft rock of such singer-songwriters as Joni Mitchell and Crosby, Stills, and Nash. As Plant explained to Cameron Crowe, in an interview reprinted in *Rolling Stone Interviews, 1967–1980*, "It was time to step back, take stock, and not get lost in it all. . . . Hence the trip into the mountains and the beginning of the ethereal Page and Plant. I thought we'd be able to get a little peace and quiet and get your actual Californian, Marin County blues, which we managed to do in Wales." Though the first side of the album contained a measure of ponderous Zeppelinisms (such as "Immigrant Song," an elaborate historical fable in which Plant cast the band as Celtic warriors), side two was largely devoted to gentler, folk-influenced songs, among them "Gallows Pole," a version of an old ballad, and "Bron-Y-Aur Stomp." "The third album," Plant remarked to Crowe, "was the album of albums. If anybody had us labeled as a heavy-metal group, that destroyed them."

The public had placed a huge number of advance orders for *Led Zeppelin III*, but people seemed to like it less than Zeppelin's landmark second album. The reaction of the press, meanwhile, left the band speechless. This time, the critics not only slammed the band's work, but their fans as well. Stephen Davis cited a famous (or notorious) review from the *Los Angeles Times* that read, "[Led Zeppelin's] success may be attributable at least in part to the accelerating popularity among the teenage rock-'n'-roll audience of barbiturates and amphetamines, drugs that render their users most responsive to crushing volume and ferocious histrionics of the sort that Led Zeppelin has dealt exclusively."

In contrast, the fourth album is widely considered Led Zeppelin's crowning achievement. Known variously as *Zoso*, *Untitled*, *Led Zeppelin IV*, or simply "the fourth album" (the cover displayed four runic symbols and no mention of a name or title), the album was released in 1971 and quickly climbed to the number-two slot on the American album charts. It stayed on the charts for years, and eventually became Led Zeppelin's best-selling album. (On December 3, 1997, the Recording Industry Association of America certified it as "17-times platinum.") Though they differ significantly, two songs in particular can be said to epitomize Led Zeppelin: "Stairway to Heaven" and "When the Levee Breaks." The latter is a powerfully updated version of a blues song originally done by the great country blues singer Memphis Minnie. "Stairway to Heaven," on the other hand, is as representative of 1970s rock as a song can be, and is reputed to be the most requested song in the "classic rock" genre. To some listeners, Plant's dreamy lyrics ("forests echo[ing] with laughter," "a bustle in your hedgerow," "the piper calling," etc.) and the almost dainty melody in the first half of the song constitute an unparalleled rock-'n'-roll cliché, but the song nonetheless captures Led Zeppelin's essence, moving as it does from a gentle intro to an exhilarating crescendo. Other standouts from the fourth album, such as "Rock and Roll" and "Black Dog," quickly became concert standards as well.

Led Zeppelin's eighth North American tour, which began in June 1972, was something of a watershed for the group. As it happened, they were touring the U.S. at the same time as their chart-topping, wild-living rivals, the Rolling Stones. To no one's surprise, the Stones were getting all the attention—or at least all the positive media attention. Though Zeppelin concerts, staged in huge arenas and stadiums, sold out in a matter of hours, and though the concerts were, in the words of a presumably typical fan, "Mardi Gras, Saturnalia, and Chinese New Year in one rock show," the music press apparently still didn't get it. As Davis put it, "The tour ended in August, a great artistic and financial success, but a sullen failure for Led Zeppelin because they were totally ignored by the media." In particular, *Rolling Stone* continued to dismiss the group, giving only scant notice to their tour. According to Davis, only "the most crass and shameless teenage press" paid Zeppelin any attention. Plant was quoted in *Hammer of the Gods* as telling a reporter around this time that the media were "missing what was really going on between the musicians and the fans, on a spiritual level." He added, "It's a rapport that takes it away from being an earthly thing to almost a little bit above it. . . . It isn't just a teenybopper thing with swinging the mike around. There's something else going on." Eventually, Led Zeppelin hired a publicist, in hopes of improving their image and forcing the media to take them seriously.

With their fifth album, *Houses of the Holy* (1973), Led Zeppelin may again have been making an attempt to convince music critics of their talent. The songs revealed a wide range of influences, from reggae ("D'yer Mak'er"—pronounced "Jamaica"), to funk ("The Crunge"), to the Indian music that Page and Plant had absorbed on a recent visit to Bombay ("Dancing Days"). For all that, *Houses* was still a rock album, and it sold enough copies to displace Elvis Presley's *Aloha from Hawaii via Satellite* from the number-one spot on the album charts—but the critical reception, once again, was negative. A reviewer for *Rolling Stone* dubbed the record a "limp blimp."

Despite the continued bad press, advance orders for *Physical Graffiti* (1975), the group's sixth album, reached $15 million, and upon its release, in mid-year, it entered the charts at number three. One New York City record shop reported selling 300 copies in one hour. For a while around that time, all six Zeppelin albums were on the charts simultaneously. Meanwhile, the group's 10th North American tour, planned as their most extravagant yet, began unspectacularly, in Minneapolis, Minnesota, on January 18, 1975. Plant, the all-important front man, had a bad cold that turned into the flu. Jimmy Page had injured one of his "guitar fingers" shortly before leaving for the U.S., and the other band members were hampered by various maladies. Sickness and injury coupled with escalating drug and alcohol abuse among the band and its entourage made for distinctly substandard shows.

In August 1975, Plant, his wife, and their two children were all badly injured in a car wreck on the Greek island of Rhodes, where they had been vacationing after the ill-fated 10th tour. The wreck left Maureen Plant "just about a goner, and the kids' legs and arms were broken to pieces," Richard Cole, the group's road manager, recalled to Davis. Plant himself had a broken ankle and elbow and was confined to a wheelchair for six months. Their convalescence was complicated not only because of the severity of their injuries, but also because Plant, like his bandmates, had recently gone into tax exile from England, and thus had rendered his family essentially homeless. Plant and his family were flown from Greece to receive medical attention in England, and were then hastily evacuated to the tax-shelter island of Jersey, in the English Channel. (The law stipulated that only a few days per year could be spent in England without altering one's tax status.)

The accident, and Plant's long recovery, caused the cancellation of Led Zeppelin's next tour, and the band decided instead to release a concert film, *The Song Remains the Same* (1976). Both the film and its soundtrack album, also released in 1976, were disappointments, as was *Presence*, Led Zeppelin's seventh album. Although that album had strong sales initially—it was the first album ever to go platinum solely on advance orders—it was widely regarded as a gloomy "downer," and sales rapidly dwindled.

Tragedy struck again during Zeppelin's 1977 tour, when Plant received word that his five-year-old son, Karac, had died in England from a viral infection. In shock, Plant flew home immediately, and the band canceled the rest of their tour dates. They didn't release another album until *In Through the Out Door*, which included the hit single "All My Love," Plant's lament for his dead son, in 1979. By then, drug and alcohol abuse were taking a serious toll on Page and Bonham, and the group seemed to be faltering. Rumors of a breakup began to spread, and after John Bonham's alcohol-related death, in 1980, Led Zeppelin called it quits. In *Hammer of the Gods*, Plant was quoted as saying that when his old friend died, he "never even thought about the future of the band or music."

The three surviving band members retired to their homes and families in England. Plant began playing—incognito—in 1981, with a pickup group called the Honeydrippers, in nightclubs throughout the north of England. The Honeydrippers performed mostly cover versions of old R&B and rockabilly songs by such artists as Gene Vincent and Otis Rush; their album *The Honeydrippers Volume I* was released in 1984 and achieved gold status.

Plant's first solo, post-Zeppelin recording was *Pictures at Eleven*, recorded and released in 1982. *Pictures* was strongly influenced by the music of Morocco, a country that had long fascinated Plant and in which he had recently traveled with his wife. "I was off on my own with the aid of other [musicians] and just forging ahead . . . ," Plant recalled, according to Stephen Davis. "I didn't want to be written off as an old fart." The sales of *Pictures at Eleven* indicated that Plant was in no danger of being written off: It debuted in the U.S. top 10, eventually reaching number three, and ultimately went gold.

Plant's next solo release, *The Principle of Moments* (1983), was even more popular—it earned double-gold status—and when he went on tour to promote it, he received a strong critical and popular reception. With his third solo album, *Shaken 'n' Stirred* (1985), Plant seemed to have broken free of his past; no longer just "Led Zeppelin's former lead singer," he was now lauded as an accomplished solo artist. Reviewing *Shaken 'n' Stirred* in the *New York Times* (July 28, 1985), Jon Pareles noted that "Plant has drawn the best possible lessons from Led Zeppelin's success."

When Plant first toured as a solo act, he was reluctant to perform any of the old Led Zeppelin hits, because, he told a reporter, it would be "tasteless" to do so. Since Bonham's death, in 1980, the three surviving band members had always been quick to quash any hope of a Zeppelin reunion. Then, in 1985, when Plant learned of plans for an all-star concert to benefit African famine victims, he volunteered to play, and the promoters of Live Aid, as the concert was called, suggested that he perform with Eric Clapton, another legendary British blues-rocker. But Plant's manager, who was also Jimmy Page's manager, nixed the idea, and informed the concert promoters that Page would play with Plant. The two musicians then contacted John Paul Jones, now a family man in England, and the result was a reunion of three-fourths of Led Zeppelin (with Phil Collins sitting in for the late John Bonham). In the eyes of fans, the gig—only 20 minutes long, the allotment given to all Live Aid performers—was a triumph, but Plant and Page later seemed to regret it: In a 1995 interview, Plant actually called it "an atrocity."

Whether an atrocity or a triumph, the reunion did not lead to a second coming of Led Zeppelin. A few years after Live Aid, Plant released his fourth solo record, *Now and Zen* (1988). Like his other solo releases, this one enjoyed fine critical assessments, especially in comparison to the reaction that greeted the new crop of Led Zeppelin imitators that had recently appeared. In that light, *Manic Nirvana* (1990) was a somewhat ironic follow-up, in the judgment of the *New York Newsday* (April 29, 1990) reviewer John Leland. He wrote, "To the extent that *Manic Nirvana* is effective—and this is a very effective hard-rock album—it is a reminder of past sounds. . . . And for that, Plant, singing better than ever, carves out his own little spot in the church of Zep-worship."

After one more well-received solo effort, the folk-inflected *Fate of Nations* (1993), Plant joined Jimmy Page for a heavily hyped performance on the MTV show *Unplugged.* The music, released on CD as *No Quarter—Unledded* (1994), leaned away from Led Zeppelin's typically heavy sound and instead drew on the music of Asia and the Middle East, even featuring an Egyptian orchestra and a popular Indian singer on a new version of the Zeppelin classic "The Battle of Evermore."

Since *No Quarter*, Page and Plant have continued to record and tour together. Plant said to Deborah Frost in an interview for *Spin* (January 1995), "No matter how far Jimmy and I may drift apart, at least we know we can rely on each other to push the music somewhere over in the corner where nobody's been. We're back in business." Their most recent album, *Walking into Clarksdale*, was released in April 1998; the accompanying tour began in Zagreb, Croatia, in February of that year.

Selected Recordings: with Led Zeppelin: *Led Zeppelin*, 1968; *Led Zeppelin II*, 1969; *Led Zeppelin III*, 1970; *Untitled (Led Zeppelin IV)*, 1971; *Houses of the Holy*, 1973; *Physical Graffiti*, 1975; *Presence*, 1976; *The Song Remains the Same*, 1976; *In Through the Out Door*, 1979; with Jimmy Page: *No Quarter—Unledded*, 1994; *Walking Into Clarksdale*, 1998; as a solo artist: *Pictures at Eleven*, 1982; *Principle of Moments*, 1983; *Shaken 'n' Stirred*, 1985; *Now & Zen*, 1988; *Manic Nirvana*, 1990; *Fate of Nations*, 1993; with the Honeydrippers: *Honeydrippers Volume I*, 1984

Suggested Reading: *Entertainment Wire* Dec. 3, 1997 (on-line); *New York Times* II p19 July 28, 1985, with photo; *People* p32 Aug. 27, 1979, with photo; *Rolling Stone* p56+ Sept. 20, 1990, with photos; *Spin* p51+ Jan. 1995, with photo; Davis, Stephen. *Hammer of the Gods*, 1985; *Rolling Stone Interviews, 1967–1980*, 1981; *The Rough Guide to Rock*, 1996

Plavsic, Biljana

(PLAHV-seetch, BEEL-yah-nah)

1930– Former president of the Serb Republic of Bosnia and Herzegovina. Address: Banja Luka, Serb Republic of Bosnia and Herzegovina

During the 1992–95 civil war among Serbs, Muslims, and Croats in the Republic of Bosnia and Herzegovina (which used to be part of Yugoslavia), the Serbian rallying cry was "Samo Sloga Srbini Spasava," which means "Only unity saves the Serbs." Ostensibly, establishing ethnic unity was the reason for the war, and what was euphemistically referred to as "ethnic cleansing" was the means used to achieve that end. Ethnic cleansing, most often attributed to the Serbs and the Croats, entailed murdering and uprooting huge numbers of civilians; during the fighting, at least 200,000 people were killed and two million people displaced.

Little more than two years after the Dayton accords, which ended the war and, among other provisions, established the Serb Republic, the Serb "entity" within the Republic of Bosnia and Herzegovina, the fragile Serbian unity rapidly came undone. In conflicts waged over the airwaves and in small police skirmishes, Bosnian Serbs began attacking other Bosnian Serbs with almost as much vitriol as they had previously aimed at Muslims and Croats.

On one side of this conflict stood Radovan Karadzic, who led the Bosnian Serbs during the civil war. Though he was banned from politics after the Dayton accords because of his war crimes, he remained a powerful figure by dint of his de facto control of the media, the police, and key industries. Opposed to him was his former vice president Biljana Plavsic, who was elected president of the Serb Republic in September 1996. Known as the "Iron Lady," she accused Karadzic and his cronies of widespread corruption, behavior that threw the war-torn republic into a state of medieval feudalism. The two leaders split the saddle-shaped republic in two: Karadzic ruled from Pale, the capital of the republic, in the southeast, while Plavsic's base of support was in the northwest, in Banja Luka, the republic's biggest city.

Ranko Kucovic/Archive Photos

Biljana Plavsic

The power struggle between Karadzic and Plavsic was of great interest to the United States and various European powers attempting to maintain peace in the Balkans. In an ironic turnabout, Plavsic, who was a fervent Serbian nationalist during the civil war and had initially opposed the Dayton accords, was widely perceived as the best hope for preserving the Dayton Agreement, which has maintained, however feebly, one Bosnia and Herzegovina. (Bosnia and Herzegovina is composed of two entities, the Serb Republic and the Muslim-Croat–led Federation of Bosnia and Herzegovina.) In her struggle against Karadzic, she sought the help of NATO, and, at least publicly, supported the terms of the peace treaty. NATO officials were in turn willing to assist her militarily and financially, because they believed her success would isolate extreme nationalist leaders and bring stability to the region. As Chris Hedges wrote in the *New York Times* (August 30, 1997). "Plavsic, whatever her views on nationalism, is the only Bosnian Serb political leader now willing to defy Pale." For two years, NATO's strategy seemed to work. Then, in September 1998, Plavsic was voted out of power, and new questions arose regarding the future of the region.

Biljana Plavsic was born in 1930 in Bosnia and Herzegovina, which was then one of the republics of Yugoslavia. Little has been reported about her early years. It is known that her father was a biologist and that she followed him into the profession. She graduated from Zagreb University, in the neighboring republic of Croatia, and in the 1970s, she spent two years studying in New York on a Fulbright fellowship. She became a professor of biology at Sarajevo University, in Bosnia and Herzegovina, where she conducted research on plant diseases. Later, she become dean of the university's biology department. As a young woman, she was married briefly to a lawyer from Sarajevo.

Plavsic, who was never a member of the Communist Party, entered politics in 1990, the year that Communist rule in Bosnia and Herzegovina ended. She joined the Serb Democratic Party (SDS), and that November, she and Nikolai Koljevic, a Shakespearean scholar, were elected Serb representatives in a collective Bosnian presidency.

At that time, Bosnia and Herzegovina was still a republic within the ethnically heterogeneous Yugoslav federation. Since the end of World War II, the various ethnic groups within that federation had been held together by Communist authoritarian rule. With the collapse of Communism throughout Eastern Europe, the various republics within the federation began to clamor for their independence. Croatia and Slovenia were the first to split from Yugoslavia, in 1991. In a referendum held on February 29, 1992, an overwhelming majority of Muslim and Croat voters in Bosnia and Herzegovina chose to follow Croatia's and Slovenia's lead. The results of the voting caused widespread fear among the republic's Serb minority, who preferred to remain part of the Yugoslav federation (which was Serb-dominated) and had boycotted the referendum. (When the referendum was held, approximately 43 percent of Bosnia's population of 4.3 million people were Muslim, 31 percent were ethnic Serbs, and 17 percent were ethnic Croats; the remaining 9 percent declared themselves unaffiliated with any ethnic group.)

Violence among Bosnian Serbs, Muslims, and Croats in the wake of the referendum turned into full-fledged civil war after the European Community officially recognized Bosnia and Herzegovina as an independent republic, on April 6, 1992. Bosnian Serbs, led by Radovan Karadzic and supported by Yugoslavia's president, Slobodan Milosevic, a Serb, declared an independent Serb Republic. Biljana Plavsic left Sarajevo to join the rebel Bosnian Serb leaders at Pale, the capital of the new republic.

During the civil war, Plavsic served under Radovan Karadzic as one of two vice presidents of the Serb Republic. A die-hard nationalist, Plavsic became famous for saying "There are 12 million Serbs in the former Yugoslavia. We can afford to lose 6 million on the battlefield." Reinforcing her reputation as the "Iron Lady," early in the war she once ordered that 78 Muslim children being evacuated from Sarajevo be held hostage without food and water until her brother and sister-in-law were released from jail in Sarajevo. When both were freed, she let the children go.

Although not directly involved in the waging of the civil war or in the acts of ethnic cleansing the Serbs perpetrated against Muslims and Croats, Plavsic supported the Serbs' actions during the war. At one point, she justified ethnic cleansing by describing it as "a natural phenomenon," and she often asserted that Serbs are genetically superior to Muslims. Once, she even proposed that Sarajevo be divided into two parts, the larger of which would go to Serbs; Muslims didn't need as much room, she claimed, because they preferred living in crowded conditions.

Despite Plavsic's extreme nationalist views, she is said to have helped some non-Serbs (supposed enemies) among her former university colleagues escape from Serb-controlled areas. A Croatian physics professor quoted by Elizabeth Rubin in the *New York Times Magazine* (September 14, 1997) credited Plavsic with moving him from Serb-held territory to safety in Sarajevo. "I would say that she put her life in danger for me," he told Rubin. "She wishes to protect her people. But on the other side, she's involved in the idiotic politics of this tragic war, and that I cannot reconcile with the Biljana Plavsic I knew."

In response to Serbian attacks against U.N.–designated safe areas in the summer of 1995, NATO—which previously had been reluctant to use any force at all and had merely established "no-fly zones"—began bombing Serb-held territory. In part because of the aerial offensive, which extended from August 30 through October 9, Croat and Muslim troops succeeded in retaking territory the Serbs had captured during the war. The Serbs, who had controlled 70 percent of the country earlier in the year, controlled about 50 percent by November; the rest of the country was placed in the hands of the Croats and Muslims. With the shift in the balance of power, representatives of the warring parties met in Dayton, Ohio, and in November 1995, negotiated a peace agreement. The agreement was signed on December 14, in Paris.

Plavsic had opposed every peace plan, and, in 1993, had strained relations with Milosevic by refusing to shake hands with him because he supported the Vance–Owen peace plan (proposed by Cyrus Vance, who was the U.N. special envoy, and Lord Owen, the European Community representative). Milosevic later said Plavsic should be committed to "a lunatic asylum." Her first reaction to the Dayton accords was similarly negative. Under the peace agreement, the Republic of Bosnia and Herzegovina was divided into two "entities"; 51 percent of the land was allotted to the Muslim-Croat–led Federation of Bosnia and Herzegovina, and 49 percent was apportioned to the Serb Republic, with their borders roughly following the frontlines as they had existed in November. Bosnia and Herzegovina thus remained one state, with a collective presidency and a two-house legislature in which two-thirds of the seats would belong to the Muslim-Croat federation and a third to the Serbs. To ensure the peace, 60,000 NATO troops were stationed in the region.

The Dayton Agreement also stipulated that elections were to be held in Bosnia and Herzegovina nine months after the signing of the treaty and that people convicted of war crimes could not run for any office. That group included Karadzic, who had twice been declared guilty of war crimes for his role in ethnic cleansing. Karadzic remained in de jure power of the Serb Republic until July 19, 1996, when, under pressure from the U.N., he agreed to withdraw from public life. (The U.N. had threatened to forbid any member of his party, the SDS, from participating in internationally monitored elections that coming September.) Biljana Plavsic, whom Karadzic had named a vice president on May 19, 1996, became acting president until the elections.

On Election Day, September 14, 1996, Plavsic decisively won the presidency of the Serb Republic. At first, many international observers considered her simply a stooge for Karadzic, who continued to inspire the loyalty of the police, the media, and paramilitary groups. He and his ally Momcilo Krajisnik, who was elected the Serbian representative in the collective Bosnian presidency, also controlled the sales of cigarettes, gasoline, building supplies, timber, and food. According to many Western journalists, the Serb Republic was in the grip of a virtual mafia.

In assuming that Plavsic would merely be Karadzic's puppet, Karadzic—and Western observers—turned out to have made a big mistake. As Lawrence Weschler wrote in the *New Yorker* (August 18, 1997), Karadzic "did not take into account two salient features of [Plavsic's] personality: She was, by all accounts, personally uncorrupted, and when it came to Serb nationalism, she was a true believer. She really was doing all this for her people, however quaintly naïve that may have seemed."

According to Plavsic, upon becoming president, she suddenly gained access to government documents that opened her eyes to the extent to which crime and corruption had taken hold in the republic. She discovered that Karadzic's and Krajisnik's companies had not been paying any state taxes at all, and largely for that reason, the republic's treasuries were empty. Meanwhile, in a population of 900,000, 80 to 90 percent of workers remained unemployed; 10 percent relied on Red Cross soup kitchens; and teachers, doctors, government employees, and pensioners had gone without paychecks for months.

Some observers have questioned the veracity of Plavsic's account of her rude awakening regarding Karadzic's corruption. As Elizabeth Rubin wrote in the *New York Times Magazine*, "You don't need access to the government archives to question what Karadzic and his friends have been up to the last six years." In any case, as early as January 1997, Plavsic initiated an anti-corruption investigation. One of her supporters, Nikolai Koljevic, who was also a vice president during the war, was found shot dead in his office on January 16. Although the police described the death as a suicide, Plavsic claimed he had been assassinated because of his support of the anti-corruption campaign, as Chris Hedges reported in the *New York Times* (August 30, 1997). Then, in June 1997, Plavsic traveled outside the country, and during a stopover in Belgrade, Yugoslavia, she was met by Bosnian Serb police who attempted to escort her to Pale. NATO troops intercepted the car as it crossed the Bosnian border and stopped what they believed to be a kidnapping attempt.

On July 2, 1997, just days after the supposed kidnapping attempt, Plavsic delivered a televised speech from Banja Luka, in which she directly accused Karadzic of corruption. In his *New York Times* article, Chris Hedges reported that she "denounced [Karadzic and the Pale leadership] for amassing tens of millions of dollars from the control of cigarette and gasoline sales and for running a state 'in which the budget does not actually exist, where police are involved in smuggling and stealing from their own state, and where a majority of the population is living in abject poverty.'" She also demanded the resignation of the interior minister, Dragan Kijac, a close ally of Karadzic's. (Kijac defied her orders.) The following day, she declared the Bosnian Serb Parliament—located in Pale and perceived to be supportive of Karadzic—dissolved, and called for new elections. The Parliament thereupon denounced her authority, and she was expelled from the SDS. On August 15, the Bosnian Serb Constitutional Court ruled that her dissolution of Parliament was unconstitutional.

On August 17, 1997, in an attempt to consolidate her power around Banja Luka, pro-Plavsic police forces seized control of police headquarters in the city. Later, in a search of a Banja Luka police station, U.N. inspectors found a cache of weapons—rocket launchers, sniper rifles, assault rifles, and grenades—that would have supplied 2,000 men and was most probably meant to be used in a coup attempt. They also found evidence of police wiretapping of Plavsic's phones.

NATO's support was crucial to Plavsic. Playing a surprisingly active role, NATO troops helped Plavsic seize control of various police stations and media centers around Banja Luka. NATO also provided her with much-needed cash. The organization gave approximately $9 million in reconstruction money and $60 million in business loans exclusively to Banja Luka.

As many observers have pointed out, the relationship between Plavsic and NATO was not one-sided. In the words of Chris Hedges, "NATO needs her as much as she needs NATO." NATO officials were not willing to arrest Karadzic despite his indictments for war crimes, and by helping Plavsic, they attempted only to limit his influence. Plavsic was one of the only leaders within the Serb Republic who publicly declared her willingness to abide by the Dayton accords.

Still, Western diplomats and journalists did not forget Plavsic's extreme nationalism during the civil war. While she repeatedly stated that she was a firm believer that there should be one Bosnia—"I am a nationalist, but I'm also a democrat," she told American diplomats—there were doubts about her sincerity and commitment to implementing key provisions of the Dayton accords, including the extradition of those accused of war crimes and the unhindered movement of refugees who want to return to their homelands.

On August 28, 1997, Plavsic held a rally at which she launched her own party, which was referred to in *Facts on File* as the Serb National Association and in other sources as the Serb People's Alliance or Serb People's Party. Because of her wartime record and her reputation for incorruptibility, she stirred some members of the SDS to defect to her side. Meanwhile, Karadzic's allies in Pale described Plavsic's actions and NATO's involvement as a "foreign occupation," and disseminated images of the Nazis marching into Yugoslavia in World War II juxtaposed with images of Plavsic selling the country out for foreign aid. The country was effectively split in two, with Plavsic's base of support in the northwestern area around Banja Luka, and Karadzic's in the southeast, around Pale. Only a thin corridor through Brcko connected the two regions. A deeply religious Orthodox Christian, Biljana Plavsic began to travel with an entourage of guards. Apparently unfazed by the threat of coups and attacks against her party, she maintained that her break with Karadzic relieved her of a great moral burden. She told Elizabeth Rubin, "I feel free as a bird now."

On November 22 and 23, 1997, parliamentary elections were held in the Bosnian Serb republic in an attempt to resolve the power struggle. The elections were engineered in part by the U.S., apparently in the belief that Plavsic's party would be able to wrest control of the Parliament from Karadzic's SDS. As it turned out, popular support for Plavsic was not as great as the U.S. had hoped. Her party won only 15 seats in the 83-member assembly. Though the SDS lost its parliamentary majority in the election, it remained the most powerful party, with 24 seats. Moreover, the extreme-nationalist Radical Party, led by Vojislav Seselj, a former paramilitary leader, won 15 seats. The Radical Party condemned Plavsic and aligned itself with Karadzic. That left the SDS and the Radicals just three seats short of controlling the Parliament. Last-minute politicking by Western ambassadors, however, averted an SDS-led coalition from taking control and allowed Plavsic and her party to form a coalition government, despite her party's poor showing in the election. The Western strategy of isolating extreme nationalist leaders and using international aid as a carrot to promote more moderate leaders seemed to be working.

After two years as president of the republic, Plavsic was defeated in presidential and parliamentary elections held in September 1998 (the second national elections since the end of the war in 1995). In a close contest, the majority of the 1 million voters in the Serb half of the country voted for Nikola Poplasen, an extreme nationalist ally of Karadzic. Poplasen is an avowed opponent of a single, central Bosnian government and has at times called for secession of the Bosnian Serb half of the country. Although his victory was a serious setback to the efforts of Plavsic and NATO to steer the republic on a more moderate course, their work may have not been for naught: In the legislative elections, moderate politicians appeared to have gained seats.

Suggested Reading: *New Republic* p18+ Oct. 14, 1996; *New York Times* I p1+ Aug. 30, 1997, with photo; *New York Times Magazine* p58+ Sept. 14, 1997, with photos; *New Yorker* p28+ Aug. 18, 1997; *U.S. News & World Report* p36+ Sept. 8, 1997, with photo

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Rex Rystedt

Profet, Margie

1958– Evolutionary biologist. Address: c/o Addison-Wesley Publishing Co., 1 Jacob Way, Reading, MA 01867

"Physicians pretty much look at anything not understood and assume it's a mistake," the evolutionary biologist Margie Profet told Shari Rudavsky for *Omni* (May 1994). "Pregnancy sickness is dysfunctional; allergy is a mistake. Menstruation is a fluke." Profet has devoted herself to challenging those assumptions. As a proponent of a relatively new and influential branch of biology that uses a Darwinian approach in the effort to understand human physiology, Profet believes that "the human body makes sense. On a grand scale, there are no mistakes," as she told Tom McNichol for *USA Weekend* (October 8, 1995). Profet and other evolutionary biologists maintain that to explain seemingly inscrutable aspects of human biology, we must look back to the Pleistocene epoch, which began some 1.5 million years ago, when modern humans first evolved. Pregnancy sickness, Profet told *USA Today* (September 25, 1995), is "one of those things like menstruation that just doesn't automatically make sense. Why do women bleed when they're not hurt? Why do women get sick when they're not sick?" Profet's unusual approach to science has led her to propose answers to these questions and others.

Margie Profet was born in 1958 in Berkeley, California. Her parents, Karen and Bob Profet, were both studying physics at the University of California (UC) at Berkeley when Margie was born; later, they pursued careers in the aerospace industry. In 1965, the family moved to Manhattan Beach, in southern California, where Profet and her three siblings were raised. From early on, Profet knew she did not want a conventional career. "I remember looking at people going to the office every day and housewives doing this and that, and thinking, at age seven, life is really boring," she told Shari Rudavsky. A talented student, Margie was always three years ahead of her class in math. However, she showed little interest in science, and was especially "turned off to biology, because I could only see the flaws in things, with all of the organs smooshed together," Profet told McNichol.

At age 18, Profet entered Harvard University, in Cambridge, Massachusetts, where she studied political philosophy. "My brain grew a lot," Profet told Rudavsky, speaking of her years at Harvard. "When you're working hard at philosophy, you take ideas that on the surface don't seem connected and go a level deeper." After graduating, in 1980, she spent a couple years traveling, both in Europe, where she worked for a time as a computer programmer in Munich, Germany, and in Africa, where she climbed to the summit of Mount Kilimanjaro, in Tanzania. During this period, Profet decided to study science. "Philosophy was great training for thinking, but I didn't feel I had the knowledge or power to get answers," she told Rudavsky. "To understand any question about nature, even human nature, you have to really know science, because any question about nature is a scientific question."

With this in mind, Profet decided to follow in her parents' footsteps: She studied physics at UC Berkeley, where she earned a B.S. degree in 1985. But she soon realized that physics, while "elegant," as she has described it, was not the right area for her. "I liked 'why' questions," she explained to Rudavsky, "but figured the kinds of questions I liked in physics—like why is the speed of light what it is—I wouldn't have the foggiest idea how to solve. So I decided to just read whatever I felt like in the universe and gravitated toward evolutionary biology." After leaving Berkeley, Profet craved having time to herself, to sit and think, so she holed up in a studio apartment overlooking San Francisco Bay and befriended wild foxes and a raccoon that lived nearby. "The first month out of physics, I went and got a standard biology book," Profet told Marguerite Holloway for *Scientific American* (April 1996). "I knew some people in evolutionary biology, and I would have some conversations with them, and I would read everything, and I just started thinking about things. I had this wonderful view and my animals. And it was really productive. It was the most productive time of my life, the next three or four years." During that time, Profet began to develop the three theories for which she is known.

In 1986, Profet began to research her theory on the nausea, vomiting, and food aversions associated with early pregnancy, a constellation of symptoms commonly referred to as morning sickness but more accurately described as pregnancy sickness, since it may strike at any time of day. Profet was spurred to look into the subject after listening to the complaints of several pregnant relatives. "Pregnancy sickness was curious," she told Rudavsky. "It only lasted for a while but was strong. The food made them sick, so it must have some bad things in it. I started to think about whether it made sense, just for fun." Profet had learned from a book she had read that 20th-century women from the Kung-San, a tribe of hunter-gatherers in southern Africa, experienced some of the same symptoms during pregnancy, and that, extrapolating from that information, some researchers believe that Pleistocene women, too, suffered from similar symptoms. Profet embarked on a "detective hunt," as she described it to Rudavsky; she read studies on fetal development, birth defects, and toxins found in food.

Profet had already been exposed to research on plant toxins while working part-time in the laboratory of Bruce Ames, a leading toxicologist and the head of a laboratory at UC Berkeley. Plants, including such common vegetables as cabbage and broccoli, synthesize noxious chemicals to protect themselves from plant-eating insects and other animals. Adult humans are able to eat these vegetables with few or no ill effects, because their bodies possess digestive enzymes that neutralize the toxins. Profet speculated that fetuses in the first three months of pregnancy—a crucial period during which their limbs and vital organs begin to form—are unable to defend themselves against the toxins' effects. Thus, for a human embryo, even trace amounts of plant toxins could prove dangerous, according to Profet's hypothesis, because they could interfere with normal fetal development. These ideas led Profet to propose her controversial theory on the evolutionary benefit of pregnancy sickness. According to Profet, women develop aversions to certain foods and are unable to keep other foods down as a way of protecting the developing fetus from the natural poisons found in many foods. The theory was consistent with something experienced by most women who have suffered from pregnancy sickness: the subsiding of symptoms after the first trimester, by which time the fetus's basic development has already occurred. In practice, Profet's theory implied that women should listen to their bodies and not force themselves to eat foods that make them feel ill, even if those foods are considered healthful under normal circumstances.

Profet took a similar approach to the question of why our bodies develop allergies to certain substances. Profet herself suffers from allergies to various ingredients commonly found in shampoos and soaps. "Lying in bed one night scratching, I thought, 'What the hell is this for?'" she recalled to Rudavsky. "Well, what are the symptoms of an allergy? You're either scratching something off, vomiting, having diarrhea, tearing, sneezing, or coughing. It seems you're trying to expel something immediately, not three days later, like a bacterial infection or virus. What is so immediately dangerous that you have this dangerous mechanism that can lead [in severe allergic reactions] to anaphylactic shock?" She theorized that allergies are evolutionary adaptations that enable the body to rid itself of toxins from edible and nonedible parts of plants, such as pollen, as well as other substances, such as insect venoms. Profet's work on allergies has received less media attention than her theories on pregnancy sickness and menstruation.

When Profet first learned about menstruation, at around age seven, she "was disgusted because it made no sense and seemed so inefficient," she told Natalie Angier for the *New York Times* (September 21, 1993). "Why go to all that trouble to make that elaborate lining [in the uterus] just to get rid of it? I thought, God must really hate us." Later, she realized that the long-held belief that menstruation is an incidental part of female reproductive biology made no sense from an evolutionary standpoint, because energy-sapping biological processes—like menstruation, which results in the loss of blood, tissue, and nutrients each month—tend not to persist unless they enhance reproductive success. "If menstruation were both costly and functionless, natural selection surely would have eliminated it long ago," Profet explained to *Time* (October 4, 1993).

Profet credits a cat with the genesis of her theory on the purpose of the menstrual cycle. One night in 1988, the cat woke her in the middle of a vivid dream in which she saw ovaries and a uterus. "It was in cartoon form, like the film on 'the wonders of womanhood' they showed in school to the girls, when I was 10 or 11," Profet told Jean Seligmann for *Newsweek* (October 4, 1993). In her dream, the uterus was bright red and pocked with small black triangles that were flowing out of the uterus along with the red. The next morning, "I woke up and saw immediately that the triangles were pathogens," she told Seligmann. Inspired by her dream, Profet theorized that menstruation evolved as a way of ridding the body of disease-carrying pathogens, such as viruses and bacteria, and thus making women less vulnerable to diseases that could render them unable to have children.

When Profet researched the scientific literature on menstruation, she found a lot of evidence that supported her idea. Studies that used electron microscopy have shown that bacteria frequently hitch rides on sperm, thereby gaining entrance into the uterus. Specialized, spiral-shaped arteries that supply blood to the uterus seem tailor-made to wash away unwanted viruses and bacteria. "The spiral arteries constrict and kill off the tissue [in which pathogens embed themselves]," Profet told Angier, "and then dilate again to force the necrotic tissue off," causing a flow of blood that transports the dying cells and pathogens out of the body. Furthermore, menstrual blood does not contain the clotting agents that normally cause blood to coagulate when it comes into contact with the air, as when one gets a cut, for example. "Clearly, [during menstruation], we are supposed to bleed and bleed in a steady flow," Profet told Angier. Menstrual blood also contains high numbers of macrophages, specialized cells that the immune system uses to vacuum up dying cells and pathogens. If true, Profet's theory has important clinical implications. Instead of prescribing hormonal therapy for women with abnormal uterine bleeding, Profet says, doctors should first investigate whether the bleeding is a result of infection.

Profet eventually published her theories. Two of them, including the one on menstruation, appeared in the September 1993 issue of the *Quarterly Review of Biology*, a prestigious scientific journal; the other became a chapter of the book *The Adapted Mind* (1992). Profet's menstruation theory in particular won much attention, from both critics and supporters. Donald Symonds, an evolutionary theorist at the University of California at Santa Barbara and a friend of Profet's, told Angier that the menstruation theory is "an astonishing piece of work. It's a fitting together of many disparate elements into one coherent explanatory system, and it's wonderful. It's exactly what a scientific theory should be." Other scientists pointed to potential problems with Profet's theory. Some said that if menstruation evolved as a means of protecting females against infection, why did the cycle cease during pregnancy, when it is potentially the most crucial to stay healthy? Profet's response was that during pregnancy, the uterus is protected by a thick coating of mucus that forms over the cervix and makes it much harder for sperm and bacteria from other sources to enter. Another caveat is the fact that most mammals are not known to menstruate. How then do female members of other species ward off infection? While Profet admits that more research needs to be done on this subject, she strongly suspects that virtually all mammals do in fact menstruate, although it may be hard to detect. Still other critics pointed to the existence of pelvic infections in women, to which Profet responded that without menstruation, the incidence of such diseases would be far greater.

During the period in which she developed her theories, Profet supported herself by means of part-time jobs, including the one at Bruce Ames's laboratory in Berkeley. At one point, driven by financial desperation, Profet began taking courses toward a doctorate in anthropology at Harvard, thinking that she could live on her fellowship stipend and continue to do her own research. This experience reconfirmed her intense dislike of the strictures academic institutions place on learning, and she left after about six months. "I don't like being told what to take and do," Profet told Jean Seligmann. She pointed out that after earning her bachelor's degree, she studied evolutionary biology "just to learn, to stimulate my brain, with no real goal in mind. If I wanted to spend eight hours on a page, that was OK." In a profession in which it is taken for granted that serious practitioners have Ph.D.s, Profet has taken the radical stance of questioning the need for graduate degrees. She told Rudavsky, "Many people think what's important is to get the credentials. No, what's important is the science. The way you judge your own life and the way you will be judged is by the work. When you die, who's going to care what credentials you accumulate? If you spend your youth getting credentials and you're not excited about what you're doing, you're missing the great time for science. I defied all the supposed rules; I have zero credentials in my field. I have no Ph.D. in anything. . . . I don't do those normal things, but my stuff gets published."

In June 1993, the John D. and Catherine T. MacArthur Foundation awarded Profet a fellowship—commonly known as a "genius grant"—consisting of $225,000 that was to be distributed over five years. Profet used the grant to pursue several different avenues in her work. She spent the first two years working on a book about her theory on pregnancy sickness. Written for a general audience, *Protecting Your Baby-to-Be: Preventing Birth Defects in the First Trimester* (1995) provoked a storm of controversy upon its release. While many scientists and physicians voiced support for Profet's theory, some felt she used poor judgment in advising pregnant women to refrain from eating many foods, particularly certain vegetables, during their first trimester. These critics feared that pregnant women would exclude many important sources of vitamins from their diets, and that there was not sufficient evidence to back up Profet's claims. Richard Johnston, the scientific director of the March of Dimes Birth Defects Foundation, told the *Washington Post* (November 28, 1995), "When you're giving public-health advice, you have to be very careful. I think the main problem is that she is giving public-health advice not based on scientific data."

While she admitted that more studies need to be done, Profet feels she did the right thing by publishing the book. As she explained to Holloway, she wanted pregnant women to "err on the side of caution until we have better information." She added, "I like looking for solutions to things. And for that you need good theory, and you need good experiments." Profet pointed out to Holloway that she considers herself more of a theorist. While laboratory research is not her strength as a scientist, she hopes her writings will stimulate others to do practical studies based on her ideas. She also believes that her book has helped many women cope with pregnancy sickness. "The pregnancy work struck a chord in many women," she told Rudavsky. "It made sense. They were visibly happier about their pregnancies. One woman was miserable in her first trimester, but then she found out why, and her attitude completely changed. She felt she was doing something for the baby. I hope my book will give them sufficient information about what they should eat and avoid."

By 1996, Profet felt that she needed a break from evolutionary biology, so she accepted an invitation to be a visiting scholar in astronomy for one year at the University of Washington in Seattle. "I wanted to do something different for a while—something more abstract," Profet told the *Scientist* (September 2, 1996). "I was disillusioned with a lot of things in my field." She added, "It's good to exercise other parts of your brain. When else in my life am I going to get the opportunity, as a biologist, to hang out in astronomy?"

This aside, Profet is still a steadfast believer in the potential of evolutionary biology, and she hopes that her work "will have major clinical implications but in a broader sense will start to change the approach to medicine," she told Rudavsky. "If there's a physiological phenomenon, the first question should be, 'Does it have a function?' Look for the evidence of adaption and then figure out what the function is. Only then can you understand whether you should treat the symptoms, what the costs of treating the symptoms or not treating are, and what it means to have this mechanism in a modern society versus the Pleistocene environment in which it evolved."

Selected Books: *Protecting Your Boby-to-Be: Preventing Birth Defects in the First Trimester*, 1995

Suggested Reading: *New York Times* C p1+ Sept. 21, 1993, with photo; *Newsweek* p86 Oct. 4, 1993, with photo; *Omni* p69+ May 1994, with photos; *People* p75+ Oct. 11, 1993, with photos; *Scientific Americon* p40+ Apr. 1996, with photo; *Time* p72+ Oct. 4, 1993, with photo; *USA Today* D p1+ Sept. 25, 1995; *USA Weekend* p14 Oct. 8, 1995, with photo; *Woshington Post* Z p13 Nov. 28, 1995, with photos

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Puck, Wolfgang

1950(?)– German-born chef; restaurateur.
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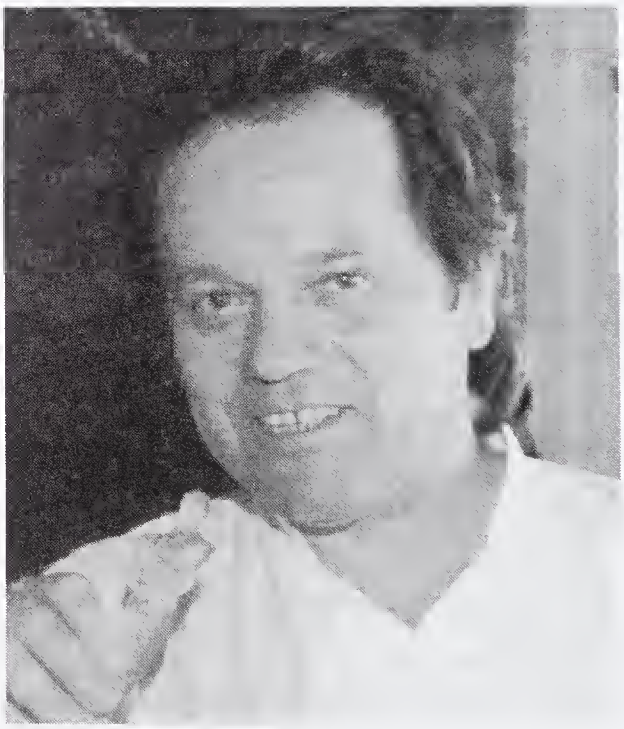
Wolfgang Puck is "the most successful chef ever to butter a skillet," a writer for *Business Week* noted in 1997. Along with his wife and partner, Barbara Lazaroff, Puck oversees an empire of fine restaurants—including Spago Beverly Hills, in southern California—and cafes, pizza outlets, and a frozen-food line, all of which collectively generated more than $120 million in revenues in 1997. The Austrian-born chef first gained renown in the late 1970s as the chef of Ma Maison, in Los Angeles, where he delighted customers with his light, imaginative fare. He opened his own restaurant, Spago, in West Hollywood, in 1982, and it became an instant hit with the Hollywood "glitterati." Drawing on his training in classical French cuisine, he transformed casual all-American fare into something fresh and exciting—hence, such trend-setting dishes as gourmet pizza, which have won him raves. Over the last 15 years, he has opened three more Spagos (a fifth, Spago Las Vegas, is due to open soon); overseen the creation of more than 20 other eateries, primarily on the West Coast; written three books; and become a familiar figure on television as a food expert. "Wolfgang Puck is synonymous with California cuisine, and California cuisine, with Puck's constant goading, is now synonymous with the absolute best of new-America cooking," Jeff Weinstein wrote in *Los Angeles* (April 1997).



Fred Prouser/Archive Photos

The son of a hotel cook and a coal miner, Wolfgang Puck was born in about 1950, in St. Veit an der Glan, Austria. He grew up with two sisters and a brother. He dreamed of becoming an architect, but his parents did not have enough money to pay for the necessary schooling, so at the age of 14, he left home and became a cook's apprentice at a hotel restaurant, and was assigned the task of peeling vegetables and dicing onions. "I was so inept that after three days I knew the chef was going to fire me," he recalled to Florence Fabricant of the *New York Times* (July 17, 1991). "Here I was, a good-for-nothing kid who had run away from home. I hid out in the cellar of the restaurant for two weeks. When the chef found me, he took pity on me and got me a job in another hotel."

After he turned 18, Puck moved to France to continue his culinary education. He got an apprenticeship at L'Oustau de Baumanière, a three-star restaurant in Les Baux-de-Provence, where he saw, for the first time, how creative cooking could be. "We were making Dover sole a certain way, with vermouth and white wine and shallots," he recalled to Jeff Weinstein. "One day, the owner put saffron in the sauce. I asked him why. He said, 'I saw that the color of the sauce looked better with a little yellow in it.' So I said to myself, 'This guy is really a genius.' Such a little thing, and it made such an impression that I still remember it.'" He developed a real passion for his work, and, eager to learn more, took a job at the Hôtel de Paris, in Monaco, and then returned to France to cook at Maxim's, in Paris.

In 1973, a French businessman hired Puck to be the chef at his New York restaurant. Eager for an adventure, Puck accepted the offer, but he quickly grew bored with the limited menu he was required to follow and began looking for another job. He accepted a position in Indianapolis, which he imagined would be like Monte Carlo, since both cities host auto races. Soon after his arrival, he learned otherwise, and he left when he had saved enough money to move.

In 1975, Puck went to Los Angeles and began working at Ma Maison, a restaurant that was struggling to stay afloat. "That's when my philosophy of cooking began to evolve," he told *P.O.V.* (April 1997). "At that time, everyone thought French restaurants had to have escargot, but I started incorporating influences from Chinatown [and] the Italian community. I put pasta on the menu, and when everyone was making niçoise salad with canned tuna, I made one with fresh raw tuna. People freaked out. But the time was right. In this business, timing is very important. Most of the good restaurants then were very traditional, so L.A. was ready for a new taste. When I started at Ma Maison, we grossed $18,000; six years later, we grossed $350,000. To be hot and talked about, you have to do something new—that became one of my main philosophies."

Meanwhile, in 1979, Puck had met Barbara Lazaroff, a biochemistry student with a flair for design. Two years later, they decided to open a restaurant together and began lining up investors. The pair rented a dingy-looking Russian-Armenian restaurant on Sunset Boulevard, which was then a rather seedy part of West Hollywood, and had it renovated, under Lazaroff's direction. Spago, as they named it (the word means "string" or "spaghetti" in Italian), opened in 1982; a casual but elegant eatery with theatrical lighting and an open kitchen, it was an immediate success. "The time was right," Puck told Stephen Schiff for *Vanity Fair* (July 1985), "because people were really tired of these serious French restaurants with a snobby waiter and you're getting heavy sauces and everything. I think of Spago as my own house, and we make eating like a party."

In the *Christian Science Monitor* (January 2, 1992), Kirsten A. Conover described Puck's cuisine as "inventive, interpretive, free-spirited, Californian, new-worldly, even 'Puckish.'" Dishes offered recently at Spago include roasted chicken breast with goat cheese, sautéed mushrooms, and truffle oil; stir-fried lamb salad with ginger, scallions, and sweet soy sauce; and duck potstickers with daikon sprouts and a plum-wine ginger sauce. Puck still remains best known for his thin-crusted gourmet pizzas, however. He cooks them in a wood-burning oven and tops them with whimsical combinations of unusual ingredients, including cream cheese, lox, and caviar; duck sausage with onions; peppered shrimp with leeks; and spicy chicken with roasted peppers and grilled squash.

In 1983, Puck and Lazaroff opened a second restaurant, Chinois, in Santa Monica, California. "We were besieged with offers from people wanting to invest in our next venture, and to discourage them, I said we were opening a Chinese restaurant," Puck told Florence Fabricant. "So then we had to do it." Although the dishes at Chinois are basically Chinese in form, they are actually an eclectic blend of Asian, California, and French cuisine. Chinois's success inspired dozens of other restaurants across the country to feature a similarly mixed-Asian cuisine. "I love to see that happen," Puck remarked to Fabricant.

Puck likes to experiment with his entrées, to keep the selections fresh. But he often has a hard time "retiring" popular dishes. At Chinois, for example, if he removes tempura sashimi and Mongolian lamb chops from the menu, his customers complain. "I tell them, 'Listen, I'm tired of cooking the same thing,'" he told Conover. "They say, 'Listen, we are not tired of eating it!'" Savvy businessman that he is, Puck complies with patrons' requests.

By the end of the 1980s, Puck and Lazaroff (who had married in 1984) had opened two more restaurants—Granita, a Mediterranean-themed restaurant in Malibu, California; and Eureka, a combined eatery and brewery in West Los Angeles (which ultimately closed—his only failure to date)—and had become minority owners of Postrios, an Italian-Asian restaurant in San Francisco. "I love the business, the people, but my first love is the food," he remarked to Fabricant. "I consider myself a cook, and when I open a new restaurant, it's because I have a new idea for the food."

In the 1990s, Puck's empire has grown exponentially. He and Lazaroff opened four more Spagos, in Las Vegas, Nevada, Palo Alto and Beverly Hills, California, and Chicago, Illinois, and licensed another two, in Tokyo, Japan, and Mexico City, Mexico. According to a report by Kathleen Morris in *Business Week* (May 19, 1997), the couple are the half-owners of seven fine-dining restaurants in California and Illinois; they also own 35 percent of Wolfgang Puck Food Co., which comprises 11 Wolfgang Puck Cafes (three more are planned, including one at Disney World in Florida), six Wolfgang Puck Express pizza outlets (one at the Mall of America, in Minnesota), two California ObaChines (Asian food) outlets, Wolfgang Puck Packaged Foods (which features a line of frozen pizza), and a newly established grocery-store takeout business.

And that is not the full extent of Puck's activities. He has also written three books—*The Wolfgang Puck Cookbook: Recipes from Spago, Chinois and Points East and West* (1986); *Adventures in the Kitchen* (1991), with Calvin Trillin; and *Wolfgang Puck's Modern French Cooking for the American Kitchen* (1997)—and he frequently appears on such television programs as ABC's *Good Morning America* and *Late Night with David Letterman.*

Some industry observers have wondered how much more Puck can do before the quality of the foods and services he provides begins to suffer. So far, Puck seems to be doing quite well. His success is a "complete rarity," Max Pine, a restaurant investor, told Kathleen Morris. "There's not a single chef who has become an owner and then has been successful opening multiple restaurants. His one shortcoming was management; he solved it with Frank [Guidara, the new CEO of Wolfgang Puck Food]."

Ruth Reichl, formerly the restaurant critic for the *Los Angeles Times* and currently the restaurant critic for the *New York Times*, analyzed Puck's success for Kirsten Conover: "He is a marvelous chef, both technically and just in terms of ideas. . . . He was the first person in America to put his finger on what it was Americans wanted. He developed an American-style restaurant that was distinct from the European-style restaurant. The other thing that has really been his brilliance is he understands that the success of the restaurant depends on the people on his staff." Many chefs have remained with Puck for years; those who leave often start successful restaurants of their own. "It is almost impossible to find anyone who will say anything bad about him," Reichl said.

The multimillion-dollar Spago Beverly Hills, which Barbara Lazaroff designed, opened in the spring of 1997. In a review of the restaurant for the *New York Times* (June 10, 1998), Ruth Reichl wrote, "The food was better than ever." One course, a marrow soup made by Puck himself, "was the richest, most wonderful broth you could imagine. . . . It was, simply, one of the best things I have ever eaten." "Out in California," Reichl concluded, "Spago first made a statement 16 years ago, and now the new one is making another." "Look at singers, fashion houses, " Puck remarked to Kathleen Morris. "You have to reinvent yourself before the old one is dead. If you do, the brand can live on after the restaurant."

Puck has established the Wolfgang Puck Foundation, which raises and donates money to food-related charities, such as Meals on Wheels. He has also been involved in the Pure Food Campaign, a lobbying group whose aim is to get the government to do more testing and labeling of genetically engineered foods. Puck fought with the U.S. Department of Agriculture for years for the right to label his line of frozen tomato-less pizzas as pizzas; he finally gave up and added a little tomato. "If they want me to label my pizza and say it has to have tomato sauce to be pizza, and if they want me to say what's in the pizza, then genetically engineered foods should be tested and labeled," he declared to Marian Burros for the *New York Times* (September 30, 1992). "We should know what's in fruits and vegetables." In 1998, Puck was a co-winner (with Jean-Georges Vongerichten) of the Outstanding Chef Award from the James Beard Foundation.

Wolfgang Puck, who has been described by several sources as affable and down-to-earth, speaks with an accent similar to that of the actor Arnold Schwarzenegger, a fellow Austrian who is a friend of his. Puck and Barbara Lazaroff live in Beverly Hills, in a home filled with art and lots of pets. They are the parents of two sons.

Selected Books: *The Wolfgang Puck Cookbook: Recipes from Spago, Chinois and Points East and West*, 1986; *Adventures in the Kitchen* (with Calvin Trillin), 1991; *Wolfgang Puck's Modern French Cooking for the American Kitchen*, 1997

Suggested Reading: *Business Week* p84+ May 19, 1997, with photo; *Christian Science Monitor* p12+ Jan. 9, 1992, with photos; *Los Angeles* p58+ Apr. 1997, with photos; *New York Times* C p1+ July 17, 1991, with photos, C p1+ Mar. 31, 1993, with photos

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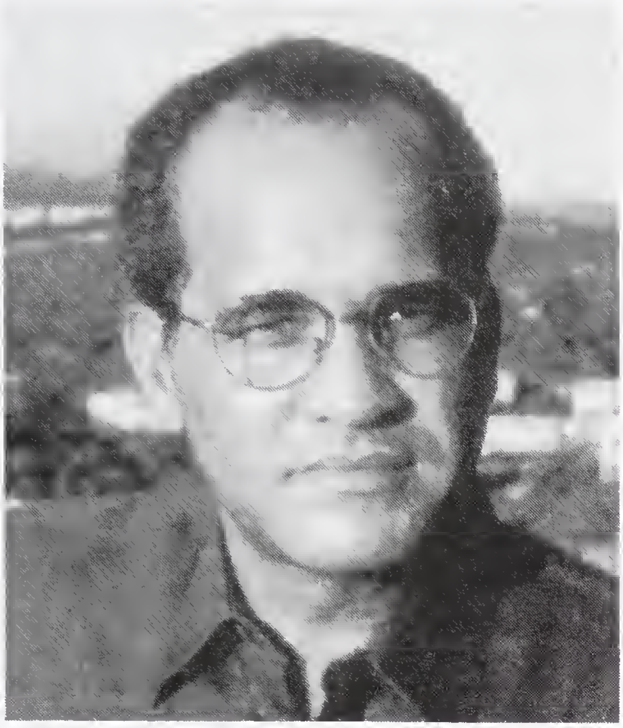
Rampersad, Arnold

Nov. 14, 1941– Biographer; professor. Address: c/o Stanford University, Dept. of English, Stanford, CA 94305-2087

"Biography is one of the most enchanting and powerful ways of getting at history," Arnold Rampersad told Victoria Valentine for *Emerge* (March 1998). "Even though you need more than the story of one person in order to understand the past, I think people are drawn to it because it's so close to fiction and drama."

In addition to having pursued a successful career as a professor of American literature and African-American studies—he has taught at such leading universities as Stanford, Harvard, Colum-



Marvina White/Alfred A. Knopf

Arnold Rampersad

bia, and Princeton—Arnold Rampersad has had an equally rewarding career as a biographer, having written such well-received works as *The Life of Langston Hughes*, *Jackie Robinson: A Biography*, and, with the late tennis star Arthur Ashe, *Days of Grace: A Memoir.* Nevertheless, Rampersad has sometimes felt that his work as a biographer has been frowned upon by some of his academic colleagues. To scholars, he told Valentine, biography is "low art." "If you write about a poet, it's not so bad," he said. "But then, you go outside of poetry altogether and do a tennis player, even if he has AIDS, that's terrible; and then when you do a baseball player, that's hopeless." At least one of Rampersad's colleagues, Houston A. Baker Jr., with whom he co-founded the Center for the Study of Black Literature and Culture at the University of Pennsylvania, doesn't share that view. "[Rampersad] has set the standard for literary biography, certainly in the world of Afro-American literature and cultural studies," Baker told Valentine. "There is nothing equivalent, in my mind, to his two-volume biography of Langston Hughes. I wish there were bios one-third as good for about a hundred more people, and they would be excellent."

Arnold Rampersad was born on November 14, 1941, in Trinidad. His mother, a telephone operator, and his father, a well-known print and radio journalist, split up shortly after his birth. Arnold grew up mostly with his father, but often stayed with other relatives. He first became interested in literature when some neighbors lent him their copies of F. Scott Fitzgerald's *The Great Gatsby* and Thomas Wolfe's *Look Homeward, Angel.* Wolfe's book had such a profound impact on him, he recalled to Valentine, that "for years, I couldn't open the book again."

Rampersad graduated from one of Trinidad's most prestigious Roman Catholic high schools, in 1960, and although he was a good student, he didn't consider going to college at that time because of the high cost of tuition. Instead, he began performing with the poet and playwright Derek Walcott's Little Carib Theater Workshop, and he took a special liking to Shakespeare's plays. He also worked briefly in public relations, in radio, and as a high school teacher.

When he was in his mid-20s and had spent a few years jumping from one occupation to another, Rampersad saw a newspaper ad in which the U.S. State Department offered 10 partial scholarships to West Indian students who wished to attend U.S. colleges. Rampersad told Valentine that, at that time, British universities were considered to be far superior to those in the U.S. "Frankly, American degrees were sneered at," he said. "If you were absolutely disreputable and didn't have a brain in your head, then you went to the United States." Nevertheless, Rampersad decided to apply, and although his first love had always been literature, he applied as a journalism major, because he thought it would increase his chances of being accepted.

Rampersad won a scholarship to Bowling Green State University, in Ohio, and even though neither he nor anyone else he knew had ever heard of the school, he remained enthusiastic about the opportunity. "It would have been easy for me to get there and be disappointed by the flatness of the place or by the conservatism," he told Valentine. "But I was not expecting much. I was prepared to take whatever was offered me." He began his studies in journalism, but he soon veered toward literature, developing a special interest in U.S. literature of the 1840s and 1850s. "When I started reading [literature from that era], it reminded me of what had been going on in the Caribbean in my own time," he told Valentine. "You had nationalism, turning away from the British. Lots of questions were being asked about Caribbean identity and about the future of Caribbean literature." Rampersad also became involved in theater at the university; shortly before he graduated, he played the role of Mosca in Ben Jonson's *Volpone.* In just three years, he earned both his bachelor's and master's degrees in English, magna cum laude. "I wanted to catch up and move on to a more prestigious graduate school because I knew I would need that prestige if I was going to make a career teaching at the university level," he said.

Rampersad then entered Harvard University, in Cambridge, Massachusetts, where he earned a second master's degree and a Ph.D., with a specialty in African-American literature. During his years at Harvard, race riots broke out on campus, and they sparked the establishment of Harvard's first program in African-American studies. Rampersad assisted Professor Roger Rosenblatt in teaching the university's first course in African-American literature, in 1970. In 1973, he completed his doctoral dissertation, which focused on W.E.B. Du Bois's book *The Souls of Black Folk.* The dissertation was revised and published as *The Art and Imagination of W.E.B. Du Bois,* in 1976.

In 1974, a year after earning his Ph.D., Rampersad took his first teaching job, at Stanford University, in California, where he remained until 1983. (He will join the faculty there again in September 1998.) While teaching at Stanford in 1979, Rampersad was approached by George Houston Bass, the former secretary of the famous African-American poet Langston Hughes, who had been named executor of Hughes's estate. After reading Rampersad's dissertation on Du Bois, Bass decided that he was the right person to work on a biography of Hughes. At that time, Rampersad explained to Gail Porter Mandell, for her book *Life into Art: Conversations with Seven Contemporary Biographers* (1991), he knew relatively little about Hughes. "I'd known him enough to admire him, and I knew he had a lot of work out there. That was one of the things I liked about him, the challenge of dealing with an author who had many books."

During the nine years that Rampersad spent researching and writing about Hughes, he read more than 6,000 folders full of letters and notes at the Beinecke Rare Book and Manuscript Library at Yale University, in New Haven, Connecticut, and kept notes on thousands of index cards. In addition, he went to Hughes's hometown—Lawrence, Kansas—to better understand where, in both a geographic and a cultural sense, his subject had come from. "I went to the local historical society and discovered as much as I could about life in Lawrence," he told Mandell. "I read the newspapers of the period to see what life was like . . . at that time. Then there is also luck: finding people who have a really firsthand knowledge of the areas and can assist you." Rampersad also carefully traced Hughes's travels around the world. "I spent six weeks in Paris living in a cramped little room playing at Langston," he told Valentine. "I even found the apartment building where he had lived in 1924." Rampersad traveled through Russia to the Far East, too, as his subject had done, often paying his own way when he was unable to obtain grant money.

Regarding what may have seemed to others to be minute details of the poet's life, Rampersad said, "That kind of thing, I think, is absolutely fascinating, if you can find it." He believes strongly that biography should be "completely true," and that it is important, when writing about someone's life, "to have very strict standards of accuracy and never to indulge in representing people's dreams and imaginations." He explained to Valentine, "You know, like 'As he leaned back in the car, his mind drifted back to so and so.' That's bad biography as I see it."

Working so intensely on the biography of Hughes affected Rampersad's personal life. "I often think if I had been married, I couldn't have done the Langston Hughes volumes the way I wanted to do them," he told Valentine. Marvina White, who met Rampersad when he was working on *The Life of Langston Hughes* and is now his wife, said, "I never saw him until five o'clock in the evening on any given day. He was still in his pajamas. Basically, he worked all day, every day. There was no other obligation whatsoever." Rampersad admitted to Valentine that, even today, his work often interferes with his family life. "I try to do the irreducible minimum, which is to be around the house," he said. "I've found that children will forgive almost anything if you're there."

I, Too, Sing America, the first volume of *The Life of Langston Hughes,* was published in 1986, and it was nominated for a National Book Critics Circle Award in the same year. Reviewing the work in the *New York Times* (October 9, 1988), the poet Rita Dove wrote, "What is so remarkable about the first volume is Mr. Rampersad's brilliant analysis of Langston Hughes's psyche: how his twisted childhood, in combination with racial discrimination, impinged on Hughes's public and private ambitions." The second volume, *I Dream a World,* was completed two years later, and it won an American Book Award and was a finalist for the 1989 Pulitzer Prize for biography. Dove admired the completed work as being more "accessible" than many other literary biographies set in the same period. "Mr. Rampersad offers a compelling interpretation of a significant chunk of American cultural history, which makes this biography not only entertaining but essential reading," she wrote.

Comparing his long, comprehensive biography of Hughes to his earlier, shorter work on W.E.B. DuBois, Rampersad told Mandell, "I had grown up. I had become older and, I presume, more worldly, and I began to be interested in different questions. Academically, too, I was further along. I mean, I was less concerned with impressing fellow scholars. I could begin to do the business of biography, which I think is narrating a life in as interesting a way as possible."

Rampersad was in the midst of completing *I Dream a World* when Mandell interviewed him. When she asked him if he had begun thinking about his next project, he acknowledged that for some time, he had been sure "that I would never do another biography, because I can't take out another nine years of my life for one subject. I need to feel a great deal of respect for my subject. That's the only way I got through nine years of Langston Hughes. I continued to respect him, what he stood for, what he hoped to achieve—his lofty sense of purpose. Those things sustained me when I naturally began to flag or falter. But if I found the right person, I would probably do another biography."

In 1988, Rampersad moved from Rutgers University, in New Brunswick, New Jersey, where he had been a member of the faculty since 1983, to Columbia University, in New York City, where he became the Nora Zeale Hurston Professor of English. Two years later, he left Columbia for Princeton, where he became the Woodrow Wilson Professor of Literature as well as the head of that university's American studies program. In 1991, he received a

MacArthur Foundation "genius grant"—a cash award of $300,000, which allowed him to work on other projects in African-American literature and cultural studies: In 1992, he edited a two-volume collection of the works of the writer Richard Wright that was published by the not-for-profit Library of America. He also edited *The Collected Poems of Langston Hughes*, which was published in 1995.

In the fall of 1991, Rampersad made a social connection that would change the nature of his future work. He took his young son to the Family Cultural Exchange at Princeton, and there met Jeanne Moutoussamy-Ashe, the wife of the legendary tennis player Arthur Ashe. A short time later, Ashe announced that he had contracted HIV, the virus that causes AIDS, through a blood transfusion during coronary-bypass surgery a few years earlier. Ashe then contacted Rampersad and proposed that they collaborate on a memoir that he wanted to write in his remaining months of life. Rampersad began traveling to New York three times a week to meet with Ashe, and at home, he worked on the book at a hurried pace. As it neared completion, Rampersad began having a difficult time contacting Ashe, who was frequently hospitalized. "The next thing I knew, the news came on the radio that he had died," Rampersad told Valentine. Ashe's wife, Jeanne, helped Rampersad finish the book.

Days of Grace: A Memoir reached the top of both the *New York Times* and *Publishers Weekly* best-seller lists shortly after its publication, in 1993. In the *New York Times* (June 13, 1993), Margo Jefferson wrote that it "could easily have become a well-meant and plodding 'highlights from the life of a celebrity who did good things' book . . . [but instead] is a truly gripping book." Jefferson also commended Ashe's choice of Rampersad as collaborator; she wrote, "I like to think he did so not only because Mr. Rampersad has written meticulously fine books on Langston Hughes and W.E.B. Du Bois, but also because of what he has said about biography in general, and black biography in particular: 'One cannot trim his sails, mince his words, or hide his thoughts to protect the race—a natural sense given our history, but one that should be overcome. . . . The black biographer can hardly allow himself or herself to imagine that the reputation of the race can be affected by what he or she writes about a particular subject . . . whether that topic is sexuality, politics, or racial apostasy.'"

Rampersad began working on his most recent biography after being approached by Rachel Robinson, the widow of Jackie Robinson, who was the first African-American to play major-league baseball. Although the prospect of writing about Robinson excited Rampersad immediately, he did not agree to begin working on the book until Mrs. Robinson waived her right to approve the final manuscript. Even after she agreed to this, Mrs. Robinson told Valentine, she did not allow Rampersad full access to her husband's archives and to several personal letters that he had written until Rampersad "was well into it . . . and I could see that he was a person I could trust." For his part, Rampersad said that Mrs. Robinson's cooperation and criticism of his work proved invaluable to him. "It was a joy for me to have her contest the book, because I knew out of this contention would come a better book, a more accurate portrait," he told Valentine.

In the *New York Times* (October 17, 1997), Richard Bernstein described *Jackie Robinson* as "a workmanlike book, admiring but not worshipful. It avoids the temptation to rhapsodize over a figure whose life reads almost like religious allegory, so full is it of redemptive power." David Nicholson, however, writing in the *Washington Post* (October 14, 1997), questioned Rampersad's objectivity in writing the book: "While it would be nice to report that with *Jackie Robinson: A Biography*, Rampersad has produced the literary equivalent of a grand-slam home run, the book doesn't quite take the measure of its subject," he wrote. "Rampersad's reverence for Robinson, evident on every page, leads to an unfortunate reticence. . . . And at its worst, this reticence leaves Rampersad strangely unable to criticize."

In his conversation with Mandell, Rampersad voiced his belief that complete objectivity is not possible in any type of nonfiction writing. "Almost any work by a serious artist, if it's approached carefully, contains evidence of the psychological state and psychological history, too, of the writer . . . ," he said. "I would simply emphasize that biographers should make very modest claims and modest suppositions about what it is they are doing. I think the [truths about a person's life] cannot be recovered . . . cannot even be identified . . . only certain facts. Basically, biography is the art of approximation."

Rampersad is currently editing a collection of African-American poetry for Oxford University Press and is scheduled to give a series of lectures on W.E.B. Du Bois entitled "The Devil and Souls of Black Folk" at Harvard University. He has said that he would like to write next about the poet Audre Lourde and the singer and actor Harry Belafonte, and someday, would like to become involved in theater again.

From his marriage to Marvina White, Rampersad has one son, Luke; he also has a grown daughter from an earlier marriage. Until his recent move to Palo Alto, California, to teach at Stanford University, Rampersad lived with his family in Princeton, New Jersey, in a house that was decorated with a smart blend of antiques, contemporary furniture, and Jonathan Green paintings. In addition to studying literature and the fine arts, he watches MTV and channel-surfs. Valentine described his voice as "a sophisticated, soothing lilt—a blending of Caribbean and British accents with scholarly intonations." Rampersad is well known for his sense of humor. A colleague from Princeton told Valentine, "He does look very serious, and he speaks in a very serious way. But he's got this sneaky humor. . . . You're listening with your serious ears and he'll say something that will just break you up."

Selected Books: *The Art and Imagination of W.E.B. Du Bois*, 1976; *The Life of Langston Hughes*, vol. I: *I, Too, Sing America*, 1986, vol II: *I Dream a World*, 1989; *The Collected Poems of Langston Hughes*, 1994; *Richard Wright: A Collection of Critical Essays*, 1995; with Arthur Ashe: *Days of Grace: A Memoir*, 1993; *Jackie Robinson: A Biography*, 1997

Suggested Reading: *Emerge* p38 Mar. 1998, with photos; *New York Times* VII p1+ Oct. 9, 1988, with photos, VII p1+ June 13, 1993, with photos, E p44 Oct. 17, 1997; *Washington Post* E p9 Oct. 14, 1997; Mandell, Gail Porter. *Life into Art: Conversations with Seven Contemporary Biographers*, 1991

Ray, Amy

Apr. 12, 1964– Singer-songwriter; member of the Indigo Girls. Address: c/o Douglas Wooten, Brother to Brother Productions, 475 5th Ave., Suite 1600, New York, NY 10017

Saliers, Emily

July 22, 1963– Singer-songwriter; member of the Indigo Girls. Address: c/o Douglas Wooten, Brother to Brother Productions, 475 5th Ave., Suite 1600, New York, NY 10017

In 1989, a folky duo with a hard-strumming sound and a grass-roots following among college students in their native Georgia became a national sensation with a song that began "I'm trying to tell you something about my life." The song, "Closer to Fine," was performed by Amy Ray and Emily Saliers, who are better known as the Indigo Girls. Nearly a decade later, the two are still singing soaring harmonies and sincere lyrics through which they share bits and pieces of their lives with their devoted fans. In fact, the sincerity that seemed to make them a novelty in 1989 is exactly what has earned them their long-term success. "Part of what we're about as artists is trying to connect with people and their lives through our music," Saliers told Larry Flick for *Billboard* (December 15, 1990). "To us, that's a much higher priority than how well our albums sell or how many magazines we're featured in."

Amy Ray and Emily Saliers have known each other since the sixth grade, when they were classmates at Laurel Ridge Elementary School, in the Atlanta suburb of Decatur, Georgia. "We didn't hang out," Saliers told *People* (July 24, 1989). "We had this unspoken competition because we both played guitar." Their mutual interest in music finally brought them together, in 1980, when they were students at Decatur's Shamrock High School. Their first performance before an audience was at a PTA meeting. Although they came up with a couple of names—at one time they were known as the B Band—they settled on the straightforward tag Saliers and Ray. During their last year of high school, they continued to practice together in Amy's basement and played at an amateur night at a bar a couple of counties away, in Buckhead. Their partnership ended in 1981, when Emily, who was a year ahead of Amy in school, graduated from Shamrock and left Decatur for Sophie H. Newcomb College, the women's college at Tulane University, in New Orleans, Louisiana. A year later, Amy entered Vanderbilt University, in Nashville, Tennessee.

If the two women had been happy with their college choices, they might never have become the Indigo Girls. Saliers decided that Tulane wasn't right for her, and she transferred to Emory University, in Atlanta, where her father was a professor; that way, although she still might not like college, at least she wouldn't be paying for it. Ray was similarly unenthusiastic about Vanderbilt, which she "hated," as she told Rhonda Watts for *Emory Magazine* (August 1990). "I felt all colleges were the same, but I had friends back here [in Atlanta]." Thus both Saliers and Ray arrived at Emory in the fall of 1983, and they soon began playing together again. Often appearing at the Dugout or the Little Five Points Pub, they played cover versions of tunes by James Taylor, Billy Joel, and Jackson Browne that earned them a strong following among Emory students and Atlanta locals. They also introduced original songs, among them Saliers's "Crazy Game" and Ray's "No Way to Treat a Friend." Although they did not collaborate as songwriters, they realized that their joint performances had a power and resonance that neither could achieve on her own. Their team spirit prompted them to change their name, and at Ray's suggestion, they became the Indigo Girls. "I found it in the dictionary," Ray told *People* (July 24, 1989). "It's a deep blue, a root—real earthy."

Saliers was an English major, and when she graduated, Phi Beta Kappa, from Emory, in 1985, she considered going to graduate school to prepare for a career as an English teacher. Ray, a religion and English major, had another year left as an undergraduate, but was sure she wanted to pursue a career as a musician. "I played five nights a week," Ray recalled to Moira McCormick for *Rolling Stone* (September 21, 1989). "I didn't care what happened, I just wanted to play my music. Emily wasn't as into it as I was, but I told her, 'I'll work everything out if you'll just play with me,' because Emily and I had something special." "Amy gave me an ultimatum," Saliers told Watts. "Once I did commit to [music], I never looked back. I never regretted it."

During Ray's final year of college, Saliers took a part-time job at a travel agency, and the Indigo Girls became fixtures of the Atlanta music scene.

Amy Ray (left) and Emily Saliers

Michael Halsband/Epic Records/Shore Fire Media

Cassette recordings of their live shows were beginning to circulate, demonstrating the demand for studio material. The duo's first vinyl releases were the single "Crazy Game" and the extended-play (EP) 45 rpm record *Indigo Girls*, both of which came out in 1985. Among the six songs on the EP were "History of Us," which was based on a trip to Europe Saliers had made with her family, and Ray's "Land of Canaan," a warning to a lover that "I'm not your promised land / I'm not your promised one / . . . Every time you find yourself / You lose a little bit of me." Both tunes would show up on later recordings.

Strange Fire, released in 1987, attracted the attention of major labels, and the following year the Indigo Girls signed a contract with Epic Records. In some ways, hitting the big time seemed like a kind of surrender. "We'd taken this very serious independent stance, and we'd wanted to do it all on our own," Ray told McCormick. "It was working; we were making a living. But we had so much to do, we were just falling apart. . . . I had always felt this is *our* music, and I didn't want anybody to mess it up." Highlights of *Strange Fire* included Ray's "Blood and Fire," in which she howls, "I am intense, I am in need, I am in pain, I am in love," and Saliers's "Hey Jesus," in which an abandoned woman seeks comfort and guidance but finds none.

Saliers and Ray went to Los Angeles to record their Epic debut with the producer Scott Litt, who had recently begun what would prove to be a long association with R.E.M., Georgia's best-known alternative rock band. "Blood and Fire," "Land of Canaan," and "History of Us" were brought back for the Indigo Girls' self-titled LP, along with such new songs as "Tried to be True," "Love's Recovery," "Prince of Darkness," and "Closer to Fine." Litt assembled a rhythm section of rock veterans, and the members of R.E.M. and the Irish group Hothouse Flowers contributed to some tracks as well.

Reviews of *Indigo Girls* (1989) ran the gamut from effervescent praise to jaded disappointment. Steve Morse of the *Boston Globe* (March 9, 1989) asserted that Saliers and Ray "have simply made the best debut album so far this year." Jimmy Guterman of *Rolling Stone* (May 4, 1989) called the two "ideal duet partners," but advised them "to learn to let their songs relax more." A *People* (March 27, 1989) reviewer praised some elements of the release but felt that "the overriding seriousness of tone on *Indigo Girls* makes listening to it in one sitting a rather grim experience." And Chris Heim wrote in the *Chicago Tribune* (March 24, 1989) that the album "features . . . the kind of drippy sentimentality and musical predictability that drove people away from folk music in the first place."

"When the reviews came out, they bothered us," Saliers told Watts. "We weren't used to criticism. But after getting letters from people, their calls, saying how much the music spoke to them, then it didn't bother us anymore. That's what it's all about." The Indigo Girls continued to reap popular acceptance in the spring of 1989, during their stint as the opening act for R.E.M. on that group's Green World Tour, as well as that summer, when they played medium-sized concert halls in towns they hadn't visited with R.E.M. By the summer's end, "Closer to Fine," which tells the tale of one who survived college ("I spent four years prostrate to the higher mind," sings Ray, "got my paper and I was free") and other disappointing quests for "clarity" in life, had already become a staple of college radio and was beginning to get national airplay. In October, Epic re-released *Strange Fire*, which included a cover of the Youngbloods' "Get Together" in place of the two songs cut for *Indigo Girls.*

The following year, Ray and Saliers were honored with two Grammy nominations; they won in the contemporary folk category but were not selected as the year's best new artist. In the fall of 1990, they released *Nomads Indians Saints*, to which critical reaction was again varied. On this third nationally released album, the pair's tone was again deemed to be overly serious. However, their persistence won them a certain amount of acceptance, so that some of the reviewers who again criticized the Indigo Girls' lyrics as overwrought did so with condescension instead of spite. "These two Southern chanteuses . . . still have the weight of the world on their shoulders. Yet like their fellow angst purveyor Bob Dylan, they somehow make contrived phrases work for them and their powerful acoustic music," Chick Dean wrote in *Rolling Stone* (November 29, 1990). "Even though these songs sound like cheap therapy at times, as if the Girls were experimenting with a new type of harmonious catharsis, *Nomads Indians Saints* is a perfect fall disc. It's hokey, fun, dark, happy, and underlined with a sinister feel that makes your blood rush."

Of course, many other reviewers offered unmitigated praise. One consistent winner was the album's opening track, Saliers's "Hammer and a Nail," which displayed the same kind of upbeat seriousness that had made "Closer to Fine" so popular. The song's up-and-at-'em message made it one of the most unabashedly positive songs in the Indigo Girls' repertoire, and it earned them their third Grammy nomination. Another Saliers composition, the wispy "Southland in the Springtime," also impressed many critics, as did Ray's typically intense plea for "hope / That emptiness brings fullness / And loss of love brings wholeness" on her "Hand Me Downs." As before, fans embraced the album wholeheartedly, and the duo's concerts often sold out. Early on, their fans seemed to consist mainly of undergraduate female English majors—tortured souls like themselves—yet as Diana Hume George noted in *Ms.* (May/June 1991), there were now plenty of men in the crowds flocking to hear them. "As the Indigo Girls, we want everyone included," Ray told George. "Women's festivals have a valid place, but I believe the next phase will be to move out of separatism and into universal living."

Ray founded her own label, Daemon Records, in 1990. "The genesis of Daemon Records arose from my own frustrations with the music industry," she explained on the label's Web site. "I decided to stop complaining about the evils of the music business and do my part to support the arts." Atlanta-based artists such as the Ellen James Society, Kristen Hall, and Michelle Malone (all of whom made contributions to early Indigo Girls albums) have all released material on Daemon, which bills itself as a "not-for-profit" record label, in that all the money made from sales is paid to the artists in royalties.

In 1991, the Indigo Girls released *Back on the Bus Y'All*, a Grammy-nominated live EP that featured some of their more popular songs (although "Closer to Fine" was conspicuously absent) as well as a performance of Bob Dylan's "All Along the Watchtower." Their next studio release, *Rites of Passage* (1992), began with Ray's "Three Hits," an ominous track that, with the later cut "Chickenman," added a dash of Southern gothic to the Indigo Girls' ever-present romanticism. From the same album, both "Galileo" and "Joking" are fine examples of their stirring, not-quite-folk sound. The former, written by Saliers, is another depiction of an ordinary person wrestling with weighty concepts: "And then you had to bring up reincarnation / Over a couple of beers the other night / And now I'm serving time for mistakes / Made by another in another lifetime / How long till my soul gets it right? / Can any human being ever reach that kind of light?"

The Indigo Girls didn't release another studio album until *Swamp Ophelia*, in May 1994. Although they took a six-month break during that period, they also staged tours of small clubs and college arenas in the United States, and had a number of gigs in Europe. Furthermore, they began talking publicly about their sexual orientation, which for both is gay. "We've been out a long time in our private lives," Saliers told Steve Dougherty for *People* (August 8, 1994). "But only recently have we begun talking about it publicly. I don't want our being gay to become our [career] focus. To tell you the truth, I don't really think of myself as gay—I think of myself as me." Ray, who had been openly discussing the issue for several years in the gay press, was, as usual, more outspoken in her comments to Dougherty: "I want to stand up and say, 'This is my choice. I'm gay, and I'm a nice person.'" In 1994, the pair performed in a few scenes for the 1995 film *Boys on the Side*, which was an unusual Hollywood film in that it featured Whoopi Goldberg playing a lesbian character.

Christopher John Farley declared *Swamp Ophelia* to be the Indigo Girls' "most complex and satisfying album" in his *Time* (May 23, 1994) feature on the group. "Their new, more elaborate songs still have fire, grace, and melodies that leap out at the listener. Once again, they sing beautifully braided harmonies with the occasional hint of dissonance, and their lyrics as usual have an eloquent, freewheeling wordiness." The album entered the *Billboard* top 200 chart at number nine, and went on to achieve platinum status (over a million copies sold) on the strength of the singles "Least Complicated," "Touch Me Fall," and "Power of Two." In 1995, the Indigo Girls released a live double album, *12,000 Curfews*. Upon listening to the concert set, Lucy O'Brien concluded in her *Q* (January 1996) review that "for years, . . . Amy Ray and Emily Saliers were misunderstood as a sweet, quirky, country-influenced outfit. But these girls can rock."

The electric sound that first showed up on *Swamp Ophelia* was back in force on the Indigo

Girls' 1997 album, *Shaming of the Sun*, which Ray and Saliers produced themselves. Despite the innovations and experiments, "what anchors the disc ultimately is what makes all their albums a pleasure," Marisa Sandora wrote for *People* (June 16, 1997): "intelligent lyrics, rich harmonies, and their signature intertwining voices." In the same year, Ray and Saliers also embarked on their third biannual Honor the Earth tour. Their goal with Honor the Earth is to use their star power to call attention to environmental issues specific to each location where they appear, either playing a free concert or a benefit show. Along with Winona LaDuke, an activist who focuses on the rights of Native Americans, the Indigo Girls were named to the *Ms.* (January/February 1998) 1997 "Women of the Year" list for Honor the Earth and their substantial activism throughout their career. "We consider ourselves activists first and pop stars second," Ray said at a meeting attended by *Ms.* feature writer Jennifer Baumgardner.

Like their work, Ray and Saliers's partnership has always been serious and professional. Although many find it odd, the two freely admit that they are not particularly close friends. When they are in Atlanta, where they both live when they are not working, they do not see each other much. "We don't have the relationship where we call each other to take in a movie," Saliers told Dougherty. "Which is probably why our relationship is so strong." Unlike many famous musical duos, they have never shared songwriting credits. Yet the two acknowledge a simple bond that neither is willing to break, as Ray explained to Farley: "Me solo is too much of me, . . . Emily solo is too much of Emily."

Emily Ann Saliers, a strawberry-blonde singer with a sweet soprano, was born on July 22, 1963, in New Haven, Connecticut. She is the second oldest of the four daughters of Don E. Saliers, a professor of religion, and Jane Saliers, a librarian. When Emily was eight, her parents bought her a $20 guitar, and she played it day and night. She took formal lessons at the local YWCA. In 1974, her family moved to Decatur from New Haven so that Don Saliers could teach religion at Emory. (The author of five books about religion, he is currently the Franklin Nutting Parker Professor of Theology and Worship there.)

Saliers is considered the folkier member of the Indigo Girls, and she professes a great fondness for modern folk masters like Joni Mitchell and Bob Dylan. Her scholarly bent shows up in her songwriting, as she told Liane Hansen on the September 25, 1997 edition of *All Things Considered*, a National Public Radio program. "Some of my songs are more like an English paper. I tend to be more of a ballad writer, and so I have a higher voice and a little bit softer, although deep inside me, I want to be writing the songs that Amy writes." Among Ray's musical influences are such late-1970s punk rockers as Patti Smith and the Clash, as well as post-punk groups like R.E.M. and the Replacements. When writing songs, "I don't have much discipline," Ray admitted to Mike Mettler for *Guitar Player* (September 1994), "and I don't know *why* I write, either. I go by stream-of-consciousness, so whatever pops out is most important to me."

Although many would say that the duo's harmony is their defining element, it is probably Ray's raspy voice that gives that harmony its character. Amy Elizabeth Ray was born on April 12, 1964, in Atlanta, and grew up in Decatur, in a house across the street from Shamrock High School. Her father, Larry Ray, is a radiologist; her mother, Francis, is a homemaker. Like Emily, Amy was one of four children in her family. She was always outspoken, often to the dismay of her grade-school teachers, and always musically inclined. Though she studied piano and played flute in her high school marching band, she has been obsessed with the guitar ever since she began taking lessons at the YWCA at the age of 12. In high school, Amy ran track and was elected president of her class during her junior and senior years. She was honored as a "senior superlative," a designation Emily had received the previous year.

Selected Recordings: *Indigo Girls* (EP), 1986; *Strange Fire* (I), 1987; *Indigo Girls* (LP), 1989; *Strange Fire* (II), 1989; *Nomads Indians Saints*, 1990; *Back on the Bus Y'All* (EP), 1991; *Rites of Passage*, 1992; *Swamp Ophelia*, 1994; *12,000 Curfews*, 1995; *Shaming of the Sun*, 1997

Suggested Reading: *Billboard* p28+ Dec. 15, 1990; *Emory Magazine* p14+ Aug. 1990, with photos; *Guitar Player* p123+ Sept. 1994, with photos; *Ms.* p78+ May/June 1991, with photo, p63+ Jan./Feb. 1998, with photo; *People* p63 July 24, 1989, with photo, p43+ Aug. 8, 1994, with photos; *Rolling Stone* p24 Sept. 21, 1989, with photo; *Time* p70 May 23, 1994, with photo; *All Things Considered*, National Public Radio program, Sept. 15, 1997

Remnick, David

Oct. 29, 1958– Editor of the New Yorker*; writer. Address: c/o* New Yorker*, 20 W. 43rd St., New York, NY 10036*

"There's joy in Mudville." So said a senior editor at the *New Yorker* following the announcement that the new editor of that prestigious magazine would be David Remnick, who had been a staff writer there since 1992. The 39-year-old Remnick, a Pulitzer Prize–winning journalist, succeeded Tina Brown, who resigned to launch a multimedia enterprise for Miramax Films. Although he has never held an editing position, Remnick is widely regarded as a highly talented writer with superb editorial instincts. "David was the key member of my dream team," Brown told Lloyd Grove of the

Courtesy of The New Yorker

David Remnick

Washington Post (July 14, 1998), "and he grew to be really the most important single figure at the *New Yorker*, in terms of his embodiment of the spirit of the magazine."

During her six years as editor, Brown, who had established her reputation by revitalizing *Vanity Fair*, made a concerted effort to jazz up the *New Yorker*, mixing coverage of celebrities and provocative photographs with the magazine's more traditional humor, fiction, and nonfiction pieces. While some people have welcomed the changes she introduced, others have been dismayed that the appearance and content of the venerable magazine, which has been a showcase for writers for decades, has been altered. Since taking over as editor this past July, Remnick has been peppered with questions about his vision for the periodical. "I do have ideas for changes, some of them quite radical," Remnick told Lloyd Grove, although he declined to elaborate so soon into his tenure. "But it's not year zero," he added, meaning there was no reason to start from scratch.

Remnick came to the *New Yorker* in 1992, after a nine-year career as a reporter for the *Washington Post*. He covered sports and wrote features before becoming, in 1988, the newspaper's correspondent in Moscow, where he reported on the events leading up to the 1991 breakup of the Soviet Union. "Russia is extremely inviting for an American correspondent with a modicum of Russian," he remarked to Norman Oder for *Publishers Weekly* (February 24, 1997). "What was thrilling was that everything mattered so much."

Remnick took a leave of absence from the *Post* in 1992 to write a book about what he had witnessed in Moscow. *Lenin's Tomb: The Last Days of the Soviet Empire* was published in 1993 to rave reviews and won the Pulitzer Prize for general nonfiction a year later. Remnick followed up his account with a second book, *Resurrection: The Struggle for a New Russia* (1997), which was also well received.

Meanwhile, Remnick had decided to accept an offer from Tina Brown to join the staff of the *New Yorker*. Since coming on board, in 1992, he has written more than 100 articles for the magazine on a wide variety of subjects. "He's interested in everything, he reads everything," Benjamin C. Bradlee, the former executive editor of the *Washington Post*, told Fred Kaplan for the *Boston Globe* (July 14, 1998). "I think he's a terrific choice [for the editor's job]. I just hope he knows what he's getting into."

David Remnick was born on October 29, 1958, in Hackensack, New Jersey, and grew up with his brother in the nearby suburb of Hillsdale. He is of Russian Jewish heritage; both his grandfathers emigrated to the United States before the Russian Revolution of 1917. His father, Edward C. Remnick, is a retired dentist, and his mother, Barbara (Siegel) Remnick, is a homemaker. Interested in writing even as a child, Remnick attended Pascack Valley High School, where he studied Russian and served as editor of the student newspaper. After graduating from high school, he enrolled at Princeton University, in Princeton, New Jersey; he earned an A.B. degree in comparative literature in 1981.

Remnick began his journalism career at the *Washington Post* in 1982 as an intern in the "Style" section. He later worked the crime beat, as a nighttime police reporter, before moving over to the sports department to cover tennis and pro basketball. After that, he became a reporter for "Style" and then a staff writer for the *Washington Post Magazine*. In 1987, Remnick saw a posting on the office bulletin board for a correspondent's position in Moscow. He had visited the Soviet Union three years earlier and was intrigued by what he had observed. Although he thought the job was probably filled, Remnick went to see the paper's foreign editor. "[I] said, 'I know it's not a real opening, but I speak a little Russian and I'm interested,'" he recalled to Jill Rachlin for *People* (July 12, 1993). "Well, I put my foot in my mouth—he was interested."

Remnick got the assignment and immediately began to brush up on his Russian. Before going overseas, he went to Florida to visit one of his grandfathers, who was then 102 years old. "I said, 'Grandpa, I'm going to move to Moscow,' and he looked at me like I was absolutely crazy," Remnick recalled to Brian Lamb, who interviewed him for *Booknotes* on C-Span (July 25, 1993). "His worst nightmare had occurred. His precious grandchild was going back to the land that he had escaped from."

In January 1988, Remnick arrived in Moscow with his new wife, Esther B. Fein, a reporter for the *New York Times*. The couple were "rivals in crime in a way," Remnick once joked, referring to the fact that the two wrote for different newspapers. There was a lot to write about in the Soviet Union in the late 1980s. Mikhail Gorbachev, who had become the general secretary of the Central Committee of the Communist Party of the Soviet Union, was trying to modernize the lumbering Communist system with the introduction of *perestroika* (a restructuring of the economy) and *glasnost* (an openness about the shortcomings of the society, past and present). But Gorbachev's effort to allow a limited amount of freedom in Soviet society soon spiraled out of control. "It led to a logic of events—the birth of nationalism, the birth of the desire for free speech, as opposed to just limited *glasnost*," Remnick remarked to Brian Lamb. "All these things happened in such a rush and such a cacophony at a time when he was surrounded by the KGB and the military and forces that didn't want this in any way."

Gorbachev became president of the Soviet Union in 1990. On August 19, 1991, the old-guard Communists launched a coup against him in an attempt to regain control of the country. As fate would have it, Remnick had left the Soviet Union the day before. When the takeover attempt began, he had just arrived in New York City with his wife and infant son, Alexander. "I turned on CNN and saw tanks going by our [Moscow] apartment building," Remnick told Jill Rachlin. "This was terrible for the world—and also for the career of David Remnick! The next day I was headed back to Moscow." Upon his return to the Soviet Union, Remnick went to the Russian Parliament building to report on the activities of Boris Yeltsin, the new Russian president, who would eventually lead the successful resistance against the coup.

The Soviet Union dissolved at the end of 1991, and it was superseded by the Commonwealth of Independent States. By then, Remnick had left Moscow and returned to New York. He began to write *Lenin's Tomb* the following year. In contrast to what the *Post* had required of him, Remnick "could judiciously inject his own presence [into the book], with measures of irony, empathy, and even reflection on his own Russian Jewish heritage," Norman Oder noted. To bring the story of the collapse of the Soviet empire to life, Remnick interviewed scores of peasants, politicians, generals, intellectuals, and workers from throughout the region. "When future histories of these explosive years are written, Mr. Remnick's invaluable firsthand reports will have to be taken into account," Herbert Mitgang wrote in the *New York Times* (May 26, 1993). "They make *Lenin's Tomb* an engrossing addition to the human and political literature of our time." In addition to winning the Pulitzer Prize, *Lenin's Tomb* was awarded the 1994 George Polk Award for excellence in journalism.

Meanwhile, Remnick had written an article about Gorbachev for *Vanity Fair* while Tina Brown was editor of that magazine. When she was appointed, in 1992, to replace Robert Gottlieb as the editor of the *New Yorker*, one of the first people she hired was Remnick. He quickly became "a key figure—and among the staff, a highly popular one—in her inner circle," according to Fred Kaplan. Over the next several years, Remnick visited Russia several times to report on events there for the *New Yorker*. The magazine articles, as well as additional material, make up his book *Resurrection*, the story of how a reconstructed Russia emerged from the ruins of the former Soviet Union.

Russia is hardly the only subject Remnick has written about. He has contributed many essays to the *New Yorker*, as well as other magazines, about sports, literature, and popular culture, and he has profiled prominent individuals from many walks of life. A collection of 18 of his essays, *The Devil Problem and Other True Stories* (1996), prompted many enthusiastic reviews, including one for *Booklist* (August 1996) in which Thomas Gaughan described Remnick as a "gifted observer, a graceful and evocative writer, and a storyteller who illuminates his subjects and edifies his audience."

The decision of S. I. ("Si") Newhouse, the chairman of Condé Nast Publications, which owns the *New Yorker*, to name Remnick as Brown's successor came as something of a surprise. Newhouse had initially offered the job to Michael Kinsley, the editor of the on-line magazine *Slate*, but then suddenly withdrew the offer, according to Kinsley. Remnick had been considered a "dark horse" candidate because he had never officially been an editor, although he reportedly had done editorial work at the *New Yorker*.

Most people, especially those associated with the *New Yorker*, applauded Newhouse's selection of Remnick. Calvin Trillin, a longtime writer for the magazine, told Lloyd Grove, "I've admired David since he got here. . . . In positive and negative ways both, I had steeled myself for the possibility of some Condé Nast trend hound arriving with his black shirt buttoned up to the collar and telling us we needed to pay a little more attention to the club scene. It never occurred to me that anything this sensible would happen."

Remnick is only the fifth editor to lead the *New Yorker* since its founding, in 1925, by Harold Ross. The magazine, which had long been independently published, was purchased in 1985 by Condé Nast. Two years later, Ross's successor, William Shawn, resigned as editor after some 25 years on the job. Shawn's replacement, Robert Gottlieb, lasted five years before Si Newhouse brought in Tina Brown. Although circulation increased by more than 200,000 readers during Brown's tenure, advertising revenue dropped, and the *New Yorker* lost millions—$11 million in 1997 alone.

Decisions as to how the magazine will evolve under Remnick are his alone to make, and he has not been put on notice to reverse the financial fortunes of the magazine, according to Newhouse. "He has no mandate, and we never discussed the subject," Newhouse told Grove. "I guess any editor is aware in general terms of the statistics of his magazine. But David's mandate, such as it is, has nothing to do with ad pages or revenue. . . . I think he has to discover his own magazine for himself."

David Remnick and his wife, Esther Fein, live in Manhattan with their sons, Alexander and Noah.

Selected Books: *Lenin's Tomb: The Last Days of the Soviet Empire*, 1993; *The Devil Problem and Other True Stories*, 1996; *Resurrection: The Struggle for a New Russia*, 1997

Suggested Reading: *Boston Globe* A p1+ July 14, 1998, with photo; *Publishers Weekly* p56+ Feb. 24, 1997, with photo; *Washington Post* D p1+ July 14, 1998, with photo; *Contemporary Authors*, vol. 154, 1997; *Who's Who in America, 1998*

Office of the Mayor of Philadelphia

Rendell, Ed

Jan. 5, 1944– Mayor of Philadelphia. Address: c/o Office of the Mayor, 215 City Hall, Philadelphia, PA 19107-3202

The Philadelphia that Ed Rendell inherited when he became the city's mayor in 1992 was plagued by general urban problems as well as specific ones. Once the third-largest city in the country, it had dropped to fifth place. Once a capital of American industry, it had seen many of its factories shut down and its businesses move away. During the 1980s alone, 40 percent of the city's manufacturing jobs disappeared. The immense Philadelphia Naval Yard, which had been building ships since 1801, was perpetually on the brink of closure. Much of the middle class had moved to the suburbs, an example of the so-called "white flight" that was polarizing many large American cities. Since the 1960s, the continued influx of Southern blacks and immigrants, looking for jobs that no longer existed, had hastened the ghettoization of many areas. The city's other problems included AIDS, crack, homelessness, and soaring numbers of murders and incarcerations. Like Detroit, Cleveland, New York, and Chicago, Philadelphia was considered by many to be a dying city.

"Make no mistake of it," Rendell said in his inaugural speech. "Our situation is worse than we thought it could ever be. . . . We have put off difficult decisions for far too long. We have been too willing to accept the old way of doing things. In the face of long-term challenges, we have opted for short-term fixes. And we have shown virtually no courage or backbone in standing up to pressure against outside interests." He followed this harsh criticism with a call for change; then he challenged the government, the city councilmen, union leaders, and the citizens of Philadelphia. He reserved the final challenge for himself: "[to] make the difficult choices unflinchingly, regardless of what the pressure to do otherwise might be and regardless of the political risks involved."

In the six years since he uttered those words, Rendell has made a number of difficult choices. Perhaps the toughest one, which he made almost immediately after taking office, was to renegotiate the city's contracts with its powerful unions, with the goal of returning Philadelphia to fiscal health. Ultimately, he prevailed, and his achievement earned him national attention and endeared him to many Philadelphians. He became "the mayor who stared down the unions," the one who dared to do what was necessary to save the city. Yet Rendell's contribution to Philadelphia goes beyond this and his many other specific accomplishments. Indeed, what people say most often about Rendell is that he has brought a spirit of optimism back to the City of Brotherly Love, and that he has set an example for other mayors with his principled, take-charge leadership.

Edward Gene Rendell was born on January 5, 1944, in New York City, to Jesse and Emma Rendell. Both parents had strong ties to the garment industry. Emma Rendell's family, the Sloats, made a popular line of women's skirts, and Jesse was a buyer and seller of textiles in the garment district of New York. Ed and his older brother, Robert, were raised on the Upper West Side of Manhattan, and Ed attended private schools from the fourth grade onward. He remembers with fondness his father's passion for sports—he was a fan of the New York Giants in football and baseball—and politics—he was a supporter of Adlai Stevenson and the Democratic Party. Jesse was also a hard drinker and a chain-smoker. Ed later realized that these habits had probably destroyed his father's constitution over the years, despite his outward appearance of health. But when Ed was 14, he, along with his entire family, was astonished when Jesse died of a heart attack while hailing a cab on a Manhattan street.

Ed Rendell attended the University of Pennsylvania, in Philadelphia, and majored in political science. As an undergraduate, he became involved in the student government and was a member of Pi Lambda Phi, a Jewish fraternity. Sometimes his grades suffered because of his extracurricular interests, and though he earned a very high score in the standardized testing for prospective law students, his grade-point average of 2.5 kept him out of the nation's top law schools. Following his graduation, in 1965, he attended Villanova Law School, and three years later, he received his J.D. degree and was admitted to the Pennsylvania bar. He got a job with the Philadelphia district attorney's office, and quickly built a reputation as an energetic, often fiery prosecutor. In 1972, Rendell became chief of homicide.

Rendell left the D.A.'s office in 1974, and after doing a brief stint as a deputy special prosecutor for the city in 1976, he made his first bid for political office, by challenging the incumbent district attorney, F. Emmett Fitzpatrick, in the Democratic primary. Although many Philadelphians—notably Fitzpatrick himself—scoffed at Rendell's ambition, he proved to be a formidable campaigner with an awesome gift for conversation. Of course, any politician must be able to talk, but Rendell's easy manner gave him a friendly image that won over the city. He had little trouble defeating Fitzpatrick, and then the Republican candidate in the general election. As Philadelphia's youngest-ever district attorney, Rendell's charisma, coupled with his no-nonsense, plain-dealing style, continued to serve him well. He became known for his honesty with the press, and was especially eager to criticize the ineptitude of the city's legal system.

Rendell had no problem winning reelection to the office in 1981, but a missed opportunity for a higher office in the following year soured the victory. He considered running in the Democratic primary for governor of Pennsylvania in 1982, but decided against it. Rendell thought, like the rest of his party, that no one could win the general election against the incumbent, Republican governor Richard Thornburgh. Rendell was not the only prominent Democrat who declined to run, and the party's challenger ended up being Allen Ertel, a little-known congressman. However, Ertel was able to erode much of Thornburgh's base of support by appealing strongly to black voters, mainly in urban Philadelphia, where Rendell would have had much support as well. Thornburgh won with a plurality and a margin of victory over Ertel of just 3 percent. Reportedly, Rendell lost much of his enthusiasm for the D.A.'s job after the 1982 gubernatorial election, believing he could have been governor if he had only tried. After finishing his second term as district attorney, Rendell made his bid for the governor's office, only to lose badly in the 1986 Democratic primary to Robert Casey.

But Rendell was not ready to give up his political ambitions, and even before the general election was held, he had begun to prepare for his next battle: a campaign for the Democratic nomination for mayor of Philadelphia against the incumbent, W. Wilson Goode. Goode had been vulnerable ever since the controversial MOVE affair of May 1985, when he gave Philadelphia police permission to bomb a row house in which members of the back-to-nature group MOVE were holed up. The fire that ensued destroyed an entire city block of 61 houses, and 11 MOVE members burned to death. Furthermore, Goode had been unable to reverse Philadelphia's downward spiral. One generally held notion was that Goode, an African-American, could count on the entirety of the sizeable black vote. However, analysts admitted that Rendell, who had always been popular with the black community, was the one white politician who had a shot at stealing some black votes from Goode.

Despite its possibilities, the 1987 Democratic primary was not Rendell's race. Black voters proved intensely loyal to Goode. Furthermore, Goode painted Rendell as an opportunist who had wanted to be governor of Pennsylvania, and for whom the mayoralty of Philadelphia would only be a consolation prize. There may have been some truth to the assessment at that time, since Rendell, who had built his reputation on his spirit and passion, gave a lackluster performance for the public. The one bright spot of the experience was that it marked the beginning of Rendell's association with David Cohen, a young Philadelphia lawyer who served as press secretary for the campaign. Cohen's memories of the final month before the primary are telling: "I became convinced that Ed didn't want to be mayor any more than I wanted to be mayor," he said, as reported in *A Prayer for the City*, an account of Rendell's first term as mayor written by Buzz Bissenger. "He had simply wandered from one losing campaign to another because he didn't know what else to do."

Following the defeat, Rendell went to work for the law firm of Mesirov Gelman Jaffe Cramer and Jamieson. There he rode out the rest of the 1980s, "trying asbestos cases," as one associate put it. Politically, he seemed washed-up. Nevertheless, in 1990, he began discussing the possibility of another run for the mayor's office. A preliminary poll showed he had a shot at winning the Democratic primary, and in May 1991, he did just that. In the race for mayor, Rendell, with Cohen as his campaign manager, was to face the legendary Frank Rizzo, who had been elected mayor of Philadelphia twice in the 1970s as a Democrat but who had changed his party affiliation to Republican in 1987. However, on July 16, two months after the primary, Rizzo died of a heart attack. In November, Rendell was elected mayor of Philadelphia by the widest margin in 60 years.

One of the first tasks Rendell and David Cohen, whom he named as his chief of staff, addressed was determining what Bissinger dubbed "the Number"—a projection of how large the city's deficit would become during Rendell's term if nothing were done to reduce it. The Number was a staggering $1.246 billion, and Rendell felt it gave him license to take whatever drastic action was necessary to balance the city's budget. He and his staff drew up a five-year financial plan that called for strict measures all around but especially targeted the city's unionized workforce, which over the years had won concession after concession and raise after raise. Rendell proposed freezing their wages and drastically reducing their benefits. Although he knew the plan would be unpopular with the unions, he also knew he had some leverage: All union contracts with the city were set to expire on July 1. If the unions refused to cooperate, Rendell could cut spending another way: by laying off one-sixth of the workers. When Rendell delivered a televised speech outlining his five-year plan in February, the negative reaction of the unions was offset by the tentative praise he received from the Pennsylvania state government, the business community, and Wall Street.

In May, the five-year plan was approved by the Pennsylvania Intergovernmental Cooperation Authority, which initiated a $475 million bailout. As the July 1 deadline neared, negotiations between the unions and the city were going nowhere. The unions then invoked a state provision for a 60-day fact-finding process, effectively pushing the deadline into the last week of August. Union leaders kept trying to win concessions, and Rendell became more and more explicit about the gravity of the situation. "We are losing our middle class, our working class, to other places," he told them at a meeting, also attended by Bissinger, on August 6. "We have to increase our tax base, or we are finished. The city will become Detroit without the automobiles. I will suggest to you gentlemen that with the automobiles, Detroit is not a very pleasant place. Without the automobiles, it would be terrifying."

At the end of August, the two unions of municipal workers, District Council 33 and District Council 47, indicated that they were ready to strike. Halfway through September, Rendell and Cohen were rewarded with a surprise ruling from the Pennsylvania Supreme Court: the 60-day fact-finding period, the court decided, had been unnecessary. Rendell seized the opportunity to declare the negotiations at a standstill, and announce his "last, best offer" to the unions. When they missed his deadline, Rendell imposed a new contract on city workers without their compliance. On October 6, the unions finally did strike, but with little public support, and they decided to settle with Rendell 16 hours later. Among the terms of the new contract were a wage freeze for two years followed by annual increases of 2 and then 3 percent; a reduction in health-care benefits from $475 to $360 per month; the elimination of "double-dipping," or receiving two disability pensions for the same injury; and a provision allowing the privatization of many city services.

Besides his victory over the unions, Rendell can claim several other accomplishments as mayor. The greater goal of the union struggle—balancing the city's budget—was achieved as well, and as of 1998, Philadelphia could boast having had five consecutive years of positive fund balances. Rendell was also instrumental in the privatization of at least 19 city services. His openness and cooperative spirit were evident in his smaller-scale projects, such as the time, in 1993, he asked Philadelphia's business and academic communities for ideas for saving money. He promised that he would follow at least some of their advice; when they brought to his attention the inefficient scheduling practices of the city's Parking Authority and the wastefulness of many patronage jobs, Rendell made cuts that saved the city over $4 million annually.

Rendell also had the presence of mind to recognize that state politicians were fighting a losing battle with the federal government to keep the Philadelphia Naval Yard alive. And early in his term, the knowledge that the shipyard was doomed, combined with the steady exodus of manufacturing jobs from the city, caused Rendell to focus on tourism as the industry to revive Philadelphia. The first and biggest step in this plan was the opening of the Pennsylvania Convention Center during the summer of 1993. Other development projects initiated by him include a downtown collection of museums, theaters, and concert halls called the "Avenue of the Arts," a more modern visitors center at Liberty Mall, new hotels, and a movie and entertainment "megaplex." For a time, he also looked into the possibility of riverboat casino gambling on the Delaware river.

Rendell might not have succeeded as mayor as well as he has if it had not been for his ability to work well with difficult personalities. One such person was the president of the city council, John Street. Following Rendell's election as mayor, Street became the most powerful black politician in the city. Street was known for his financial expertise and his aggressive, often irascible, style of politics. In short, nobody wanted Street for an enemy, but he was a difficult man to befriend. One of the causes of governmental impotence in Philadelphia during the previous decades had been the chronic inability of its mayor and its council president to agree on anything. In that respect, Rendell's ability to forge an alliance with Street was a major accomplishment of his first term as mayor.

In retrospect, Rendell's first term as mayor was a deceptively optimistic one. He has often said that in 1992, he became mayor of a city that was like a patient with cancer and a bullet wound in the head. By getting Philadelphia's finances in order, fending off the threat of insolvency, and enforcing a budget, Rendell effectively removed the bullet and stopped the bleeding. But the cancer continued unchecked: The city continued to lose jobs and residents, and both living and educational standards continued to worsen.

However, Rendell is still on the job—he was reelected to a second term in November 1995—and there is reason to believe that he is making progress in tackling Philadelphia's long-term problems. In 1996, the city gained more jobs than it lost for the first time in seven years. The number of jobs, 100, was modest, but the estimated gain for 1997 was 3,000 jobs. Companies such as USAir, PNC Bank, and SmithKline Beecham all announced major projects in 1997 that promise to bring more jobs to Philadelphia. Also in 1997, the Norwegian company Kvaerner ASA made a deal to build ships on the site of the Philadelphia Naval Yard. In its first five years in the city, Kvaerner has pledged to hire between 700 and 1,000 Philadelphians.

Ed Rendell is married to Midge Rendell, a federal trial judge. They met when he was a student at Villanova, and they wed in 1971. The couple live with their 17-year-old son, Jesse, in the East Falls section of Philadelphia.

Suggested Reading: *Christian Science Monitor* p2+ Dec. 24, 1993, with photo; *New York Times* A p19 Apr. 6, 1993, with photo, I p26 Nov. 21, 1993; *New York Times Magazine* p26+ May 22, 1994, with photos; *Washington Post* A p3 June 7, 1992, with photo, A p19 Apr. 12, 1994, A p1+ Mar. 20, 1994, with photos; Bissinger, Buzz. *A Prayer for the City*. 1998

Joseph Marzullo/Retna Ltd.

Reza, Yasmina

(RAY-zah, yaz-MEE-nah)

1960(?)– French playwright. Address: c/o Boneau/Bryan-Brown, 150 W. 46th St., #700, New York, NY 10036-8511

"I have the feeling that friendship is at least as strong and as difficult as love," the French playwright Yasmina Reza told Matt Wolf for the *New York Times* (March 1, 1998). "We are used to thinking that it is easier to be a friend than a lover, but that is not so." Reza's phenomenally successful play *Art* is a study in the pitfalls of friendship, as illuminated by the experiences of three longtime friends—all men—who come to blows over a painting one of them has purchased. It opened on Broadway, in March 1998, to enthusiastic reviews after successful runs in London and Paris. In Paris, Reza's hometown, *Art* ran for 18 months, beginning in 1994.

In Great Britain, the play was nominated for a record five Olivier Awards, and it won one for best comedy. (Ironically, Reza "thought [she had] written a tragedy," as she told one reporter, but despite its serious themes, the consensus among critics is that *Art* is a smart, highly entertaining comedy.) In France, it received the Molière Awards for best author, best play, and best production, and in the United States, it won the 1998 Tony Award for best play. Originally written in French, the play has been translated into 20 languages and produced in Israel, Canada, Switzerland, Sweden, and South Africa, among other countries. In Germany, where *Art* premiered (in Berlin, in 1994), it has been mounted in at least 30 theaters nationwide.

Reza was inspired to write *Art* after visiting a friend who had just bought—for a princely sum, he informed her—a large, all-white painting. Reza's initial reaction was to burst into laughter. "He was seeing all kinds of colors—colors all over—and I was seeing . . . white," Reza told Claire Wilson for *Art and Antiques* (April 1997). "I couldn't stop laughing, that he would buy such a thing." Her friend, to whom she dedicated the play, accepted their difference of opinion good-naturedly.

"Good-naturedly" is far from how Serge, a character in *Art*, responds in a similar situation. A Parisian dermatologist and aspiring art collector, Serge has bought a similar all-white painting, and when he shows his prized purchase to his close friend Marc, an aeronautical engineer and pragmatist whom he has known for 15 years, Marc reacts contemptuously. Deeply wounded, Serge defends his painting as wholeheartedly as his friend denounces it. The white painting becomes a backdrop against which Serge and Marc hash out their differences of taste and opinion. Marc can't believe that Serge, whom he loves and respects, could be so enamored of something Marc dislikes so vehemently; Serge, it turns out, feels similarly about Marc's wife. Caught between the two is their younger friend Yvan, who tries to placate Serge and Marc and avoids taking sides, tactics that only provoke them further.

On one level, the play critiques what Reza refers to as the "terrorism of modernity." As she told Rhoda Koenig for *Vogue* (June 1997), "I do like modern art, but I don't like this fascism of fashion, telling me what I must like. We make a big mistake in saying that modernity itself is of value. This is what the art dealers and critics want us to think." On a deeper level, the work is about the human longing for connection and the desire to be understood. As Ben Brantley put it in his review of the Broadway production for the *New York Times* (March 2, 1998), "As the exchange of recriminations becomes increasingly violent, the three men are forced to wonder if they ever had anything in common. This idea creates a prospect that is, of course, unbearably lonely."

As numerous writers and critics have noted, Reza captured incisively the nuances of friendships between men. "I was asked by a lot of actresses if they could be in the play, but I said no, because the vocabulary is that of men, and the friendships of men are less intricate than the relationships between women," Reza told Koenig. "Women are better than men [both] at hiding and at expressing their opinion." Reza's impression of male relationships formed during gatherings with male friends in Paris at which she was the only woman present. As she listened to the men talk among themselves, they would forget that she was there. "I like the freedom that men have in speaking," she told Wolf. "Women are not allowed that. We are taught to be polite. It is very funny for a woman to write as a man, because you can say things that you would not dare say as a woman."

Yasmina Reza was born in about 1960 and was raised in Paris. Her father, an Iranian Jew, was born in Moscow; after settling in Paris, where he is a businessman, he married Reza's mother, a Hungarian Jew who is a violinist. Although Reza always liked to write, and composed short stories while in school, she began her theatrical career as an actress. She performed mostly in new plays, as well as in classics by Molière and Marivaux. Gradually, she found acting "not intellectual enough," she told Koenig. "And I was always the slave of the director. That was not for me."

Reza turned to writing plays in 1987. She found success almost immediately: Her first play, *Conversations After a Burial*, which premiered that same year, won a Molière Award for best author and other honors, and it was performed widely throughout Europe and in South America. Both *Conversations After a Burial* and her second play, *Winter Crossing* (1990), which won a 1990 Molière Award for best fringe production, concern familial relationships that undergo an upheaval in the wake of a death or a reunion. Between the writing of these two plays, Reza translated Franz Kafka's short story "Metamorphosis" for the film director Roman Polanski, and her version was nominated for a Molière Award for best translation. Reza has also written several screenplays, including that of the 1992 release *See You Tomorrow*, which stars Jeanne Moreau. Her first novel, *Hammerklavier*, was published in France, in 1997, to critical fanfare.

Art marked something of a departure for Reza. Her first two plays were produced in government-subsidized theaters, which tend to show more intellectual fare than do commercial theaters. Believing that *Art* had the potential to be a commercial success—its maiden production, in Berlin, did very well—Reza decided that in France, the play should open in a private theater. Her intuition was correct: In France, *Art* attracted a huge audience. But French critics snubbed it, and Reza was painted as a traitor to the serious theater establishment for abandoning the state theaters.

Reza also set her sights on having her work produced in Great Britain and the United States. Citing her ethnic and cultural background, she told Alan Riding for the *New York Times* (November 28, 1996), "I am not typically French. . . . So I never wanted to limit my horizons to France. But even after *Art* did well in Paris, I wasn't sure it could be exported. London was, of course, the place to start because it is the gateway to Broadway." Reza's opportunity came after the actor Sean Connery's wife, Micheline, who is French, saw *Art* in Paris. Recognizing a possible future screen role for her husband, Micheline approached Reza with an offer to buy the film rights to the play. "I said no," Reza told Riding. "In the cinema, the writer is nobody. I'd be finished, and the play would be finished, too. I first wanted to see it staged in London and New York. Micheline said, 'OK, then we'll do it on the stage.' And that's how it happened. In a second." After Connery agreed to serve as a producer, he arranged to have Christopher Hampton translate *Art* into English. He then hired two of his own friends, the British stage actors Albert Finney and Tom Courtenay, for the roles of Marc and Serge, respectively. To direct the play, he brought in Matthew Warchus, who recruited Ken Stott for the role of Yvan.

Reza maintains that her background in acting influenced her aesthetic as a playwright. "I know that I don't need to write too much," she has explained. "Another author would write two lines, say the same thing two times to be understood, but I know that I must trust the actors. I know that I must leave blanks for them to fill." In London, *Art* has generated many inspired performances. "It's easy to understand why" actors on both sides of the Atlantic covet the roles, Ben Brantley wrote in his review: "The work has a balletic timing and precision that allows performers to stretch muscles they don't get to use often." He added, "The three actors assembled here [in New York] don't disappoint." In the Broadway production, which is also directed by Matthew Warchus, Alan Alda plays Marc, Victor Garber portrays Serge, and Alfred Molina plays Yvan.

In April 1998, Britain's Royal Shakespeare Company unveiled its production of Reza's latest play, *The Unexpected Man*, under the direction of Warchus. The play consists largely of a series of monologues that voice the inner thoughts of two travelers (played by Eileen Atkins and Michael Gambon). Reza expressed her eagerness to see her play on stage. "I was afraid to stop with *Art*," she told Wolf. "It is like writing a song that becomes a hit. You are known only for that song. I didn't want that." In the *New York Times* (May 10, 1998), Benedict Nightingale described *The Unexpected Man* as a "quietly sad play . . . that also features a quirky humor."

Yasmina Reza lives with her husband, a filmmaker, on the Left Bank of Paris.

Selected Plays: *Conversations After a Burial*, 1987; *Winter Crossing*, 1990; *Art*, 1994; *The Unexpected Man*, 1998

Selected Novels: *Hammerklavier*, 1997

Selected Screenplays: *See You Tomorrow*, 1992

Suggested Reading: *Art and Antiques* p96 Apr. 1997, with photo; *Electronic Telegraph* (on-line) Oct. 19, 1996, Jan. 17, 1998; *New York Times* C p11 Nov. 28, 1996, with photo, II p6+ Mar. 1, 1998, with photos, Mar. 2, 1998 (on-line), with photos; *Newsweek* p60 Mar. 9, 1998, with photos; *Playbill* (on-line) Mar. 4, 1998; *Vogue* p130+ June 1997, with photos

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Dana Lixenberg/Elektra Entertainment

Rhone, Sylvia

Mar. 11, 1952– Chair and CEO of the Elektra Entertainment Group. Address: c/o Elektra Entertainment Group, 75 Rockefeller Plaza, New York, NY 10019

As the chairperson and CEO of the Elektra Entertainment Group and the highest-ranking black female executive in the recording industry, Sylvia Rhone has transformed what was the smallest and least profitable of the Warner Music Group's record labels into a thriving $5 billion global enterprise and the most profitable of Time Warner's recording subsidiaries. "I've been successful at being able to identify young, new talent and taking established artists to superstar levels," she told Bevolyn Williams-Harold for *Black Enterprise* (August 1997). "I know how to manage a company financially and combine it with solid relationships with creative people. It's those two worlds that I fuse together." Earlier in her career, Rhone worked mostly with African-American artists who worked in R&B and hip-hop; today, she prides herself on working with a wide variety of artists, from the legendary hard rockers Metallica and AC/DC to the popular folk-rock singers Tracy Chapman and Natalie Merchant, the R&B star Keith Sweat, the pop sensation En Vogue, the alternative band Phish, and the rapper Busta Rhymes, all of whom are signed to her label.

Sylvia Rhone was born in Philadelphia, Pennsylvania, on March 11, 1952, and she grew up in the distinguished Sugar Hill section of Harlem in New York City. Her father, James Rhone, was a lawyer who on occasion served as an adviser to Nelson Rockefeller (a four-term governor of New York State); for several years, he was New York's commissioner of unemployment insurance. Rhone's mother, Marie (Christmas) Rhone, worked as a schoolteacher, and as of 1997, was still teaching, in New York City. As a youngster, Rhone enjoyed going to movies and shows at Harlem's famous Apollo Theater on Saturday mornings. "I was one of those kids who collected 45s and who in my private space had a hairbrush and would sing Aretha Franklin songs," she told Andrews. Such jazz greats as Duke Ellington, Lionel Hampton, Nancy Wilson, and Cab Calloway were all friends of the Rhone family. "For my 13th and 16th birthdays, my present was going to see Nancy Wilson," Rhone told Suzanna Andrews for *Rolling Stone* (November 13, 1997).

After attending parochial elementary and high schools, Rhone earned a B.S. degree in economics and marketing from the Wharton School at the University of Pennsylvania. Almost immediately after graduating, in 1974, she entered the training program at Bankers Trust, in New York City. She left that program after just a few months, however, and accepted a pay cut of almost 50 percent to take a secretarial job at a small company called Buddah Records. "I knew right away that banking was not for me," she told *Black Enterprise* (August 1991). "I knew I was taking a risk, but from the moment I sat in my new chair, I knew I was cut out for [the music] business."

A few years later, at the age of 24, Rhone left Buddah Records for Bareback Records, an even smaller and less affluent company. Because Bareback lacked adequate personnel, Rhone often had to work many hours of overtime and do a variety of tasks, including handling artist relations, producing albums, and promoting new artists and marketing their recordings. Working at Bareback, Rhone has said, was an experience that taught her a great deal about the recording industry. The assignment that Rhone enjoyed the least was that of trying to persuade radio producers to give air time to her artists, many of whom were relatively unknown. Rhone told Andrews that, back in the 1970s, this difficult job was usually given to young women, who were expected to use their "personalities" to cajole male radio-station directors into succumbing to their requests. Rhone said that her own approach was quite different and more blunt than was often expected. "I'm very upfront," she said. "[Men] knew not to [expletive] with me at all, because I would come at them directly."

From Bareback, Rhone moved on to ABC Records and then, shortly thereafter, to Ariola Records. By the late 1970s, she had arrived at Elektra, a small subsidiary of Time Warner Inc., where she held the position of Northeast regional promotions manager for special markets. In 1980, she was promoted to director of national black music marketing. She was working in that capacity when her talent came to the notice of Doug Morris, who was then the president of Atlantic Records, one of Time Warner's larger music enterprises.

In 1985, Morris hired Rhone to head the black division of Atlantic Records. According to Andrews, the promotion was "an extraordinary break for someone who had never really been involved in talent, distribution, or, for that matter, running a major division." Morris has dismissed the rumor, which circulated at that time, that he was in love with his protégée; Andrews quoted Morris as saying, "I had to make Atlantic Records work. I was just looking for talent." Two successful acts that Rhone launched while she was at Atlantic were Gerald Levert and Miki Howard. By signing the already well-known rap artists M. C. Lyte and the D.O.C., Rhone also established a competitive rap division at Atlantic, which introduced such promising new rappers as Missy Elliot. And with almost all of her artists, Rhone became increasingly involved with the production of music videos, paying strict attention to images and the messages that performers conveyed. Her work at Atlantic was not all about creating popular music and stars, however. Danny Goldberg, a former chair of Warner Bros. Records and currently the president and CEO of Mercury, who knew Rhone during this time, described her to Andrews as "a disciplined financial manager [who was] extremely diligent about making sure she [made] her numbers." All doubts about the wisdom of Morris's choice of Rhone as director were cast aside in 1988, when *Billboard* named Atlantic's black music division the most outstanding of its kind in the United States.

In 1990, sure that she could progress no higher in the Atlantic hierarchy, Rhone approached Morris with the idea of starting her own label. In order to increase her stature in the music business, Rhone knew that she would have to work with more mainstream acts and also cross racial borders through the types of artists she represented. Morris acceded, and Rhone thus began EastWest Records, as a subsidiary of the Time Warner–owned Atlantic label. As the chairperson of EastWest, Rhone was able to take with her most of the acts that she had developed at Atlantic, as well as projects that were already underway. In 1990, Rhone launched the female vocal group En Vogue, which has been described as a 1990s version of the Supremes, the quintessential 1960s "girl group." En Vogue has had comparable success with their albums *Born to Sing* (1990) and *Funky Divas* (1992).

In 1991, Atco, an older Atlantic label, which had specialized in hard rock, was absorbed into EastWest, and Rhone suddenly found herself working with groups such as AC/DC and Pantera. "It was overwhelming," Rhone told Mark Landler for the *New York Times* (November 27, 1995). "But I learned that music is not about race or gender or even genre. It's about finding the best artists."

By 1994, when EastWest Records' yearly revenues had increased to over $90 million, the Warner Music Group experienced what Sallie Hofmeister of the *New York Times* (July 20, 1994) described as a "management shakeup." According to Hofmeister, Doug Morris, who had mentored Rhone throughout her career and guided her through the establishment of her EastWest label, was promoted by Robert J. Morgado, then the chair and CEO of the entire Warner Music Group, to the newly created position of president and chief operating officer of the group. In that position, Morris was to oversee Warner's three major labels, Atlantic, Warner Bros., and Elektra. The presiding chairs of both the Warner Bros. and the Elektra labels, who had previously reported only to Morgado, were not pleased by this new development, and Robert Krasnow, who then headed Elektra, resigned, and Rhone was chosen by Morris as his successor. It was decided that her own label, EastWest, and Asylum Records would be incorporated into the new Elektra Entertainment Group.

Less than one year later, both Morgado and Morris had been replaced at the top level of management of the Warner Music Group by Michael J. Fuchs. Rhone described the months just after Morris's departure to Landler as "some of the hardest in [her] career." "I was in this nice, cushy place with all the people who taught me the record business. Then suddenly, boom!" she said. Tension developed between Rhone and her new boss, and she began to question her future at Elektra. She even considered defecting to MCA, the Los Angeles–based music subsidiary of Seagram's, the company to which Morris had moved. Some unnamed Warner Music Group executives told Landler that because Rhone had had such a close affiliation with Morris, "she simply refused to accept Mr. Fuchs as a boss," and that she "steadfastly avoided him" during meetings. Rhone thus did not hide her happiness when Fuchs was ousted by Time Warner co-chairs Robert A. Daly and Terry S. Semel; the day after he was fired, Rhone treated her entire staff to pizza in celebration. "If I had had to leave prematurely, I would have felt that I had not finished my job here," she told Landler. "Michael and I have very different styles," she added. "The chemistry may not have been there, but I tremendously respect his track record."

While Rhone seemed to be rising steadily through the executive ranks of the recording industry, many doubted her ability to improve the Elektra Entertainment Group in the absence of Doug Morris. As the chair of EastWest, she had been credited with creating a small but prestigious label with several superstars on its roster. However, under her leadership, EastWest had accounted for only 4 percent of the Warner Music Group's total distribution. "She comes from the rough-and-tumble world of black music, but it's hard to know whether she can do it on her own," one top executive told Landler on condition of anonymity. "This business is doggish," Rhone admitted to Andrews in light of other negative comments about her abilities and her professionalism. "It's a lot of gossip and a lot of back-stabbing and a tremendous amount of envy, and people will just make up [expletive] about you. So you have to keep yourself distant from that kind of gossip and malignment." In a similar discussion with Don Jeffrey for *Billboard* (November 9, 1996), Rhone said, "I know there were a lot of doubting Thomases out there. Some said, 'Can a black woman run a full-service label?' Hopefully, the success I've had at Elektra will open doors for other people."

By 1996, after only two years at the helm of Elektra, Rhone had more than tripled Elektra's percentage in the total profits made from the sales of recordings in the U.S., and brought up her company's total sales from $200 to $300 million. Twenty percent of Elektra's revenues came from the recordings of the hard-rock band Metallica, which, in the early 1990s, had attempted to sue Time Warner because they were dissatisfied with their contract. Rhone not only convinced them to stay with Elektra but made them her top act, with the 1991 album *Metallica* selling steadily over a four-year period and reaching total sales of 9.1 million copies. The group's 1996 album *Load* was also a triumph; it sold more than 2.5 million copies.

Nineteen-ninety-six was a defining year for both Rhone and the Elektra Entertainment Group. It was then that the folk-rock vocalist Tracy Chapman made her spectacular comeback album *New Beginning*, and the solo career of yet another folk-rocker, Natalie Merchant, was begun. While Chapman had had great success in the early 1990s, she had grown increasingly introverted, according to some sources, and hadn't recorded or performed for several years. "I met Tracy very early in pre-production and throughout the process of [her] album [*New Beginning*]," Rhone told Don Jeffrey. "It was beneficial for both of us. I understood her better as an artist [and] had a better insight and feel into what the music was about and how she wanted to be represented." Rhone was able to convince Chapman to do some promotional gigs and TV appearances. Although the album was not an instant success, Rhone promoted it tirelessly for almost a whole year until the single "Give Me One Reason" became a number-three hit on the U.S. pop charts. The album eventually sold 3.1 million copies.

The process of developing Natalie Merchant's first album was quite different. Although most record-company executives are known to discourage members of bands from developing solo careers, Merchant's manager, Jon Landau, told Landler that Rhone showed his client "rare sensitivity" when the singer wanted to break away from her group, 10,000 Maniacs. Rhone is said to have heavily promoted three singles—"Carnival," "Wonder," and "Jealousy"—to radio stations and to MTV. And although it was not an overwhelming critical success, the album *Tigerlily* went triple platinum.

In addition to developing artists' careers, Rhone's job entails making some difficult decisions about the nature and content of musicians' work. In 1997, when Rhone was about to release Busta Rhymes's album *When Disaster Strikes*, she opted to cut a track from one of her favorite artist's albums. The rap single "It's All Good" was said to contain sexually explicit material, and according to Andrews, Rhone couldn't help but remember Time Warner's controversial involvement with the rapper Tupac Shakur and the "public furor" that arose about that rapper's off-color lyrics. "It's nothing misogynistic," she told Andrews of the ill-fated single. "It's just like he's explaining what he and his lover do. If I had my personal choice, I would have put it out. But I didn't want in any way to compromise the corporation." Rhone told Andrews that although she always tries to satisfy both her artists and the corporation, "those things don't always run parallel."

In addition to the more than 100 artists that are signed to the Elektra label, the Elektra Entertainment Group has several arrangements with small, independent labels that serve as development centers for new artists. "We can identify certain projects we want to upstream into Elektra," Rhone explained to Jeffrey. Through her work with up-and-coming artists, Rhone has developed a fondness for alternative music, and particularly for the alternative band Phish, whose music she described to Jeffrey as "an amalgamation of the music I have experienced throughout my whole life."

Among Rhone's many honors and awards are an honorary doctoral degree of humane letters from Adelphi University, in New York, awarded in 1996; the 1996 Studio Museum [of Harlem] Corporate Award; the 1995 Herbert H. Wright Award from the National Association of Market Developers; the 1995 Urban Network Executive of the Year Award; the 1993 New Music Seminar's Joel Webber Prize for excellence in music and business; and the 1992 Boy Scouts of America Whitney M. Young Service Award. Sylvia Rhone also serves on the boards of directors of the Alvin Ailey American Dance Theater, the Phillips–Van Heusen Corporation, the Studio Museum of Harlem, the Rock and Roll Hall of Fame, the R&B Foundation, New York City's Jazz at Lincoln Center, and the Phoenix House Fund. In 1996, Rhone led the organization of a fund-raiser for the National Council of Churches' Burned Churches Fund.

Jocelyn Cooper-Gilstrap, a music publishing company president, described Rhone to Landler as a "role model for African-American women in the music business" and a "record industry goddess." Sylvia Rhone lives in New York and has one teenage daughter.

Suggested Reading: *Billboard* p1+ Nov. 9, 1996, with photos; *Black Enterprise* p76+ Aug. 1997, with photo; *New York Times* D p6 July 20, 1994, D p6 Nov. 27, 1995, with photo; *Rolling Stone* p169+ Nov. 13, 1997, with photo

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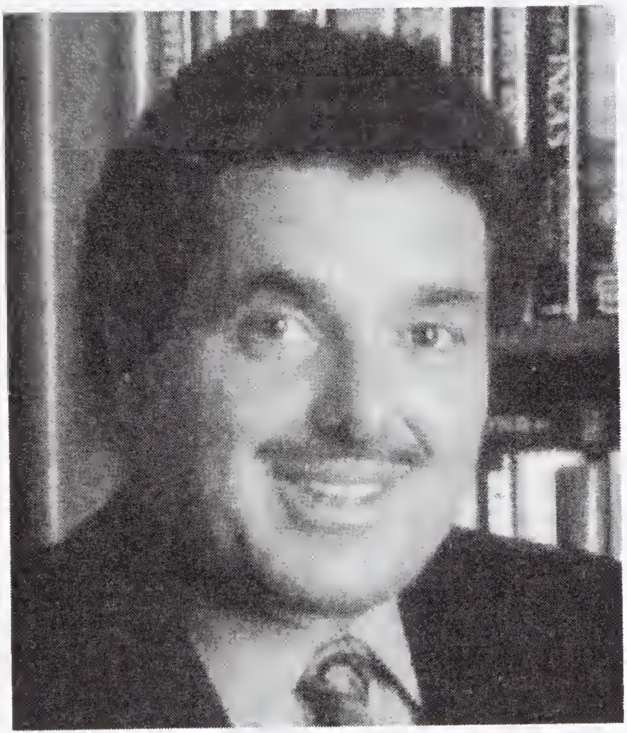

Courtesy of Barnes & Noble, Inc.

Riggio, Leonard

(RIHJ-ee-oh)

1941– Chairman and CEO of Barnes & Noble, Inc. Address: c/o Barnes & Noble, Inc., 122 5th Ave., New York, NY 10011

Barnes & Noble, Inc. is the leading retail bookseller in the United States. Although the company's logo proclaims that it has been selling books since 1873, the Barnes & Noble most consumers know today began to evolve in 1971, when Leonard Riggio, the operator of a small chain of academic bookstores, bought the Barnes & Noble Bookstore, a single store located at 5th Avenue and 18th Street, in New York City. Today, the company operates over 500 stores in malls, under the B. Dalton Bookseller, Doubleday Book Shops, and Scribner's Bookstores trade names, as well as some 480 superstores all over the country, under the Barnes & Noble, Bookstop, and Bookstar trade names. "We've created an environment for people as well as merchandise," Riggio once told an interviewer. "We've done this in a nonintimidating fashion. It's evidenced by the fact that people hang out here for hours. It's no secret how we get smart. We listen to the customers."

Under Riggio, who is chairman and CEO, Barnes & Noble has become a symbol of what American consumers both love and hate about large retail businesses. On the one hand, they enjoy having within reach an extraordinary number of books—175,000 at each store, according to the company's publicity material. (Even the filmmaker/provocateur Michael Moore, whose main target is big business, has admitted that he enjoys shopping at the store.) On the other hand, some consumers bemoan the steady disappearance of mom-and-pop bookstores, which they believe tend to offer both more knowledgeable service and far more titles from independent and small presses.

For his part, Riggio vigorously disagrees with the assertion that his business is simply a vast, faceless, money-making enterprise that bears the same relation to books that fast-food chains bear to fine cuisine. In fact, he believes that his stores attract people who would not ordinarily buy books at all. On the Barnes & Noble Web site, the company claims to be "responsible for the resurging American interest in books and the pursuit of intellectual development."

The son of Stephen Riggio, a boxer and cab driver, Leonard Riggio was born in the Little Italy section of Manhattan, in New York City, in 1941, and he grew up, after age four, in another part of the city—the Bensonhurst section of Brooklyn. His siblings include his younger brother, Stephen Riggio

Jr., who was formerly the chief operating officer of Barnes & Noble and is currently the company's vice chairman. Leonard Riggio attended a prestigious public secondary school—Brooklyn Tech High School, where he stood out among the students, he told Ellen Stern for *New York* (September 5, 1977), because he had "the blackest disciplinary record."

Riggio's bookselling career began in the 1960s, at the campus bookstore of New York University (NYU) in the Greenwich Village neighborhood of Manhattan. By day, he sold textbooks; at night, he studied metallurgical engineering at NYU's uptown campus, in the Bronx. Eventually, both his professional and academic interests shifted to retailing, and he began taking classes at NYU's school of commerce. Before long, he started his own business: In 1965, disappointed by the quality of customer service at the NYU bookstore, he opened a rival store around the corner—the Waverly Student Book Exchange. By 1971, he had opened six other college bookstores, including stores at Columbia University and the Fashion Institute of Technology, both in Manhattan.

Also in 1971, Riggio acquired the struggling Barnes & Noble Bookstore—there was only one then—which specialized in textbooks. "I just came up here and introduced myself to the guy in charge and told him they needed people who knew and loved bookselling," he recalled to Stern. "And he said, 'Why don't you make us an offer?'" Riggio's offer—"$750,000, to be paid over seven and a half years," Stern reported—was accepted. "When a business is floundering," Riggio explained to her, "people don't see what's right about it, just what's wrong. They thought we were textbook people, since we ran college bookstores, but we saw that Barnes & Noble was much, much more than a textbook store." In the following years, Riggio made the store more customer-friendly, by including seating, restrooms, and shopping carts; he also added a large children's department.

By the late 1980s, Riggio had begun opening superstores—huge stores boasting large inventories, racks with unusually large numbers of magazines, open spaces for literary readings, and a service whereby, if the store did not stock a particular title that was in print, it would order that book for a customer. Many stores also housed cafés, and by 1993, Riggio had signed an agreement with the Starbucks chain to offer Starbucks coffee in Barnes & Noble stores. With features such as the cafés, the superstores have evolved into social hubs, a phenomenon that has contributed to Barnes & Noble's enormous success. "The store is designed to encourage customers to linger and perhaps to mingle," the *New York Times* (August 3, 1993) noted, in a reference to a Barnes & Noble branch on Manhattan's Upper West Side. "Chairs and tables are placed throughout, and customers sit down at the end of aisles or off in corners reading books and magazines and peering over the pages at those passing by."

Thanks to the success of his first stores, Riggio was able to greatly expand his company, by opening branches outside of New York. "Wherever it goes, the Barnes & Noble formula is tough to beat," one writer wrote in *Entrepreneur Magazine* (online). "The encyclopedic inventory, together with discount pricing, a welcoming environment, cultural and educational events, and conscientious, sentient customer service delivers a knockout punch. In some communities, book sales have risen as much as 80 percent after Barnes & Noble moved in." In addition to its superstores, Barnes & Noble acquired B. Dalton Booksellers, in 1986. Three years later, Barnes & Noble bought Scribner's Bookstores, and in 1990, it acquired Doubleday Book Shops.

In recent years, Riggio has been closing Barnes & Noble's smaller, mall-based stores; of the 700 that existed in 1993, about 500 remained open in 1998. Meanwhile, Barnes & Noble superstores continued to multiply, at a rate of about 90 per year. This sparked a trend: Barnes & Noble's competitors, such as Kmart (which owns Waldenbooks and Borders), began to open superstores, too. Many small independent stores have blamed their demise on the dominance of these large retail outlets.

Between 1992 and 1996, Barnes & Noble's total revenues more than doubled, from $1.086 billion to $2.448 billion. In one sign of the book retailer's increasing clout, many publishers now consult Barnes & Noble for advice on how to market their books.

The market for superstores now seems to be nearly saturated, and the bookstore chain has turned to the Internet for new business. The Barnes & Noble Web site, barnesandnoble.com, was launched in May 1997. Its main competitor is the pioneer Internet bookseller Amazon.com. Claiming a larger stock than Amazon.com, Barnes & Noble has made deals with the *New York Times Book Review* and Microsoft to direct on-line book buyers its way. Riggio told *Publishers Weekly* (May 19, 1997) that his company's advantage in the on-line book business lay in "30 years' experience in bookselling; a full distribution center with 400,000 titles available for optional next-day delivery [that was to be in operation] by the fall [of 1997]; and . . . 20 in-house editors based in the center of the publishing world." Both Barnes & Noble and Amazon.com have claimed to be the largest booksellers in the world, and, with the aim of appropriating the title, Barnes & Noble initiated a lawsuit against Amazon.com in early 1997. The suit was dropped in October 1997, with neither party paying damages or admitting liability and both agreeing to "compete in the marketplace" instead of the courtroom.

In addition to bookselling, Leonard Riggio has been active in politics. In 1992, he served as the finance chairman for the reelection campaign of Mayor David N. Dinkins (who lost the election). From an early marriage that ended in divorce, he has two daughters. Riggio told Ellen Stern that if he hadn't become a bookseller, he would be in "the nightclub or resort type of business." "I feel that's where my talent lies," he said.

Suggested Reading: *Forbes* p49 May 15, 1976, with photo, p90+ Feb. 28, 1994, with photo; *Fortune* (on-line) Sept. 29, 1997; *New York* p64 Sept. 5, 1977; *New York Times* D p1+ Sept. 3, 1993

John Chiasson/MCG Curb

Rimes, LeAnn

Aug. 28, 1982– Country and pop singer. Address: c/o Rimes Entertainment, 6060 N. Central Expressway, Suite 816, Dallas, TX 75206

"If I put this last year into one word, it'd be 'crazy,'" the country singer LeAnn Rimes told John Morthland of *Texas Monthly* (September 1997) when she was 14. "I don't think anybody could really expect what has happened to me. I guess talent and luck put together equals what happened."

The talent part was, undoubtedly, the way that Rimes used her honeyed, soulful voice to record the song "Blue," which the Texas songwriter Bill Mack had written in 1959 for the country-music legend Patsy Cline. The luck part was that millions of people fell in love with the way she sang that song, which in 1996 became the number-one country hit in the United States and earned Rimes, then 14, the Grammy Award for best female country vocal performance. She also won the coveted Grammy for best new artist. "I was in shock, and still am," she told Christopher John Farley for *Time* (March 10, 1997). "I am one of the only country artists ever nominated [for best new artist] and the only one to win." Also in 1996, Rimes performed at the Country Music Awards, a nationally televised annual event that she had been watching on her family's living-room set since as far back as she could remember. The ceremony opened with Rimes singing "Blue."

Although Rimes's second and third albums were deemed by critics to be less impressive than either "Blue" or her debut CD, also called *Blue* (1996), they generated enough interest among Rimes's fans to help make her the top recording artist of 1997. By the end of 1997, *Blue* had sold more than five million copies. Her second album, *The Early Years*, and her third, *You Light Up My Life*, had sold two million and three million copies, respectively. And sales of her hit single "How Do I Live" had surpassed two million copies.

Margaret LeAnn Rimes was born on August 28, 1982, in Jackson, Mississippi. When she was just 18 months old, her mother and father recorded LeAnn (as they have always called her) singing simple songs like "Jesus Loves Me" and "You Are My Sunshine." Speaking of those tapes, Rimes told Farley, "It's funny. You can understand what I'm saying when I'm singing, but when I'm talking, you can't understand a word."

At the age of five, LeAnn sang the show tune "Getting to Know You" in a local song-and-dance contest, and her performance convinced her parents to move to Texas, where they believed their only child would find a larger audience for her talent. "I knew it was a bigger stage for her than Mississippi," her father, Wilbur Rimes, who worked as a seismic-equipment salesman until co-managing his daughter's career became his full-time job, told Daniel Howard Cerone for *TV Guide* (June 7–13, 1997). "I seen her talent way back, and I just wanted to bring it to the forefront."

The Rimeses moved into an apartment in Garland, a suburb of Dallas, and Wilbur set up a barebones recording studio for LeAnn in their living room. LeAnn performed most weekends at local events, rodeos, and country-music clubs. At the age of eight, she performed on the television show *Star Search* and recorded her first demo album, at a local studio. When she was 11, she made her second demo and was signed by Curb Records, a major independent record company based in Nashville, Tennessee.

The question of whether the simple, enchanting tune "Blue" would be included on Rimes's debut album had not yet been decided when Curb began producing the album, in 1995. LeAnn's father felt that the song was "too old" for his daughter, who was then 13. But LeAnn loved the song, and she insisted on recording it. When she came to the word "blue" in the lyrics, she added her signature yodel. "People call what she does with her voice a yodel," Bill Mack told Scott Moore of the *Washington Post* (September 29, 1996). "But it's not like some Swiss yodeler—it's really what we call a soul break. It's like something's tuggin' at you." In 1996, when

"Blue" was released, it quickly climbed the country charts to number one, and drew a great deal of attention to both Rimes and her album. At that point, Rimes stopped attending junior high school and began studying with a tutor, in order to devote more time to her blossoming music career. In a matter of months, she won the two Grammy awards.

The album *Blue* was still selling very well when, in the beginning of 1997, Rimes's second recording, *Unchained Melody: The Early Years*, was released, and immediately jumped to the number-one position on *Billboard*'s pop charts. This was an extraordinary feat for a country artist; the only other country singer who has accomplished the same thing is the superstar Garth Brooks. *The Early Years* was not a true sequel to *Blue*, in that it consisted mostly of country standards that had been recorded when Rimes was 11. Although Rimes's renditions of such classics as "Blue Moon of Kentucky" and "I Will Always Love You" (which is said to have more in common with pop singer Whitney Houston's version than with Dolly Parton's original version) struck Farley as "fresh and bracing," to other reviewers, the album was something of a letdown after *Blue*. In *Entertainment Weekly* (March 21, 1997), Ken Tucker noted, "Whenever *Early Years* starts sounding stiff, it's most often because the grownup lyrics aren't being interpreted that way by the singer. When in doubt, LeAnn just belts 'em out, trying to get a song across on sheer vocal power." Tucker did acknowledge the young singer's superstardom, and advised that "Rimes's post-*Blue* goal should be to invest that talent with her own soul. To sustain her present momentum, she has to come up with a declaration of independence."

In another instance in which Rimes's youth may have been a factor, the producers of the 1997 film *Con Air* decided against using the recording of the song "How Do I Live" that Rimes made for the soundtrack. According to Morthland, the producers felt that Rimes's rendition of the passionate song, which contains such lyrics as "How do I get through one night without you? / If I had to live without you, what kind of life would that be?," "didn't fit the scene." As an alternative, they recruited the more seasoned, and older, country-music veteran Trisha Yearwood to re-record it. Curb Records released Rimes's version, and the two "How Do I Live" singles battled for air time on both country and pop-music radio stations throughout the summer of 1997. "I was very hurt. It's really a big war I don't want to be in, but I am stuck in it," Rimes told David Zimmerman for *USA Today* (June 16, 1997), adding that she admired and respected Yearwood's music. She also rejected the notion that she lacked the ability to sing about "adult" emotions. "When you're born, I think you feel every emotion you can possibly feel," she explained to Morthland. "Maybe not in the way that it's saying in the song, but you do feel something. Anybody can relate to hurt, to being alone, to love, because you've had it in some part of your life, in some way."

In September 1997, Rimes's third album, *You Light Up My Life: Inspirational Songs*, was released. Like its predecessor, it featured remakes of older standards, this time in the spiritual genre. In addition to Debby Boone's 1977 hit "You Light Up My Life," Rimes covered "The Rose," "Amazing Grace," and "Bridge Over Troubled Water" ("Waters" in Rimes's version). Once again, the consensus among country-music aficionados was that the album did not live up to the promise she had showed in her first recording. David Browne of *Entertainment Weekly* (September 12, 1997) felt that the album "forsook the sleek honky-tonk of her debut, *Blue*, for gloppy adult contemporary." In the *Washington Post* (November 12, 1997), Richard Harrington called *You Light Up My Life* a "lifeless collection." "Unfortunately," he wrote, "it's becoming increasingly clear that her inclusion in the country fold is more accident than intention, and that the precocious, big-voiced Rimes is just a pop singer with a slight southwestern accent." Such criticism notwithstanding, *You Light Up My Life* reached number one on both the country-music and contemporary-Christian charts.

Rimes's success naturally led to opportunities in other corners of the entertainment industry. With the help of the music-industry biographer Tom Carter, she wrote a novel, *Holiday in Your Heart*; the story of a teenaged singer's debut at the Grand Ole Opry, it was published in November 1997. Rimes starred in a made-for-TV movie version of the book, which aired on ABC in December 1997, and that holiday season, her rendition of her song "Holiday in Your Heart" aired frequently on country-music radio stations. Rimes has agreed to produce two more novels in the next year. In addition, she was featured in a television advertising campaign that Samsung launched during the 1997 Super Bowl.

Although Rimes's career is carefully co-managed by Wilbur Rimes and a professional attorney, Lyle Walker, her father has said that all the important decisions regarding her work rest in his daughter's hands. "It's her life, and I think she should be in there saying what she wants to do," he told Zimmerman. LeAnn, who has already written three songs for her next album, told Farley, "I want to build my own life, not have someone else do it for me." The singer says that although she plans to continue recording and touring indefinitely, she would eventually like to perform on Broadway, and has not ruled out going to college. "I want to either take some business courses or study to become a speech pathologist for children. I'd like to have something to fall back on. And I love working with children. I always want to help kids through my music," she told Johanna Powell for *Good Housekeeping* (November 1997). Rimes, whose tutor travels with her on her tour bus, is an A student at the 10th grade level, and she especially likes math.

The blond, blue-eyed LeAnn Rimes has been described as looking a whole decade older than her actual age. "You can't dress me in a little girl outfit, because my body's not going to quite fit in it. I've matured very fast, and I dress more mature every day," she told Zimmerman. Rimes enjoys shopping for clothing in New York City and dressing glamorously for her performances. While she has expressed an interest in dating, she admits that her schedule of concerts and recording sessions allows little time for social activities. Rimes, who is much younger than most of her close friends, has said that she is constantly told that she will someday regret growing up so fast, but that she feels as though she is well adjusted, and that she isn't missing out on anything. "I go shopping; I go to the movies; I go play putt-putt golf; I play softball. It's just not with people my age," she told Morthland. "I'm a business here. I mean, I have a job. I have a lot of responsibility."

Regarding teenaged music stars, such as Tanya Tucker and Debbie Gibson, whose recording careers fizzled soon after a strong start, Rimes told Lauren Oliver for *Seventeen* (December 1997), "I'm totally different. It's as though all the people who started out at my age have done something wrong. Society needs to get over that."

LeAnn Rimes lives near Nashville, Tennessee, with her mother, Belinda.

Selected Recordings: *Blue*, 1996; *Unchained Melody: The Early Years*, 1997; *You Light Up My Life: Inspirational Songs*, 1997

Suggested Reading: *Time* p78+ Mar. 10, 1997, with photos; *USA Today* D p1 June 16, 1997, with photos

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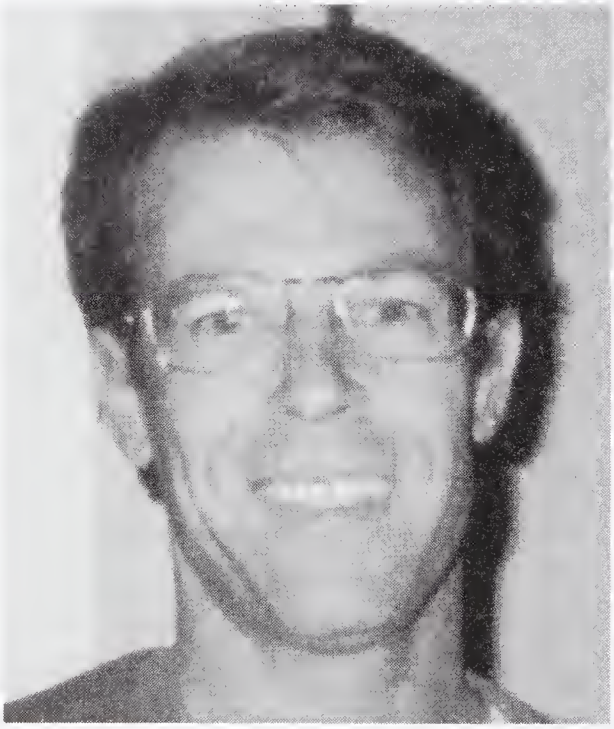


Gloria Robinson/Bantam Books

Robinson, Kim Stanley

Mar. 23, 1952– Science-fiction writer. Address: c/o Bantam Books, 1540 Broadway, New York, NY 10036

The award-winning science-fiction writer Kim Stanley Robinson takes great pains to ensure that nothing in his stories contradicts the laws that govern the physical universe, and according to most aficionados of science fiction, he has succeeded to a remarkable degree, even though he has no background in science. While working on his famous *Mars Trilogy*, Robinson amassed his own library of books about cold-weather engineering and the biology of aging. "I was working at the edge of my understanding," he told Elisabeth Sherwin for the *Davis Virtual Market* (January 21, 1996, on-line). "If I had a technical editor, I would be greatly helped."

The lack of a technical editor notwithstanding, the *Mars Trilogy* established Robinson as "the preeminent contemporary practitioner of science fiction," Edward James wrote in the *Times Literary Supplement* (May 3, 1996), in a review of *Blue Mars*, the final novel in the trilogy. "He has earned that position by taking the central tenet of science fiction—the extrapolation of current trends and beliefs into the construction of a future history—to greater lengths than any of his predecessors, and the *Mars* books are likely to be the touchstone of what is possible in the genre for a long time to come." Robinson is the first science-fiction writer to win one of the grants awarded through the National Science Foundation's Antarctic Artists and Writers Program.

Kim Stanley Robinson was born on March 23, 1952, in Waukegan, Illinois. While he was still quite young, his family moved to Orange County, California, an area that is the setting of three of Robinson's novels—*The Wild Shore*, *The Gold Coast*, and *Pacific Edge*. Robinson earned a B.A. degree at the University of California (UC) at San Diego. He then attended Boston University, in Massachusetts, where he received a master's degree in English. While working toward a doctorate at his undergraduate alma mater, he wrote short stories, many of which were published in U.S. magazines. In 1982, UC San Diego awarded him a Ph.D. in English and American literature. Afterward, with his wife, Lisa Howland Nowell, he moved to Zurich, Switzerland, where his wife completed a postdoctoral dissertation in environmental toxicology. During the two years that the couple lived abroad, Robinson continued to write short fictional pieces.

Robinson's first novel, *The Wild Shore*, came out in 1984. It was published by Ace Books, a firm that is well known for discovering excellent but as-yet-unknown authors. *The Wild Shore* is an account of the aftermath of a nuclear holocaust in the U.S. For reasons that are never made clear, the United Nations has strictly prohibited the reconstruction of the U.S., and the nation's technology and infrastructure remain woefully primitive. The story is told by a 17-year-old boy named Henry who lives in what had been Orange County. Intrigued by tales describing the nation as it used to be, Henry joins a new group of American resistors who refuse to accept the U.N.'s sanctions.

The Wild Shore was applauded not only for its appeal as science fiction, but also as a work of literature: In the *Magazine of Fantasy and Science Fiction* (May 1984), Algis Budrys, who has been called "the premier book reviewer" of science fiction, wrote, "Robinson's approach to storytelling is the traditional literary one, in its best sense, rather than the unique tone science fiction has developed in years of trying to translate commercial values into literature. . . . What he has here is a Class A science-fiction idea, in that he has proposed a future which is both clearly possible and yet has not hitherto been notably proposed. Taken purely as a proposition in the futurology of political science, this milieu demands serious attention." In *The Washington Post* (April 22, 1984), the critic Stephen P. Brown wrote, "Robinson, in his quiet low-key way, has avoided [the] trap [of becoming trite] by relying on one of the most powerful weapons in any writer's arsenal—rich, eccentric characterization." *Locus* magazine awarded *The Wild Shore* its 1985 Locus Award for best first novel.

Robinson's next works include the novels *Icehenge* (1984), in which a Stonehenge-like structure is found on the planet Pluto in the 23rd century, and *The Memory of Whiteness* (1985), in which the solar system is fully colonized by cultures that have only orchestral music in common. In 1986, a collection of Robinson's previously published short stories appeared, under the title *The Planet on the Table.*

In *The Gold Coast* (1988), which takes place in the 21st century, Orange County is grotesquely overdeveloped. "People are as frantic as the landscape is dense, and there's a deadness in the soul[s] of most," T. Jefferson Parker wrote in the *Los Angeles Times Book Review* (March 13, 1988). The hero of *The Gold Coast* is Jim McPherson, a young poet who joins an extremist group bent on destroying the national defense system. He feels ambivalent about their mission, though, because his father works for a defense contractor. "Robinson has succeeded at a novelist's toughest challenge," Parker concluded: "He's made us look at the world around us. This isn't escapist stuff—it sends you straight into a confrontation with yourself." *Pacific Edge* (1990), the third novel that Robinson set in a futuristic Orange County, records the struggle to preserve the county's last piece of wilderness.

The Mars Trilogy is the series for which Robinson remains best known. The first of the three books, *Red Mars* (1993), describes how humans go about "terraforming" the unarable planet; simultaneously, it poses questions about the moral and political ramifications of such an undertaking. While *Red Mars* was indisputably one of the most successful science-fiction works of that year—it won the 1993 Nebula Award from the Science Fiction and Fantasy Writers of America—it received mixed reviews. In an enthusiastic assessment for the journal *New Science* (January 30, 1993), David V. Barrett wrote, "Readers may learn more about the reality of Mars . . . than from most textbooks—and with far more enjoyment. . . . [The story] is believable; there is not a single tentacled monster in sight. . . . There is, however, a lot of narrative tension and even the odd bit of swashbuckling." And in the *New York Times Book Review* (January 13, 1993), Gerald Jonas described *Red Mars* as "an absorbing novel of ideas, notable for the opportunity it provides to watch a scientifically informed imagination of rare ambition at work." John Gribbin, by contrast, who also critiqued *Red Mars* for *New Science* (March 13, 1993), complained that the book "could be described as all science and no fiction." "It was difficult to care what happened to any of the characters, and the failure to be good fiction is even more serious than the failure of others to get the science right. . . . I would sooner read . . . NASA manuals."

Green Mars (1994), the second book in Robinson's *Mars* trilogy, earned the World Science Fiction Society's 1994 Hugo Award. In *Green Mars*, the terraformed planet bears a strong resemblance to Earth. A diverse group of rebels—sons, daughters, and grandchildren of the planet's original settlers—want to liberate Mars from Earth. Many of the pioneers who appeared in *Red Mars* have become the populace's wisest mentors. According to Roland Green, writing for *Booklist* (February 1, 1994), *Green Mars* was "Robinson's best book and possibly the best of the many and various our-future-on-Mars novels to date." In the *New Statesman* (October 29, 1993), however, David Barrett wrote, "The diversity of political morality is excellent, the planetary setting utterly credible, and the science impeccable. So why is this . . . novel such heavy going? Robinson has labored so hard to make it real that he's forgotten that a novel . . . should entertain as well as educate."

The final book of the *Mars Trilogy*, *Blue Mars*, won the 1997 Hugo Award and is one of the best-selling science-fiction novels of all time. This book deals with the completion of the terraforming of Mars, the settlers' fight for independence from Earth, and the threat of an approaching ice age. In *New Science* (June 1, 1996), Elizabeth Sourbut wrote that *Blue Mars* "combines Big Science and real people. Robinson is a master of characterization, and he . . . succeeds in keeping his characters from being swamped by the huge Martian landscape he evokes. . . . [He] tackles the difficult questions that most writers gloss over [and] comes up with difficult questions that most writers gloss over." "Robinson's research into Mars and its areography threatens, occasionally, to overwhelm the reader," Edward James acknowledged in the *Times Literary supplement* (May 3, 1996), but, he added, "it also adds to his authority, and to the paradoxical realism of this very impressive work of the imagination." Writing for the *New York Times Book Review* (June 30, 1996), Gerald Jonas contended that *Blue Mars* "represents a breakthrough even from [Robinson's] own consistently high level of achievement. . . . With *Blue Mars*, it becomes clear that this trilogy is not a loosely connected series of variations on a Martian theme, but a tightly constructed novel on an epic scale that must be read in chronological order to appreciate fully." Shortly after completing the trilogy, Robinson published a companion volume called *A Martian Romance*, a collection of fiction and nonfiction about Mars written by others and also some of his reminiscences of experiences writing the *Mars* series.

Robinson chose the setting and the theme of *Antarctica* (1997), his most recent novel, while doing research for his *Mars Trilogy* in the early 1990s. "I kept running across references to Antarctica," he wrote in a piece for the *Bantam Doubleday Dell* Web site. "It was the part of Earth most like Mars, and scientists studying Mars often went to Antarctica to do research. I had read about the classic Antarctic explorers when I was young, and now, reading about it again, my interest was rekindled." In the acknowledgments in a book he had read, he had noticed a reference made to the National Science Foundation's Antarctic Artists and Writers Program, and he subsequently learned that those chosen to participate in the program "had to be doing art or literature that was specifically about Antarctica. They would not, for instance, send me down there to do research for a book about Mars. So, I thought, I'm going to have to write a book about Antarctica."

Robinson spent six weeks in Antarctica in 1995. Because of the extremely harsh weather, his plans to meet with scientists who were working out of McMurdo, the U.S. base camp at Antarctica, often fell through. "Only at the moment of a flight could you be sure it was really going to happen," Robinson explained on the *Bantam Doubleday Dell* Web site. "At first this was disorienting, even maddening. But when I became used to it, I realized what it was; it was freedom. . . . I got outrageously cold, and ate huge meals, and laughed a lot, and listened to a million stories. And of course all the time I was thinking, 'What about my story? What story will I tell?' I wanted Antarctica to be more than just an exotic backdrop for a story that could have happened anywhere. I wanted to do more than just retell the classic stories in an updated form. I wanted to tell Antarctica's true story."

In light of the vast amount of oil that lies beneath the massive ice cap that covers Antarctica—Earth's fifth largest continent—the international dispute that occurs in Robinson's *Antarctica* could all too easily happen in reality, in spite of the Antarctica Treaty, which at present governs the activities of all nations on the continent. "In the next century, things will get interesting," Robinson said to Elisabeth Sherwin. "I think we're headed for an environmental crisis, and it has to do with massive overpopulation. I'm not cheerful about the future. Historically, the world has not responded well to crises, but I want to remain hopeful. We have the spiritual and technical abilities to pull through. . . . We could get in balance with the environment and manage the population."

Kim Stanley Robinson has won Hugo, Nebula, and World Fantasy Awards for various short stories. The writer lives in West Davis, California, with his wife, Lisa Howland Nowell, and their two sons. A passionate lover of the natural world, he enjoys swimming and mountain trekking, and, he told Sherwin, "I try to fit wilderness writing into science fiction as much as I can."

Selected Books: *The Wild Shore*, 1984; *Icehenge*, 1984; *The Memory of Whiteness*, 1985; *The Planet on the Table*, 1986; *The Gold Coast*, 1988; *Pacific Edge*, 1990; *Red Mars*, 1993; *Green Mars*, 1994; *Blue Mars* 1996; *Antarctica*, 1997

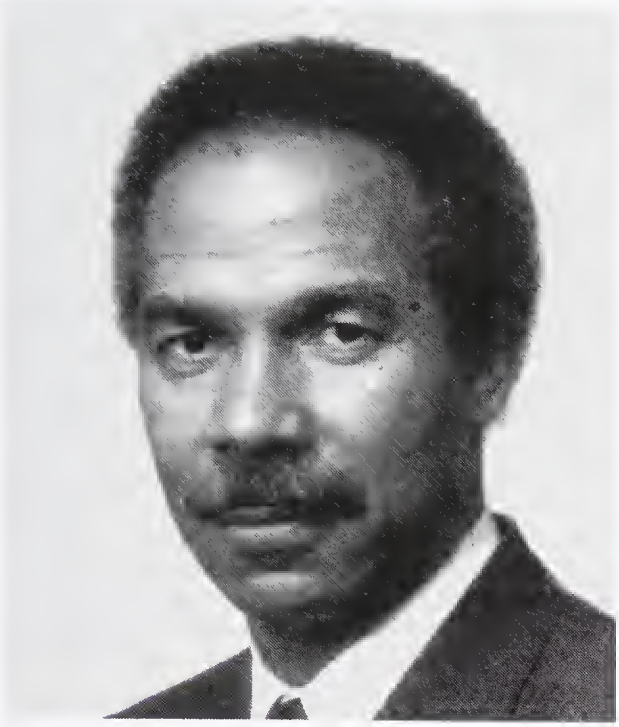
Suggested Reading: *Bantam Doubleday Dell* (on-line); *Davis Virtual Market*, Jan. 21, 1996 (on-line); *More About the Author* (on-line); *Contemporary Authors* vol. 126, 1989; *Contemporary Literary Criticism* vol. 34, 1984

Robinson, Randall

July 6, 1941– Founder and executive director of TransAfrica. Address: c/o TransAfrica, 1744 R St. N.W., Washington, DC 20009

Why should African-Americans, or Americans of any race, for that matter, care about what is happening in Africa and the Caribbean? That is a question that Randall Robinson has been addressing for over 20 years. As the executive director of TransAfrica, a Washington, D.C.–based lobbying group that he helped to found, he has sought to influence U.S. foreign policy in both Africa and the Caribbean. Since its establishment, in 1977, TransAfrica's annual budget has mushroomed from about $70,000 to $1 million, its staff has grown from two to about 16, and it boasts about 15,000 members.

Under Robinson's leadership, TransAfrica has succeeded in shaping United States foreign policy regarding at least two issues. Back in the mid-1980s, Robinson emerged as a vocal opponent of the U.S. policy on South Africa, and after staging a protest against the South African government, he was arrested. This, in turn, helped spark a national



Courtesy of TransAfrica Forum

Randall Robinson

movement aimed at forcing the U.S. to impose harsher sanctions on South Africa, and many observers believe that the movement was instrumental in bringing about an end to apartheid, in the early 1990s. In another case, Robinson went on a hunger strike in 1994 to protest the repatriation of Haitian refugees fleeing the military dictatorship of Raoul Cédras in Haiti. In response, the U.S. government reversed its policy and agreed to hold asylum hearings for the refugees. Within another half-year, the U.S. threatened to invade Haiti, and thereby succeeded in forcing Cédras to cede power.

Robinson readily admits that despite his organization's achievements, its impact on U.S. foreign policy has fallen short of what he has hoped it would be. "It has not changed the variously indifferent and hostile face of American foreign policy toward Africa and the Caribbean in general," he wrote in his recently published memoir, *Defending the Spirit: A Black Life in America* (1998). U.S. foreign policy, he believes, has been racist in its neglect of African and Caribbean countries. He has questioned, for instance, why, since the end of the Cold War, the newly democratic countries in Eastern Europe have received more aid than the democracies in Africa or the Caribbean. Robinson sees a connection between U.S. foreign policy and discrimination against African-Americans. As he wrote in his memoir, "Only from the study of America in its foreign relations can African-Americans hope to appreciate the full measure of America's insult to them."

Randall Robinson was born on July 6, 1941, in Richmond, Virginia. He was the third of the four children of Doris Robinson, a former elementary-school teacher who was active in the local Baptist church, and Maxie Robinson Sr., who taught history and coached several sports at Armstrong High School. (The school's gym was named after him after he died, in 1973.)

When Robinson was growing up, segregation was still the norm in the South, and discrimination, both overt and subtle, was part of daily life. For Robinson, the statues of such Confederate heroes as Jefferson Davis, Stonewall Jackson, and Robert E. Lee along Monument Avenue in Richmond reflected the city's nostalgia for its racist past. "They never let you forget that Richmond was the capital of the Confederacy," Robinson told David Remnick for the *Washington Post* (February 5, 1985). "I remember going with my mother to a department store, and she'd have to put on a little cap before they'd let her try on ladies' hats. I recall sitting in the back of the bus with lots of empty seats up front. I remember delivering groceries to a white home, and when I came into the kitchen and they were discussing something very personal, they never stopped talking. It was as if I wasn't there. I was invisible." Robinson occasionally struck back: With his brother, he used to throw rocks at what had been the White House of the Confederacy.

Robinson and his family lived in a building where rats regularly gnawed holes in the walls. Early on, young Randall learned from his mother how to use wallpaper and paint to make their surroundings as livable as possible. His family put great stock in pride, as he found out when he asked his father whether he could get a job shining shoes. "He was appalled that I would even broach something like this to him—we were poor, but we were not that poor—and said no son of his would ever shine a white man's shoes," Robinson explained in an interview on the C-SPAN program *Booknotes*. (The transcript can be found at the *Booknotes* Web site.)

Robinson's two older siblings forged the way in academic and professional achievement: His sister Jewell Robinson Shepperd was the first black student at Goucher College; she became a fundraiser for the Urban League and now has a career in theater. His brother, Max, the first black television anchor in the U.S., anchored ABC's *World News Tonight* for three years. (Max Robinson died of AIDS, in 1988.) Robinson's younger sister, Jean Yancey, became a public-relations director at the Duke Ellington School of the Arts.

In contrast to his two older siblings, Robinson's performance in the all-black schools he attended was mediocre. "He was a cut-up. You would have thought he was going to be a comedian," Robinson's mother told the *Chicago Tribune Magazine* (October 16, 1985). "[His classmates] just can't imagine his doing what he's doing now." Athletic and tall (he now stands six feet, five inches), he played basketball in high school (with his father as coach) and, after graduating, in 1959, went to Norfolk State College, in Virginia, on a basketball scholarship. He dropped out of college after three years, and at the age of 22, was drafted into the army.

Robinson hated the regimentation of army life, and he left after two years, just before his army division was sent to fight in Vietnam. He later learned that half of the men he had trained with were killed in one battle, in the Ia Drung Valley. With newfound discipline, he continued his undergraduate education at Virginia Union University, in Richmond, and earned a bachelor's degree in sociology, in 1967. Though he participated in civil-rights protests at the time, he maintained a relatively low profile. In his memoir, he noted that though a disproportionate number of African-Americans were fighting and dying in the Vietnam War, "black students on black college campuses did not protest the war because those students believed, with reason, that they could not influence national foreign policy and therefore the war's outcome."

Robinson next attended Harvard Law School, in Cambridge, Massachusetts, where he sat in a classroom with whites for the first time. Also for the first time, he became aware that he was a greenhorn when it came to both the anticolonial struggles going on in Africa and the U.S.'s support for various dictatorships and colonialist regimes there. "I was incredulous," he wrote in his memoir. "Could I have been, for 26 years, that incurious? Could all these things actually be going on in the world (long have gone on, for that matter) without my knowing a thing about them? Could there be a connection between my South and Africa's anguish?"

Following his graduation, in 1970, Robinson traveled to Tanzania on a Ford Fellowship. After returning to the U.S., he became an attorney for the Boston Legal Assistance Project, a federally funded program to provide legal aid to people who couldn't afford it. His legal career lasted only a year, because, he explained in his memoir, he was fired after continually demanding that the office, which served a predominantly black community, be headed by a black attorney. He next served as an administrative director of the Community Development Division of the Roxbury Multi-Service Center. During his tenure there, he organized protests against the Gulf Oil Co., which, he maintained, through its presence in Angola, Mozambique, and Guinea-Bissau, was in effect supporting Portugal's colonial administrations in those countries. Robinson also criticized Harvard for not divesting some $300 million invested in Gulf Oil. One wintry morning, students and faculty found Harvard Yard transformed into a symbolic graveyard of black crosses planted by Robinson and his fellow activists to protest the university's Gulf Oil holdings.

In 1975, Robinson became a foreign-affairs aide to Congressman William L. Clay, a Democrat from Missouri. He also briefly served as a staff attorney for the Lawyer's Committee for Civil Rights Under Law before becoming, in 1976, an administrative assistant to Congressman Charles C. Diggs Jr., a Democrat from Michigan and, at the time, the most senior black member of Congress. As chairman of the House Africa Subcommittee, Diggs was one of the most prominent congressional voices speaking out on African issues. Diggs's career came to a disgraceful end after he was convicted, in October 1978, of falsifying congressional payrolls and diverting money to himself. Robinson resigned his position with Diggs that same year.

While working for Diggs, Robinson accompanied a congressional delegation to South Africa. Witnessing apartheid with his own eyes, he felt as if he were re-experiencing the discrimination and racism that prevailed in the segregated South of his youth. When Diggs demanded to know when black South Africans would be given the vote, Robinson overheard a white South African businessman answer, "To give a black the right to vote would be like giving a gun to a five-year-old!"

The Congressional Black Caucus met in 1977 to discuss creating a lobbying group for Africa and the Caribbean. The result was TransAfrica, which was incorporated on July 1, 1977, with Robinson as its executive director. "The idea for TransAfrica grew out of the broadly recognized need for an institutional mechanism through which African-Americans could be informed, galvanized, and moved to a focused, thoughtful participation in the formulation of U.S. foreign policy toward Africa and the Caribbean . . . ," Robinson wrote in his memoir. "Americans (unfortunately including African-Americans) knew little about Africa and the Caribbean. They knew even less about their nation's tradition of shameful attitudes and actions in these areas, a tradition often belied by the much ballyhooed image of America as a beneficent, compassionate, and freedom-loving superpower."

One of the first targets of TransAfrica's lobbying efforts was the U.S. government's reluctance to vigorously oppose apartheid in South Africa. President Ronald Reagan had endorsed a policy of "constructive engagement" with the South African government and the nation's business community, on the grounds that South Africa was staunchly anti-Communist and was considered an ally of the U.S. in the Cold War. In testimony before members of Congress, Robinson presented reasons for his opposition to "constructive engagement," but his words made little impression. Reagan's landslide victory in November 1984 meant that the U.S.'s South Africa policy was unlikely to change for the next four years.

Refusing to accept the status quo, Robinson, along with the District of Columbia's representative in Congress, Walter Fauntroy, and U.S. Civil Rights Commissioner Dr. Mary Frances Berry, staged a sit-in at the South African Embassy on Thanksgiving Eve, 1984, in Washington, D.C. Both Robinson and Berry were arrested. The event generated much publicity and threw Robinson and TransAfrica into national prominence. He subsequently launched the Free South Africa Movement, of which he became national coordinator. Over the next 50 weeks, protesters in 26 cities demonstrated against the United States' policy toward South Africa. More than 4,000 people were arrested, including over 20 members of Congress. The protest eventually led Congress to pass the Comprehensive Anti-Apartheid Act of 1986, which established serious economic sanctions against South Africa for the first time. President Reagan vetoed the bill, but Congress overrode his veto. Many view the imposition of sanctions as pivotal in the eventual release of Nelson Mandela and the establishment of non-racial democracy in South Africa.

TransAfrica has been active in connection with many other issues as well. In the late 1970s, Robinson worked to maintain U.S. sanctions against what was then white-governed Rhodesia (now Zimbabwe). He also criticized the U.S. for supporting Jonas Savimbi, the leader of the guerrilla force UNITA, which was fighting Angola's Cuban- and Soviet-backed government. Though his support of Communist leaders was anathema to his critics, Robinson does not consider himself a Communist. "I use a single standard for praise and condemnation," he told the *Washington Post* (March 13, 1990). "Wherever I see opposition to broad participation in the political system, I oppose it. I was arrested at [Marxist] Ethiopia's Embassy because of Ethiopia's deplorable human rights record. . . . It is clear that Angola has to democratize its country; it must have national elections, though it's hard to do that in the middle of a civil war."

Robinson has also not hesitated to condemn countries governed by black Africans. He was critical of Sani Abacha's military dictatorship in Nigeria, which lasted from 1993 to June 1998, when Abacha unexpectedly died of a heart attack. The U.S. applied only limited sanctions (for example, cutting of economic aid and restricting visas) during Abacha's reign; in contrast, Robinson called for an oil embargo and the freezing of Nigeria's overseas assets. "It is a horrific situation only different from the old South Africa by the color of the oppressor," Robinson told the *Washington Post* (April 21, 1995).

A major foreign-policy victory for Robinson occurred in 1994, when he went on a hunger strike to protest the treatment of Haitian refugees. Boats filled with Haitians fleeing the dictatorship of Raoul Cédras, who had seized power from the democratically elected leader Jean-Bertrand Aristide in 1991, were being turned back by U.S. ships on the high seas without giving the passengers on board an asylum hearing. Contrasting the plight of the Haitians to the treatment of Cuban refugees, Robinson pointed out that people in the latter group were often escorted to the U.S., where they would get an asylum hearing. "Race drives this policy as much as anti-Semitism in the State Department drove Roosevelt to turn around ships carrying Jews [during World War II]," Robinson proclaimed to the *Washington Post* (May 4, 1994). During the 1992 presidential campaign, Clinton had promised to reverse the Haitian policy, but after assuming the presidency, he did nothing, claiming that the Haitian boats were too rickety to make it to U.S. shores and that turning the boats around was therefore necessary to save Haitian lives. Outraged, on April 12, 1994, Robinson started a fast during which he ate nothing and drank only water and juice. Like his arrest at the South African Embassy, his hunger strike drew much media attention, particularly when he was hospitalized on May 4, because of his deteriorating condition.

On the 27th day of Robinson's fast, by which time he had lost around 13 pounds, one of Clinton's advisers informed him that the Haitian policy would be changed. Robinson ended his fast and began calling for military intervention to restore the democratically elected leader Aristide. This, as Robinson explained in his memoir, had been part of his strategy from the beginning. "The president had good reason to believe that he needed the electoral votes of Florida to be reelected [in 1996]. Overwhelmingly, Floridians were opposed to an influx of Haitians. Cubans were welcome, Haitians were not. I knew from the beginning that if I could persuade the President to screen the fleeing Haitians, the U.S. would soon run out of space for them at Guantanamo [and then the refugees would be resettled in Florida]. Then the president would have to choose between risking the loss of Florida and military intervention in Haiti [to stop the flow of refugees]. His decision was predictable." True to Robinson's prediction, Clinton did plan an invasion in September, the threat of which forced Cédras to abdicate power.

More recently, Robinson has protested the elimination of special European markets for bananas from such Caribbean countries as Dominica, Saint Lucia, Grenada, and Saint Vincent. Spurred by the multinational banana company Chiquita Brands, which wanted a greater share of the European market, the U.S. trade representative, Mickey Kantor, successfully represented Chiquita Brands' case to the World Trade Organization. Robinson opposed the action, because he believed that elimination of the protected European markets would devastate the economies of those Caribbean countries, all of which are democracies. In protest, on April 16, 1997, he and other activists dumped a ton of bananas in front of the U.S. trade representative's office building.

Robinson has also been lobbying for an increase in U.S. aid to Africa. "We are concerned that now, at the end of the Cold War, for the first time foreign policy toward Africa will not be driven by strategic concerns," he explained to *Black Enterprise* (August 1992). "The aid was never altruistic. Now it is being rethought. We have to fight to keep the United States engaged and supporting democracy in Africa just as we support Russia and the former Soviet republics."

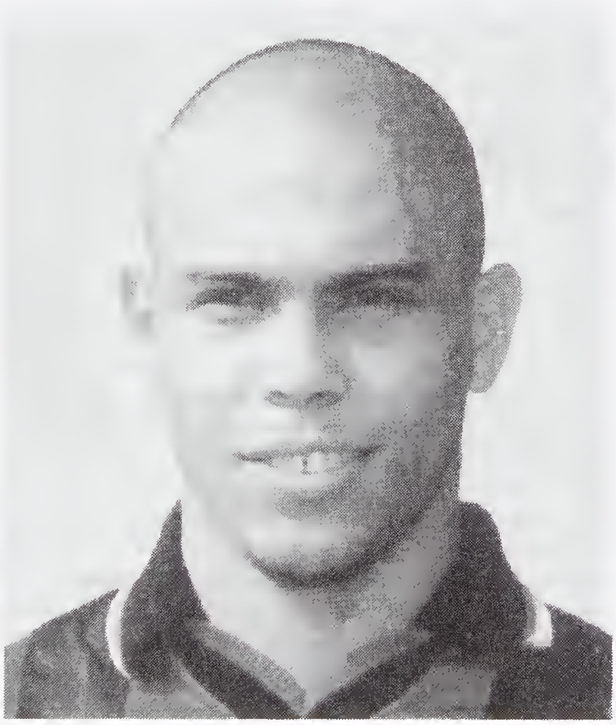
While Robinson finds his work fulfilling, one aspect that he doesn't particularly like is the schmoozing that is de rigueur for lobbyists. "I'm not a good public person," he told the *Washington Post* (March 13, 1990). "I don't think it shows when I'm in public, but it shows in my disinclination to be there. . . . The substantive part of my work—the lectures, discussions with students across the country—I find rewarding. But there are things that you need to do that are essentially social for an operation that depends on funding. And I don't do them."

Robinson and his first wife divorced in 1982, after 18 years of marriage; they are the parents of two children, Anike and Jabari. In 1987, he married Hazel Ross-Robinson, a TransAfrica staff member who left the organization in 1985, after the two became romantically involved. Ross-Robinson served as a foreign policy adviser to U.S. Representative William Gray, a Democrat from Pennsylvania; she is now president of Ross-Robinson & Associates, which provides foreign policy–related services. The couple have a daughter, Khalea.

Robinson, who once considered architecture as a career, enjoys spending his leisure time at home with his family and working on wood-carving projects. He has made many things, among them a staircase bannister carved with African-inspired symbols that spell out "I love you, Hazel." "This kind of thing is tremendously personal," he told the *New York Times* (August 22, 1991). "And I haven't any idea whether it would really appeal to others, and, frankly, I don't care. This is an extension of myself."

Selected Books: *Defending the Spirit: A Black Life in America*, 1998

Suggested Reading: *Black Enterprise* p52+ Aug. 1992, with photos; *Chicago Tribune Magazine* p24+ Oct. 16, 1995, with photos; *Ebony* p108+ July 1987, with photos; *Essence* p91+ Feb. 1991, with photos; *New York Times* C p12 Aug. 22, 1991, with photos; *Washington Post* E p1+ Feb. 5, 1985, with photo, C p3 Nov. 24, 1985, D p1+ Mar. 13, 1990, with photo, C p1+ May 4, 1994, with photo; Robinson, Randall. *Defending the Spirit: A Black Life in America*, 1998



F. C. Internazionale Milano

Ronaldo

Sept. 22, 1976– Brazilian soccer player. Address: c/o F. C. Internazionale Milano, via Durini 24, 20122 Milano, Italy; c/o Nike, Inc., Soccer Division, 1 Bowerman Dr., Beaverton, OR 97005-6453

At age 22, Ronaldo Luiz Nazario da Lima, or simply Ronaldo, as he is known to fans across the globe, is widely considered to be the best soccer player in the world today, and he is possibly the youngest player to be so recognized. In 1996, the Fédération Internationale de Football Association (FIFA), soccer's international governing body, named him their player of the year, thus making him the youngest player ever to receive this honor by a margin of six years. FIFA again named Ronaldo player of the year in 1997, the same year in which he was given the Golden Ball, an award that goes to the top European player.

Ronaldo's dominance lies in his ability to score, although, as many soccer aficionados have noted, what truly exemplifies Ronaldo's greatness is *how* he scores. A typical Ronaldo scoring drive looks something like this: Ronaldo outruns several defenders, beating them to the ball and gaining control of it at midfield. Possessing the magical ability to run at top speed while the soccer ball seemingly sticks to his feet, and also the ability to change direction with remarkable swiftness and thus evade attempts to tackle him, he then dribbles the ball past every other opponent between him and the goal. Uncommonly strong, he barely slows down even when a would-be tackler makes contact; indeed, he retains his footing and the ball as well. Once he nears the goal, Ronaldo throws off the goalie by faking a shot to one side. Then he runs, catches up to the ball, and after the goalie has made his dive, kicks the ball into the opposite corner of the net for a goal. This style of "finishing," as play near the net is called, fell into disuse during the 1980s; as goaltenders became taller and quicker, it became harder for forwards to beat them in a one-on-one confrontation. It is largely for this reason that, as Po Bronson wrote in *Details* (June 1998), "Ronaldo is single-handedly restoring excitement to a sport that has become dominated by defense and two-hour scoreless games."

Ronaldo Luiz Nazario da Lima was born on September 22, 1976, in Brazil. He grew up in Bento Ribeiro, a poor suburb of Rio de Janeiro situated between the city and some of its surrounding shantytowns. He joined a neighborhood soccer team at age five, and played barefoot on the street. Reportedly, he was a shy and sensitive child who became assertive and confident only when playing soccer, and he loved the sport so much that he slept with his soccer ball. He also played when he should have been in school, much to the consternation of his mother, Sonia. In his official Internet biography, she is quoted as saying, "I did not want Ronaldo playing soccer. What future would he have? I could not accept that my son thought only of a ball." Ronaldo, by contrast, had no doubt that he would "become the best in the world," as he reportedly declared early on. "I will be rich and help my family."

Ronaldo's father, Nelio, who worked at the local phone company, was an alcoholic, and he left the family when Ronaldo was 13 or 14. Although, according to the official biography, Nelio continued to involve himself in his children's lives, the family's financial situation became shaky after his departure. Ronaldo's mother earned a living by making and selling pizzas from their home by day and working for an ice vendor at night.

At around the time of his father's departure, Ronaldo left home to play soccer full-time. First, he tried out for the youth division of Flamengo, a first-division Brazilian league team based in Rio and the club Ronaldo had rooted for since childhood. Although he played well, he was turned down, because he lacked connections, and neither his family nor the team had enough money to send him for training. Instead, he joined a little-known second-division team, named for São Cristóvão, a suburb of Rio de Janeiro, where he played for two years. In his first game with São Cristóvão, he scored three goals and led the team to a 5–2 victory.

While with São Cristóvão, Ronaldo was mentored by Jairzinho, the team's coach, who had been a member of the Brazilian national team that won the 1970 World Cup, and received financial support from Alexandre Martins, a foreign-currency specialist who contributed money to the team. Seeing Ronaldo score five goals during one game so impressed Martins that he purchased Ronaldo's player's pass from Ronaldo's father. (The pass gives the owner the right to decide which team a player will join.) Besides helping to oversee Ronaldo's career, Martins became a friend and adviser to the young athlete, and he bought Ronaldo's mother a home in São Cristóvão so the family could be together. Martins remains close to Ronaldo and assists him with business decisions and negotiations.

Despite his youth, Ronaldo led his team to victory after victory, and he began to gain a reputation around Rio. While not a systematic player, he displayed the creative flair that has made Brazil an international soccer powerhouse and made so many of its players superstars. Another of Ronaldo's coaches at São Cristóvão, Alfredo Sampaio, told Bronson, "Ronaldo was never interested in tactics—only in getting hold of the ball and scoring. But when things were going badly, I always shouted to my lads to give the ball to Ronaldo. He did the rest."

By 1993, Ronaldo's stature had grown, and Martins sold his player's pass to a first-division Brazilian club team, Cruzeiro, in Belo Horizonte, for $50,000. During his one year there, the 16-year-old Ronaldo startled his compatriots by leading the Brazilian league in scoring. He still holds the record for most goals scored in one game: five.

In the summer of 1994, Ronaldo became the youngest member of Brazil's World Cup team since Pelé, who played for the team in the late 1950s and early 1960s and is considered perhaps the greatest player of all time. Ronaldo was relegated to the sidelines, where he watched as the forwards Romario and Bebeto led the team to its fourth championship. (Brazil has won the World Cup more than any other country; Germany is second, with three championships.) "Sure, it was difficult, but I learned a lot watching," Ronaldo told Christopher Clarey for the *New York Times* (January 5, 1997). "I am putting it to use now, and I plan on putting it to use in France in 1998, where Brazil will have a very young and very talented team."

In 1994, Cruzeiro sold Ronaldo's player's pass to PSV Eindhoven, a well-known and highly respected team in the Dutch league, for $6 million. Ronaldo welcomed the opportunity to play in Europe and follow in the footsteps of the many top Brazilian players who went overseas to refine their skills—among them Romario, the star of Brazil's 1994 World Cup champion team. Romario had also played for PSV Eindhoven, and according to Ronaldo, he told him that the team was "one of the most professional and best-organized clubs in Europe" and "would be the best setup to learn about European football." (In Europe, soccer is called "football.") "In Latin America, the pace is slower; there's more technique," Ronaldo told Bronson. "In Europe, it's faster. It's very serious and sometimes lacks fantasy. The experience in Europe can perfect a Brazilian player. When Brazilian players become aware of the importance of tight defending, they become almost invincible."

In Holland, Ronaldo was exposed to the Dutch style of play, called "total football," in which all the players both attack and defend. On other teams, Ronaldo plays the position of forward, or striker. Most teams have two forwards on the field at once; they play close to the other team's net and are scoring experts, responsible for finishing off attacks. In the first of his two years with PSV Eindhoven, Ronaldo led the Dutch league in scoring, although a rival Dutch league team, Ajax, captured the European Cup. During the 1996 Summer Olympics, Ronaldo played for the Brazilian national team, which, unexpectedly, slipped from their usual top form and came away with a bronze medal.

In 1996, FC Barcelona, one of the top Spanish league teams, purchased the rights to Ronaldo from PSV Eindhoven for $20 million, a record amount at that time. Ronaldo played extremely well in Barcelona; nevertheless, the extent to which Spanish fans idolized him and the speed with which his fame spread throughout the world was little short of incredible. "Ronaldomania" infected Barcelona and, to a lesser extent, the rest of Spain. On Barcelona's main thoroughfare, virtually every souvenir shop hung a copy of Ronaldo's jersey, number nine, in a front window. Bakers put portraits of him on cakes made to celebrate All Saints' Day. In an official report, the Spanish Federation of Restaurateurs attributed their dwindling business to the increasing tendency of people to stay at home to watch soccer—and in particular, Ronaldo—on television rather than dine out. Following a game, Ronaldo's goals would often be replayed more than 100 times on television. Also during his stint in Barcelona, Ronaldo signed a multimillion-dollar endorsement contract with Nike, on a par with Nike's contracts with Tiger Woods and Michael Jordan. Ronaldo was the first soccer player ever to be made the center of such a high-profile merchandising campaign.

In November 1996, Ronaldo incurred an injury that benched him briefly. Otherwise, he continued to perform strongly, keeping up his average of nearly a goal per game despite the interruption. But he did not play during Barcelona's last four games of the 1996–97 season. Nor did he take part in the Spanish Cup finals, in which the team beat Real Madrid. Instead, he played for the Brazilian national team in a warm-up tournament for the 1998 World Cup.

There was a lot of speculation that the real reason behind Ronaldo's sudden departure from Barcelona was that by the end of the 1996–97 season, he had become involved in what turned into a controversial dispute over his contract. Almost since his first days with Barcelona, he had reportedly received offers of enormous sums of money from other teams. By June 1997, he and his representatives had agreed to sell his contract to Internazionale Milan, a Serie A team in Italy. The Italian League is reputedly the toughest in all of soccer, and although he was happy in Spain, Ronaldo supported the move because he wanted to challenge himself by playing the toughest opponents.

The controversy arose over the release clause in Ronaldo's contract with Barcelona. Ronaldo and his agents argued that he was free to go where he wished, as long as the team that wanted him paid Barcelona the appropriate transfer fee; Barcelona's management, on the other hand, contended that according to the terms of the contract, he could not leave until the team agreed to trade him. FIFA, too, got involved in the conflict; it ruled that the release clause in Ronaldo's contract allowed transfers only to other Spanish teams. The disagreement dragged on for months and often made headlines in newspapers across Europe. Taking an unprecedented step, even the European Union (EU) passed judgment on the case: According to an EU legislative commission, FIFA had gone beyond its jurisdiction in prohibiting Ronaldo's move. For a time, both Barcelona and Internazionale Milan, commonly referred to as Inter Milan, listed Ronaldo as an eligible player for the European Cup matches that took place during the summer of 1997. In the end, Ronaldo joined Inter Milan, and received from the team's management an incentive-laden contract worth upwards of $20 million. He thus became the highest-paid soccer player in the history of the sport.

Ronaldo began playing for Inter Milan in September 1997, at the beginning of the Italian league season. "When I played in Spain, I thought the championship there was tough," he told a reporter for the *Electronic Telegraph* on-line (December 18, 1997), "but there's no comparison with Italy. Here, it's much more competitive, even when you're playing at home against the bottom team." The Italian style of play emphasizes tight defensive systems, so much so that in Italy, "keeping the scoresheet clean is an obsession," as Bronson put it. Even the formidable Ronaldo was unable to maintain the scoring averages he had racked up in previous leagues. Nevertheless, after his first few months in Italy, he led the team to the best record in the Serie A, and love-struck Italian fans nicknamed him Il Fenòmeno—"the Phenomenon."

Later in the season, however, Ronaldo entered a two-month scoring drought—by far the longest of his career to date—which led many people to wonder if the tremendous pressure brought by high expectations had finally taken its toll on the 20-year-old star. Ronaldo himself, though frustrated by his performance on the field, dismissed such concerns. "When I'm on the field, training or playing, it's joy, pure joy," he told Bronson. "I have commitments, pressures. I have to be disciplined, but after a game I'm generally happy to perform my obligations." Indeed, despite the time and energy he must devote to the business aspects of his career, many of those who have seen him play agree that his passion for soccer has not diminished. In a conversation with Bronson, Ronaldo tried to communicate the intensity of his love for the game: "It is difficult to describe how you are feeling when you score. Because you are out of this world, you can't hear anyone, you don't see anyone, you are blind, you are deaf. You just want to run and scream."

The lull in Ronaldo's scoring added another level of suspense to the 1998 World Cup competition, at which Brazil sought a fifth championship. In the year leading up to the contest, which was held in France, in June and July, Brazil surprised soccer fans worldwide by losing matches against Argentina, Norway, and the United States. Then, just weeks before the World Cup began, Brazil cut Romario because of a persistent leg injury. Thus, the weight of the team's performance in the Cup fell chiefly on Ronaldo's shoulders. "We expect Ronaldo to score the goals for Brazil," Mario Zagallo, Brazil's coach, told the *New York Times* (June 7, 1998). "He's a player of explosion, of great speed, and he can score at any time to decide a game." Zagallo's optimism seemed well-founded. Playing against the soccer powerhouse Germany in a warm-up match prior to the 1998 World Cup, Brazil scored an impressive victory thanks to Ronaldo's winning goal in the 88th minute of the game. After beating three German defenders to the ball, he eluded a fourth and then put the ball past the German goalkeeper with seeming ease. Brazil's 2–1 win marked only the second time Germany had been defeated at home since 1987.

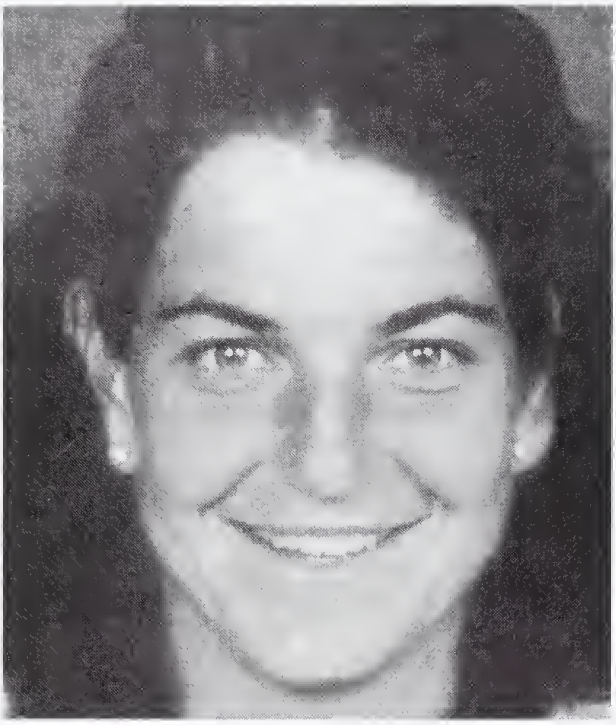
Ronaldo and the Brazilian team got off to a slow start in the World Cup. They beat their first opponent, Scotland, 2–1; the winning goal bounced into the net only after ricocheting off two Scottish players. Ronaldo scored his first goal during his team's second game, against Morocco, which the Brazilians won 3–0, thus becoming the first team to qualify for the second round. In an ambitious statement for the characteristically unassuming Ronaldo, before the tournament began he had said that he hoped to challenge the record for the most goals (13) scored by an individual player in the World Cup. He ended the tournament with a total of four goals, in what many regarded as a somewhat disappointing performance. With their advancement in the tournament sealed up, Brazil lost its last first-round match to Norway, 2–1. Brazil then defeated Chile, 4–1, and Denmark, 3–2, and advanced to the semifinals. The team faced the Netherlands, the team that many had picked to win the championship and whom some fans refer to as "the Brazil of Europe." The game was a stalemate at 1–1, forcing a decision by penalty kicks. The victory went to Brazil, four kicks to two, after their goalkeeper blocked two of the Netherlands' attempts.

Despite Brazil's less than rock-solid performance in the first legs of the Cup, they were still favored to win the championship game against France. Brazil's rabid fans in particular wanted nothing short of a landmark fifth World Cup victory. So it came as a huge disappointment when France beat Brazil soundly in the final game, 3–0. It was France's first World Cup title. Although Ronaldo appeared groggy for much of the game, he twice came close to scoring. It later came out that he had suffered a seizure during the previous afternoon, most likely because of stress, and had been given a tranquilizer by doctors, but had nevertheless insisted that he was feeling well enough to play. The incident triggered a big controversy in Brazil, where people questioned the judgment of the doctors, the coaches, and Ronaldo himself in allowing him to play the final game. Tests have since confirmed that Ronaldo is in good health, and he will play for Inter Milan in the 1998–99 season. He was named a member of the FIFA 1998 World Cup All-Star team.

Astronomical success has undermined the careers of many soccer greats, including the Argentinean Diego Maradona, whose excessive behavior off the field both hurt his athletic performance and tarnished his reputation. Ronaldo, by contrast, seems likely to defy the odds. Pelé, who is known to be sparing in his praise, told Bronson, "What makes me happiest is that success hasn't changed Ronaldo's character—that's the most important thing, that fame doesn't go to his head. He's the same Ronaldo he's always been. He's modest, close to his family, and you'll never hear him utter a bad word about anybody." Much evidence supports Pelé's observations. For example, Ronaldo has made good on his promise to use his wealth to help his family. With his first paycheck, he bought a new cover for the sofa he slept on as a child, and with his first signing bonus, he bought his father a small pizzeria and paid for the restoration of his mother's house and his brother's school tuition. He has also supported a variety of charitable causes. In Brazil, he appeared in a televised public-service spot that encouraged parents to have their children vaccinated. When he hosted an Internet chat session on behalf of the United Nations Food and Agriculture Organization, the server received 6 million hits in 30 minutes (and then crashed).

Ronaldo's modesty is perhaps his most striking characteristic. Despite all the adulation that has come his way, he still seems more humble than many lesser athletes. "I think in every club it is the same, that all players are equal," he told Christopher Clarey. "We are all playing with the same goal: winning games. I like it that way: no star, everybody the same. It was that way at PSV and it [was] that way in Barcelona within the team. It's only outside that it is different." "I am not a phenomenon or all those other things that they write about me," he said to *USA Today* (January 30, 1998). "I am Ronaldo. I try to give my best. I have a lot to learn. We all do."

Suggested Reading: *Details* p150+ June 1998, with photos; *Electronic Telegraph* (on-line) Dec. 18, 1997; *New York Times* VIII p7 Jan. 5, 1997, with photo, B p14 June 11, 1997, VIII p7 June 7, 1998, with photos; *Newsweek* p58+ June 15, 1998, with photo; *USA Today* B p1+ June 12, 1997, with photos, B p1+ July 14, 1997, with photos, C p3 Jan. 30, 1998, with photos, C p16 Mar. 26, 1998, with photo



Courtesy of Corel WTA Tour

Sánchez Vicario, Arantxa

(SAHN-chez vih-CAH-ree-oh, ah-RAHN-chah)

Dec. 18, 1971– Spanish tennis player. Address: c/o Real Federación de Tenis, Avinguda Diagonal 618, #3-D, 08021 Barcelona, Spain

Since 1989, the Spanish tennis player Arantxa Sánchez Vicario has been known as one of the elite players on the World Tennis Association (WTA) tour. Although she has almost always been overshadowed by such tennis stars as Steffi Graf, Monica Seles, and, more recently, Martina Hingis, Sánchez Vicario has maintained a ranking within the top 10, and in 1995, she was ranked number one for a total of 12 weeks. Although this achievement is somewhat dwarfed by the fact that Graf reigned as the number-one player for 374 weeks, and the young champion Martina Hingis held the number-one position for 56 weeks, Sánchez Vicario is more of a standout when it comes to career earnings: At the beginning of 1998, she had pocketed a total of $12.8 million, making her the third-highest-paid female tennis player in history. Martina Navratilova and Steffi Graf are the only two players to top this, each having earned over $20 million. (The $6 million that Hingis earned as of April 1998 is a record amount for a tennis player her age.) On June 6, 1998, Sánchez Vicario's earnings increased by more than $600,000, when she defeated Monica Seles at this year's French Open, in Paris.

Arantxa Sánchez Vicario was born Arantxa Sánchez on December 18, 1971, in Barcelona, Spain. She is the youngest of the four children of Emilio Sánchez Sr., an engineer, and Marisa Vicario Sánchez, a schoolteacher. Arantxa's older sister, Marisa, played tennis at Pepperdine University, in Malibu, California, and currently works in Spain as a television sports reporter; her brothers, Emilio Jr. and Javier, have played on the men's professional tennis tour.

Following in their footsteps, Arantxa began playing tennis at the age of four. According to an unofficial on-line biography of her, as a child she called her racket her "best friend," and at mealtimes, it "sat" at the table on a chair next to hers. Arantxa attended a tennis school on the Costa del Sol, then practiced under the guidance of Manuel Orantes, a top-10 player in the mid-1970s. In an interview for *Tennis* (December 1997), she observed that, like other successful Spanish tennis players, she learned the game on clay courts, and training on such surfaces, she said, "helped us to get more patient." Her rise to stardom came quickly. By age 13, she was Spain's top female player.

Sánchez Vicario, who stands five feet, six inches tall, weighs about 124 pounds, and is known to have a fiercely competitive spirit, turned professional in 1986 (1985, according to one source). Her debut year in the women's tour was marked by small successes, especially on clay courts, which best suited her baseline game. (She has since become proficient playing on hard courts as well.) In 1987, she advanced to the quarterfinals of the French Open. That year, she won the WTA's "Most Impressive Newcomer" award. In 1988, she returned to the French Open and beat Chris Evert in the third round, before again losing in the quarterfinals. Her emergence as an elite player came a year later: Sánchez Vicario, seeded seventh, reached the finals of the 1989 French Open. She faced Steffi Graf, the clear favorite, who had dominated that year's women's tour by winning four Grand Slam events—the Australian Open, the French Open, Wimbledon, and the U.S. Open—plus an Olympic gold medal. In a memorable upset, Sánchez Vicario came back from 5–3 in the third set to win 7–6, (8–6), 3–6, 7–5, providing proof that Graf was not invincible. Sánchez Vicario also won a warm reception from fans and the press. After her victory, she said, as quoted by Sally Jenkins in the *Washington Post* (June 13, 1989), "I am only 17 and have a long time ahead of me." In both 1988 and 1989, she won the WTA's "Most Improved Player" award.

Sánchez Vicario's ranking shot up to number seven after her French Open win. Soon afterward, she began using both her family name and her mother's maiden name, Vicario, on the tour; she explained that in so doing, she was paying tribute to both sides of her family. After less-than-stellar finishes in 1990 at the French Open and Wimbledon, where she lost in the second and first rounds, respectively, she reached the semifinals of the U.S. Open.

Sánchez Vicario began 1991 by playing the Australian Open, another Grand Slam event, and reached the semifinals. Later that year, she again reached the finals of the French Open, but lost to Monica Seles. By this time, Seles had risen to the top of women's tennis, dethroning Graf. Often, it seemed as if Sánchez Vicario was the third wheel in a breathtaking rivalry between Seles and Graf. The number-one ranking was volleyed between Seles and Graf five times between March and September 1991, leaving little room for Sánchez Vicario. Some observers began to view her as an understudy for Graf and Seles.

Sánchez Vicario continued to play aggressively. Pam Shriver, who had lost to Sánchez Vicario in 1991 at a tournament in Eastbourne, England, told Curry Kirkpatrick for *Sports Illustrated* (July 22, 1992), "Arantxa loves to intimidate, and her aura can be scary out there. Inch for inch, I think she gets more out of her game than any competitor. If she was a pitcher, she'd throw the brushback at your head." In the summer of 1992, Sánchez Vicario demonstrated her fierceness in the Olympic Games, held in Barcelona. Playing for Spain, she won a bronze medal in the singles event and a silver medal in the doubles, with her teammate Conchita Martinez. Also that summer, she reached the finals of the U.S. Open. Although she lost to Monica Seles, she continued to be a player to watch.

In 1993, Sánchez Vicario reached the semifinals of the Australian Open, the French Open, and the U.S. Open. She failed to capture another Grand Slam title until 1994. Although she started that year on a sour note, losing to Graf in the Australian Open, she won her second French Open title, beating Mary Pierce in the finals. She also captured the U.S. Open doubles title with Jana Novotna, and the singles title by beating Graf, who suffered from back pain during the tournament. Her success, however, was tempered by the fact that she had won during the absence of Seles. Seles, who had held the number-one ranking in women's tennis from September 1991 to June 1993, had had to leave the tour in April 1993 after sustaining an injury in a bizarre incident: She was stabbed in the back by a deranged spectator.

Regardless, 1995 proved to be another notable year for Sánchez Vicario. For three periods totalling 12 weeks between February 6, 1995 and June 11, 1995, she overtook Graf and held the number-one ranking in women's tennis, becoming only the sixth person to hold the top ranking since 1975, the year computer rankings were first instituted. Also in 1995, she reached the finals of the Australian Open, the French Open, and Wimbledon. Although she lost all three finals to Graf, she earned a reputation as a tenacious competitor who relentlessly chased down seemingly unchasable balls. This was exemplified by her performance at Wimbledon, where she surprised tennis enthusiasts by playing well on the grass courts. Although she lost to Graf in three sets, she and Graf made history by playing a 32-point game in the third set. With the two players tied with five games each, the 20-minute 11th game, later dubbed the "glorious game," featured 13 deuces, six break points, and an array of remarkable shots. Mick Cleary, writing for the London *Observer* (July 9, 1995), described the game as "one of the greatest women's finals of the modern era, full of daring, cunning, control, character, and quite breathless and sublime skills." It was the 14th consecutive finals matchup between Sánchez Vicario and Graf. Although Graf clearly had an edge, having beaten Sánchez Vicario in numerous finals, Sánchez Vicario proved to be among her biggest challenges, especially during the two years of Seles's absence.

Sánchez Vicario continued to play strongly in 1996, reaching the quarterfinals of the Australian Open and the finals of the French Open and Wimbledon. She also captured a silver medal in the singles competition, and a bronze medal in the doubles, with her teammate Conchita Martinez, at the Olympic Games in Atlanta, Georgia. That year, she registered career prize-money earnings of over $12 million, and surpassed Seles to become the third-highest-paid woman in tennis history, behind Martina Navratilova and Steffi Graf.

Unlike many top players who focus solely on playing singles, Sánchez Vicario routinely plays doubles and mixed doubles. For example, at seven of the eight 1994 tournaments where she won the singles title, she also won the doubles crown. And in February 1995, she became the first player to simultaneously hold the number-one ranking in singles and doubles since Navratilova did so in August 1987. Although Sánchez Vicario was hampered by the return of Seles to the women's tour in 1995 and watched the rise of such younger stars as Irina Spirlea, Lindsay Davenport, and most notably, Martina Hingis, who captured the number-one ranking in March 1997, she continued to compete strongly. She captured the doubles title at the 1996 Australian Open with Chanda Rubin. As of the end of 1996, she had won 24 career singles titles, placing her 16th on the Open-era singles titles list. (The era began in 1968, when pros were permitted to compete in Opens.) She reached the semifinals of Wimbledon in 1997 and began 1998 ranked seventh on the WTA tour. Graf and Seles were ranked 49th and fourth, respectively. Hingis was ranked first.

On June 6, 1998, Sánchez Vicario defeated Seles 7–6 (7–5), 0–6, 6–2 at Roland Garros stadium, in Paris, to win that year's French Open. "I'm so sorry that I beat you," she said to Seles after winning her third title, as reported by CNN on-line that day. "I don't think you are the one who deserved to lose. I have a lot of respect for you, especially with all that happened." Sánchez Vicario was referring to the death of Seles's father three weeks earlier, after a five-year battle with cancer.

"What the 26-year-old Sánchez Vicario did [at the French Open] was play a vintage brand of tennis," Robin Finn reported in the *New York Times* on-line (June 7, 1998). "She scurried and scampered and, in her own special way, went for the jugular just as she had when she won her first Grand Slam title here in 1989 at 17. . . . She chugged to and fro on the red grit like a little locomotive content to take the most indirect of routes to her destination. She sent defensive topspin lobs into the gloomy sky like clay pigeons at a skeet shoot, then patiently waited for her impatient opponent to try to shoot them down. Exhausted but successful after the 51-minute first set was decided with a tie breaker, Sánchez Vicario bided her time in the second, let Seles expend ample energy in the act of leveling the contest, then cleverly revved up into full retrieval-and-rebuttal mode when the match was on the line in the final set." Commenting about Seles and the formidable teenaged competitors she and Seles have been playing, Sánchez Vicario said after the match, "She also is a great champion, and this is better for women's tennis, because it shows we're still in there."

Indeed, later in 1998, Sánchez Vicario reached the quarterfinals of Wimbledon and the U.S. Open. (Jana Novotna captured the Wimbledon title and Lindsay Davenport defeated Martina Hingis to capture the U.S. Open title.) As of October 1998, Sánchez Vicario was ranked fourth in the WTA Tour, behind Lindsay Davenport in the top spot, Martina Hingis, and Jana Novotna.

Sánchez Vicario is the author of *The Young Tennis Player: A Young Enthusiast's Guide to Tennis* (1996). Her interests off the court include the study of languages (she speaks Spanish, Catalan, English, French, German, and Italian); playing cards; reading murder mysteries and fashion magazines; such sports as waterskiing, bicycling, jet-skiing, and soccer; and playing with her two dogs, Roland and Garros.

Sánchez Vicario also devotes a lot of her time to charitable organizations, among them Enriqueta Vilavecchia, which raises money to help terminally ill children in Spain, and the Corel WTA Tour Diamond ACES, which promotes women's tennis through various off-court activities. In 1997, she helped to launch a Diamond ACES program called FIRST Serve, which aims to introduce children to women tennis players who can serve as role models for them. In 1996, Sánchez Vicario received one of five "Players Who Make a Difference" awards at the Family Circle Cup competition, in recognition of her charity work. Her other honors include the Infiniti "Commitment to Excellence" Award, at the 1993 Bausch & Lomb Tournament, and ESPN's ESPY Award for best female tennis player of 1994.

Selected Books: *The Young Tennis Player: A Young Enthusiast's Guide to Tennis*, 1996

Suggested Reading: *New York Times* C p4 June 1, 1989, with photo, C p1+ June 6, 1994, with photo, B p13+ June 9, 1995, with photos, VIII p1+ July 9, 1995, with photos, B p17 Aug. 24, 1995, with photo; *Sports Illustrated* p34+ June 19, 1989, with photos, p172+ July 22, 1992, with photos; *Tennis* p24+ Feb. 1995, p48+ July 1996; *Time* p90 June 26, 1989, with photos

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Sandler, Adam

Sept. 9, 1966– Television and film actor; comedian. Address: c/o Baker, Winokur, Ryder Public Relations, 9100 Wilshire Blvd., 6th Fl., Beverly Hills, CA 90212

Adam Sandler's popularity among young people has baffled critics (especially those over the age of 30) ever since he first gained attention as a writer and performer on the television comedy program *Saturday Night Live* (*SNL*), in the first half of the 1990s. For many, the zany characters Sandler portrayed during his five seasons with *SNL*, among them Canteen Boy, Cajun Man, and Opera Man, simply defied categorization, and Sandler's antics often seemed to resemble little more than infantile tantrums. Similarly, many reviewers had little that was positive to say about either *Billy Madison* (1995), the first motion picture in which Sandler starred, as a walking idiot, or *Happy Gilmore* (1996), in which he played a golfing idiot. Some of his more vociferous detractors even labeled him and his characters morons who resembled and helped to shape a rather disturbing kind of hero, one whose apotheosis could be found in the protagonists of *Dumb and Dumber*, *Tommy Boy*, *Wayne's World*, and a slew of other films that spawned a new genre—the "idiot-comic film." Many of these films starred other former *SNL* comics, such as David Spade and the late Chris Farley.

Cori Wells Braun/Outline

In stark contrast to most film and TV critics, Sandler's fans have consistently given him raves. Seemingly imbued with Sandler's own persona, his characters have spoken most resonantly to this group, one of whose defining traits is a longing to both embrace and reject a superannuated adolescence. Like Generation Xers, his characters display puerility, resigned passivity, bitterness, and unfocused anger. In short, they are likable losers, the kind who tend to entertain dreams of rock-'n'-roll stardom but live in their parents' basements.

With Sandler's most recent film, *The Wedding Singer*, which was released in February 1998, the gap between Sandler's image among critics and fans may have narrowed somewhat. Instead of being flat-out panned, the film drew mixed reviews, with many observers noting that Sandler's acting and writing in this film far surpassed what he had revealed in his previous efforts. Perhaps of greater importance in the long run, his choice of subject matter and setting in *The Wedding Singer*, which contributed significantly to its success at the box office, demonstrated Sandler's savvy as a filmmaker. Furthermore, by completing three feature films in succession, he has established himself as both a star and a screenwriter.

Adam Sandler, who was born on September 9, 1966, in Brooklyn, New York City, and raised in Manchester, New Hampshire, has been performing for about half his life, and even longer if one counts the time, at age 11, he sang at his sister's wedding, at the urging of his mother. "I did [Ringo Starr's] 'You're Sixteen,'" he recalled to Bob Thompson for the *Toronto Sun* (February 8, 1998). "That went over well, all right. Then I sang 'Yesterday,' by Paul McCartney, and they started booing me. . . . I was taking away the focus. Apparently, the wedding was about those two getting married."

Sandler was 17 when he made his stand-up comedy debut, at the Stitches Comedy Club, in Boston. It was far from a runaway success. "I remember going on stage, not knowing what to say, hearing some drunk guy slurring, 'He's got a retainer,'" he told Kate Meyers for *Entertainment Weekly* (September 17, 1993). He was undeterred, though, and began performing at comedy clubs in New York City. When Allan Johnson of the *Chicago Tribune* (February 29, 1996) asked him why he had become a comic, he responded, "I guess there was nothing else I could do. Nothing else I could put my heart into." He also said, "It's the only thing that I think about, the only thing that I pour all my energy into. I don't know why I do it; it just happens that that's what goes through my head."

Sandler got his first break during his freshman year at New York University (NYU), in New York City, when he won a recurring role on the television sitcom *The Cosby Show*, as Theo Huxtable's friend Smitty. Before his graduation from NYU, with a B.F.A. degree, in 1991, he began doing stand-up routines on the Los Angeles comedy-club circuit. It was thus that he came to the attention of Dennis Miller, an *SNL* alum. With Miller's help, in 1990 Sandler won a coveted position with the show, primarily as a writer; occasionally, he appeared in skits.

It was during the 1993–94 season that Sandler became a featured performer on *SNL*. He showcased such characters as Canteen Boy, Cajun Man, and the unforgettable Opera Man. The Opera Man's specialty was pithy operatic encapsulations of current news stories. For example, in one song he summarized a real-life soap opera involving the Massapequa, New York, auto mechanic Joey Buttafuoco and his one-time lover Amy Fisher, who shot Buttafuoco's wife: "Amy Fish-er, Butta-fuo-co / El-knock-oh, El-shoot-oh / En jail-oh, No bail-o / Se-nor-a, You're a whor-a." In other signature skits, he spoofed ultra-vain rock-'n'-roll personalities. In one memorable segment, he played a member of a spoof grunge band called Dogs, who barked on stage.

In 1993, encouraged by his growing success, Sandler released a comedy CD, *They're All Gonna Laugh at You*. The album featured a teenage boy's putdowns of school officials and civil servants as well as puerile ravings laden with masturbatory and scatological references. It was nominated for a Grammy Award.

Sandler broke into the film business with supporting roles in the forgettable motion pictures *Coneheads* (1993) and *Airheads* (1994). The next year, he starred in *Billy Madison*, a comedy that he co-wrote with Tim Herlihy, a friend of his from NYU. The film, about a hotelier's son who, to earn a large inheritance, must repeat grades one through 12 in six months, was soundly panned by critics. John Anderson of *New York Newsday* (February 13, 1995) went so far as to write, "[Sandler's] existence in our cultural consciousness implies intellectual sloth of previously unimagined proportions." Despite such ridicule, *Billy Madison* did respectably at the box office.

Sandler did not return to *SNL* after the 1994–95 season. He explained why during his interview with Allan Johnson. "That show . . . was my life. And I loved being on that show, I loved getting to do my stuff every Saturday night, do something new, and see these bands and these celebrity hosts. It was great." But, he continued, he felt "like I [had] started repeating myself. I didn't want to do that. I wanted to get into growing as much as I can."

In 1996, Sandler starred in the title role of the comedy *Happy Gilmore*, which he co-wrote with Herlihy. Happy Gilmore is a failed hockey hopeful who uses his stunning slapshot to get himself a position on the pro golf tour. His goal is to make enough money to prevent the Internal Revenue Service from seizing his grandmother's house. The film grossed $10.1 million in its debut week despite a mostly thumbs-down response from critics. One reviewer who dismissed the film entirely was Brian Lowry, who, in *Variety* (February 19, 1996), wrote, "Added together, there are about three minutes of funny material." He also gave Sandler a failing grade as an actor, declaring, "Sandler remains a thoroughly grating onscreen personality with zero acting range (his two moods are petulant juvenility and juvenile petulance)."

Sandler next starred opposite Damon Wayans in the action comedy *Bulletproof* (1996). Most critics took a dim view of that film, too. John Anderson, in *New York Newsday* (September 6, 1996), labeled it "your standard vulgar, mindless, action buddy flick." In the *New York Times* (September 6, 1996), Stephen Holden expressed similar sentiments, and he described Sandler's and Wayans's characters as "superannuated teenagers goading each other to new heights of criminal mischief." The Gay and Lesbian Alliance Against Defamation also criticized *Bulletproof*, for its "hackneyed anti-gay stereotypes."

Also in 1996, Sandler released his second CD, *Adam Sandler . . . What the Hell Happened to Me?* The CD features comedy routines and songs written and performed by Sandler, among them "The Chanukah Song," which was one of the comedian's *SNL* pieces and later became "a cult favorite," according to Allan Johnson. Its lyrics advise, "When you feel like the only kid in town without a Christmas tree, / Here's a list of people who are Jewish just like you and me / David Lee Roth lights the menorah / So do James Caan, Kirk Douglas, and the late Dinah Shore-ah." In 1997, Sandler released another comedy album, *What's Your Name?*

Then came *The Wedding Singer*, another Sandler–Herlihy collaboration. Set in a suburban New Jersey town in 1985, the story focuses on a sweet-natured singer named Robbie Hart (Sandler); his hope of becoming a rock star is growing ever fainter, and he has been reduced to performing at weddings. After being jilted by his fiancée at his own wedding, Robbie falls in love with a banquet waitress (Drew Barrymore) who is engaged to a Wall Street trader. Most reviewers had serious reservations about *The Wedding Singer*, but found things to praise in it as well. Jami Bernard, for example, in the *New York Daily News* (February 2, 1998), wrote, "Sandler, whose shtick on *SNL* consisted of singing silly songs in a high-pitched voice, is best when he's doing just that. When not singing, he speaks in such an abashed monotone that one fears his jaw has been wired shut." But, she added, "not all is lost. The candy-colored movie generates a fair amount of good will, especially when Sandler is singing a trove of soon-to-be revived '80s music." To Owen Gleiberman, a reviewer for *Entertainment Weekly* (February 13, 1998), *The Wedding Singer* resembled "an Elvis movie set in a cardboard-cutout version of the mid-'80s, with a pop-rock nerd as its hero. As a romantic comedy, the picture is pleasant, predictable, and utterly weightless. Yet it has the good fortune to be one of the first of what will probably turn into a deluge of glibly packaged '80s-nostalgia flicks." He then observed dryly, "Welcome to the new Adam Sandler: the comedian as Nice Jewish Boy."

The Wedding Singer attracted large audiences despite the mixed reviews, and it proved that Sandler could do more than play characters that, for the most part, he had recycled from his old comedy sketches. Indeed, some observers described the film as an important departure for him. Sandler, however, viewed his work in *The Wedding Singer* in another light. "I'm not departing from anything—I'm just trying to do different stuff," he told Steve Tilley for the *Edmonton Sun* (February 4, 1998). "I'm sure I'm going to try a lot of different kinds of movies." In addition to his greater range as a writer and actor, Sandler revealed his show business acumen, by setting his film in the 1980s, a period that has become the focus of growing nostalgia. He capitalized on that blossoming trend by featuring on the soundtrack such 1980s hits as Nena's "99 Luftballons" and Madonna's "Holiday."

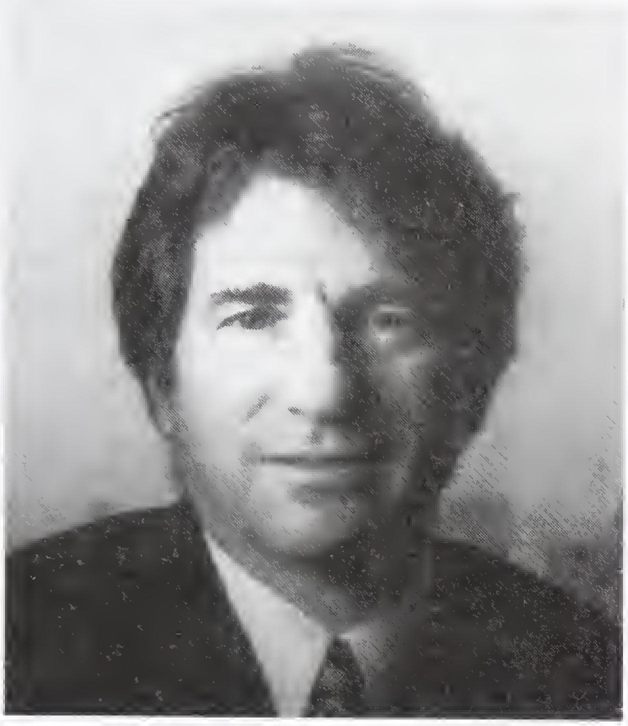
Some of the people who worked with Sandler on *The Wedding Singer*—among them the director, Frank Coraci, and the producer, Jack Giarraputo—have been friends of his since they met as students at NYU. "I like working with friends . . . because making a movie is a long process . . . ," he explained to Bob Thompson. "*The Wedding Singer* was a year and a half. I want to be around people I hang out with. I want to be around people I can have fun with." "I don't want to run around with new people," he admitted. "I feel safer with my friends."

Sandler acknowledged to Thompson that he has "doubts all the time" about whether something he has written will strike audiences as funny. "I'll be happy, and then I'll get panicky, and say, 'Why am I doing this?'" He does know one thing "for sure," he told Thompson. "I'm the funniest guy in my bathtub." In his next film, *The Water Boy*, Sandler will portray a youngster who has been schooled at home by his mother, who will be played by Kathy Bates. In his interview with Steve Tilley, he expressed amazement that Bates had accepted the role. "That's how I know my life has changed," he said. "We write parts for people, and they actually say yes."

Selected Films: as actor: *Coneheads*, 1993; *Airheads*, 1994; *Bulletproof*, 1996; as writer and actor: *Billy Madison*, 1995; *Happy Gilmore*, 1996; *The Wedding Singer*, 1998

Selected Television Shows: *Saturday Night Live*, 1991–95

Suggested Reading: *Chicago Tribune* V p3 Feb. 29, 1996, with photo; *Entertainment Weekly* p70 Sept. 17, 1993, with photo, p40+ Feb. 13, 1998, with photo; *New York Times* C p10 Aug. 5, 1994, with photo


Jerry Valente/Cardozo School of Law

Scheck, Barry

Sept. 19, 1949– Criminal defense lawyer; law professor. Address: c/o Benjamin N. Cardozo School of Law, Brookdale Center, 55 5th Ave., New York, NY 10003-4391

Barry Scheck, a law professor at Yeshiva University's Benjamin N. Cardozo School of Law, in New York City, is one of the nation's leading criminal defense attorneys. He specializes in DNA testing, and since the late 1980s, has lent his expertise in that area to a number of high-profile cases. Scheck came to the world's attention in 1994, when, as a member of the team of attorneys defending the former football star O. J. Simpson against double-murder charges, he chiseled away at the prosecution's witnesses, raised disturbing questions about the prosecution's shoddy investigation, and helped expose mistakes made by the Los Angeles Police Department. Scheck proved himself to be one of Simpson's most aggressive lawyers, and ultimately, by undermining the prosecution's credibility, he played a key role in getting Simpson acquitted.

Barry C. Scheck was born on September 19, 1949, into a middle-class Jewish family in the New York City borough of Queens, and he grew up on Manhattan's Lower East Side. His father, George Scheck, was a tap dancer who later managed such music talents as Connie Francis and Bobby Darin. After earning a B.S. degree from Yale University, in New Haven, Connecticut, in 1971, and a law degree from the University of California at Berkeley, in 1974, Scheck returned to New York City. There, he got a job at the Legal Aid Society as a staff lawyer. He worked in the borough of the Bronx, representing primarily indigent clients.

In 1979, Scheck joined the staff of Yeshiva University's Benjamin M. Cardozo School of Law, in Manhattan, where he continues to teach. At the law school, he became an associate of the attorney and professor Peter Neufeld. When not teaching, the two tried cases together. One of those cases, which went to trial in 1988, was among the first to spotlight the role of DNA testing in the criminal justice system. In that case, they represented Joseph Castro, a Bronx superintendent who was accused of murdering a 28-year-old pregnant woman and her two-year-old daughter. The prosecution, having analyzed the DNA in a speck of blood on Castro's wristwatch, maintained that the DNA from the blood sample matched that of the victims' blood, implicating Castro. Scheck and Neufeld, however, after familiarizing themselves with the new technology and becoming aware of its limitations, realized that while DNA evidence could reveal highly probable matches of DNA samples, it could not offer definitive confirmation. In fact, the only thing it could conclusively establish was that two samples were *not* an exact match, a result that would automatically exonerate a suspect. With these insights, Scheck and Neufeld attacked the government's testing standards and contested the admissibility of DNA evidence. The judge ruled in their favor, and DNA evidence was disallowed in the trial. However, later in the proceedings, Castro pleaded guilty, and he was sentenced to a lengthy prison term.

Scheck again garnered the public's attention when he agreed to defend Hedda Nussbaum in a bizarre case of abuse. Nussbaum faced charges of negligent homicide for the death of six-year-old Lisa Steinberg, whom Nussbaum and her lover, Joel Steinberg, had adopted. Scheck, as Nussbaum's court-appointed attorney, maintained that Nussbaum was a victim who, like little Lisa, had been psychologically and physically battered by Steinberg, and he convinced prosecutors to drop charges against her. Nussbaum's testimony then helped convict Steinberg for murder.

Meanwhile, Scheck and Neufeld continued their work in the field of DNA testing and its application to criminal law. They lobbied to improve standards for DNA testing and petitioned for accreditation of forensic laboratories to insure their quality. In 1992, they founded, at Cardozo Law School, the Innocence Project, which seeks to win the freedom of wrongly convicted prisoners through post-conviction DNA testing and rigorous legal battles. Aided by volunteer law students and attorneys, Scheck and the Innocence Project have won the release of nearly 20 prisoners (as of October 1997), some of whom were serving life sentences or were on death row. Scheck told the television program *Frontline*, "The post-conviction DNA exoneration cases are telling us that there are more people being convicted for crimes in our criminal justice system who are innocent than any of us wanted to believe. It's really that simple."

Scheck's stance was buttressed by a 1996 U.S. Justice Department study entitled *Convicted by Juries, Exonerated by Science: The Post-Conviction DNA Cases*, which reported that in 28 cases, prisoners had been exonerated by means of new DNA evidence. Other statistics also seemed to support Scheck's views. The FBI, which began doing DNA testing in 1989 in sexual-assault cases, has found that when its labs examine the DNA of people who have been accused of crimes in cases where there is little physical evidence and DNA evidence is one of the main indicators of guilt or innocence, nearly a quarter of the test results do not match the DNA from the crime scene. Scheck has maintained that these findings seriously challenge the widespread notion that most convicted criminals receive fair trials. He told *Frontline*, "It's not that surprising. When you have a criminal justice system where most of the people charged are indigent and the resources that the state gives them to fight their cases are meager, where public defenders are overburdened, where court-appointed lawyers get $500 for a felony case or $1,000 for a death-penalty case, why is it such a shock that things go wrong?"

As a result of his DNA work and his work on the Innocence Project, Scheck became something of a celebrity. He became a regular guest on the television show *Donahue* and other television talk shows, for which he offered commentary on domestic violence and other legal issues. He also helped pressure New York State to pass legislation to form a Forensic Regulatory Commission to insure that forensic laboratories maintain proper standards.

In June 1994, Robert Shapiro invited Scheck and Neufeld to join the defense team of O. J. Simpson, who was accused of murdering his ex-wife, Nicole Brown Simpson, and her friend Ronald Goldman. Scheck and Neufeld initially joined the Simpson defense team—dubbed the "Dream Team" because it included several high-profile attorneys, among them Shapiro, Johnnie Cochran, Carl Douglas, Robert Cardashian, and F. Lee Bailey—as consultants on DNA evidence, but Scheck quickly became actively involved in the defense and the day-to-day court proceedings. In the ensuing months, the televised trial captured the nation's imagination. There were protestations from advocates for battered women who were outraged that Scheck, who had defended Hedda Nussbaum, was now defending a client with a history of spousal abuse. (Simpson had previously pleaded no contest to spousal abuse of Nicole Brown Simpson.) Others, including some criminal defense lawyers, faulted Scheck and Neufeld for using their expertise to help a wealthy man whom many considered guilty. In response to the latter criticism, Scheck told David Margolick for the *New York Times* (April 17, 1995), "A lot of lawyers who should know better have made up their minds about the issue of guilt or innocence."

During the trial, Scheck became known for his blistering cross-examinations of prosecution witnesses and skillful explanations of DNA testing. During one two-week stretch, he questioned Dennis Fung, the Los Angeles Police Department's chief evidence collector, and exposed the department's shoddy collection practices and sloppy handling of forensic evidence. For example, it was revealed that the police did not summon criminalistics experts to the crime scene quickly enough. The police also failed to place yellow tape around Simpson's Ford Bronco, a vehicle that figured prominently in the prosecution's case. And police officers covered Nicole Brown Simpson's body with a blanket that compromised the purity of the forensic evidence. At one point, after Fung declared that he personally had carried to a police department truck an envelope holding blood samples and gloves found at Simpson's home, Scheck played a news clip showing Fung walking empty-handed; Fung had given the samples to his assistant. At another point, after Fung denied that he had picked up a piece of evidence with his bare hands, Scheck played a videotape showing Fung accepting with his bare hands a rectangular object that looked like an envelope. Robert Pugsley, a Southwestern University law professor, commenting on one day's proceedings during the trial, told Jonathan T. Lovitt for *USA Today* (April 12, 1995), "It's another disastrous day for Dennis Fung. He seemed demoralized; his attention span was wandering. Scheck took him apart, bit by bit." In a similar vein, Gigi Gordon, an attorney, told Richard Price for *USA Today* (April 13, 1995), "You have a jury with the will, many believe, to find Simpson not guilty, and Barry Scheck is showing them the way, by demonstrating that the scientific evidence means nothing. They'll probably rewrite all of the Los Angeles police procedures . . . and call it the 'Barry Scheck Memorial Manual.'" Thanks in large part to Scheck's fiery defense, Simpson was acquitted of the double-murder charges.

After the Simpson trial ended, in October 1995, Scheck resumed teaching at Cardozo Law School, where he is the director of clinical education, and continued his work on the Innocence Project. He was reported to have turned down offers from corporations beset with environmental lawsuits. Speaking about the Simpson trial, Scheck said on the *Charlie Rose Show* (October 6, 1995), "It was really an extraordinarily surreal experience in terms of the way the criminal justice system functions in Los Angeles—the role of cameras in the courtroom, the media coverage of this. It was very, very difficult to try the case—which was an extraordinarily complex case—and try to get to some of the truth here, which a lot of people didn't want to hear."

Scheck returned to the public spotlight in February 1997, when he briefly stepped out of his 22-year role as a defense lawyer and agreed to serve as an unpaid consultant on DNA matters and crime-scene analysis in the highly publicized case of JonBenét Ramsey, a young Colorado girl whose murder rocked the nation. In November 1997, Scheck again made headlines, when he joined the defense team of Louise Woodward, a 19-year-old British woman who was accused of murdering the eight-month-old child of a Connecticut couple who had hired her as an au pair. The prosecution claimed that Woodward had killed the baby by violently shaking him and banging his head against a hard surface. Scheck presented the medical aspects of Woodward's case to the jury. Then, in a surprise move, he asked Superior Court Judge Hiller Zobel to bar the jury from considering a reduced charge of manslaughter for his client. Zobel agreed, and the jury was left with only three choices: convict Woodward of first-degree murder, convict her of second-degree murder, or acquit her of all charges. Scheck's request was viewed as a gambit to dissuade the jury from arriving at a murder verdict. However, the strategy backfired, and Woodward was convicted of second-degree murder. The verdict was considered a major defeat for Scheck. Woodward faced a lifetime prison sentence with the possibility of parole only after serving 15 years. After large public protests in the U.S. and Great Britain, the judge reduced Woodward's sentence and allowed her to go free. Meanwhile, in September 1997, Scheck agreed to team up again with Neufeld and Johnnie Cochran to represent Abner Louima, a Haitian immigrant who, in a lawsuit against New York City, has alleged that he was tortured and sodomized by police officers in the 70th Precinct station house in the borough of Brooklyn.

Scheck's courtroom demeanor has been described by many as "in-your-face." He has been married for over two decades and has two children. In 1995, he was appointed as a commissioner on New York's Forensic Science Review Board. Scheck has often spoken out publicly against the death penalty. He told T. J. English for *New York* (January 2, 1995), "If we are going to acknowledge that the system is so imperfect that innocent people are convicted, it is inevitable to conclude that innocent people will be executed. It is the most powerful argument against the death penalty that I know of."

Suggested Reading: *Esquire* p83+ Apr. 1993; *Los Angeles Times* A p1 June 22, 1996; *New York* p38+ Jan. 2, 1995, with photos; *New York Times* A p20 Aug. 5, 1994, with photo, B p8 Apr. 6, 1995, with photo, A p14 Apr. 17, 1995, with photo, A p22 Sept. 29, 1995; *USA Today* A p4 Apr. 13, 1995, A p3 May 22, 1995, A p3 Sept. 29, 1995

Schröder, Gerhard

(SHROI-der, GEHR-hard)

Apr. 7, 1944– Chancellor of Germany. Address: c/o Bundeskamzleramt, Adenauerallee 139-141, 53113 Bonn, Germany

"Learning is the essence of politics. You should never trust politicians who think they have nothing left to learn." Gerhard Schröder made that remark to R. W. Apple Jr. for the *New York Times* (September 4, 1998) less than one month before the national elections in which Schröder decisively defeated the incumbent, Helmut Kohl, in the race for the chancellorship of Germany. A member of Germany's liberal Social Democratic Party (SPD), Schröder has often been compared to U.S. president Bill Clinton and British prime minister Tony Blair, because he is neither a hard-line liberal nor a conservative, but a pragmatist who seems to adopt prevailing popular opinion regarding any given issue. "To put it kindly," Peter Schneider wrote for the *New York Times Magazine* (September 13, 1998), "he isn't fond of specific policy proposals. 'Schröder,' goes the constant refrain, 'is ready to say anything and everything—as well as the exact opposite.'"

Courtesy of the Embassy of Germany

While many people have criticized Schröder for being ambiguous, many others have applauded his flexibility. Schröder himself calls his political position "*die neue mitte*" ("the new middle"). Being on middle ground, he has explained, will enable him to remain more closely in touch with the needs of his country than did Helmut Kohl, and will prevent his politics from becoming stale or biased, as has happened with so many politicians who adhere strictly to their party lines. "I've had to give up the old Hegelian idea that when theory and reality clash, reality is wrong," Schröder explained to Apple. "Reality is often right."

As chancellor of Germany, the largest and most prosperous nation in Europe, Schröder's expressed goals will be to shrink unemployment by encouraging the growth of private enterprise and to maintain Germany's social-welfare system while, simultaneously, improving the country's economy. "The main question is balance," Schröder told Jordan Bonfante for *Time* (July 20, 1998). "How to modernize the society and modernize the economy and have social security—how to keep that balance." Most political analysts believe that Schröder's goals are contradictory and that the "balance" he speaks of will elude him. High taxes and tough labor laws, they say, both of which have helped to support Germany's social-welfare system—perhaps the most comprehensive one in the world—do not foster economic expansion.

Under Helmut Kohl, who was elected chancellor of West Germany in 1982 and then of a united Germany in 1990, the public payroll mushroomed even as the country's economic situation worsened. A member of the Christian Democratic Union, Kohl oversaw the reunification of East and West Germany and was one of the key figures in the formation of the European Community and the European Monetary Union. As chancellor, Schröder will play a prominent role in the activities of the European Community and the development of the European Monetary Union, the latter of which his party has never wholeheartedly endorsed. His policies will thus directly affect not only Germany but all the nations in the European Community.

Gerhard Schröder was born on April 7, 1944, in the small town of Mossenberg, in the German state of Lower Saxony. His father, a conscript in the German army, was killed in Romania in World War II, during the retreat of German forces from Russia. Afterward, his mother supported her five children by working as a housekeeper. When he was 14, his family's dismal financial situation forced Schröder to drop out of school and take a job in a shop that sold china ware. He also worked part-time in construction. For years, he attended classes in the evening, and he did not complete high school until he was in his early 20s. In the late 1960s, he enrolled at the law school at Göttingen University, in Lower Saxony. "I wasn't a kid from a privileged home who wanted to rebel," he told Peter Schneider. "The chance to study at the university was a dream come true for me." In the *New York Times* (September 29, 1998), Edmund L. Andrews reported that Schröder earned a law degree in 1976, when he was 32.

In 1978, Schröder set up his own law practice in Hannover, the capital of Lower Saxony. By this time, he had also become active in the local branch of Germany's Social Democratic Party, and he was elected president of the Jusos, a group of young Social Democrats who called themselves Marxists and who were known for their strong anti-American and anti–nuclear-arms stances. When R. W. Apple Jr. asked Schröder if he thought his membership in the Jusos would affect his chances in the forthcoming election, Schröder responded, "I don't think so. As you see, the revolution I planned didn't take place, so there's no point in bringing up what I said then."

In 1980, Schröder was elected to the Bundestag (the lower house of the West German legislature). Soon after, he made heads turn by becoming the first man ever to speak in the Bundestag without wearing a necktie. One evening in 1982, according to an anecdote often repeated during his campaign for the chancellorship, after drinking a considerable amount of beer in the company of friends, he walked up to the gates of the chancellery, shook them vigorously, and shouted, "I want to be in there!"

In 1984, Schröder ran unsuccessfully as the SPD's candidate for premier (the German equivalent of governor) of Lower Saxony, Germany's second-largest state. Four years later, he won election to that office, and, having won reelection in 1992 and 1996, has served as premier ever since. The premier of Lower Saxony automatically sits on the board of directors of Volkswagen, Europe's leading car manufacturer; Volkswagen's main plant is in the Lower Saxony city of Wolfsburg, and the state is the main shareholder in the Volkswagen corporation. As a board member, and also through his friendship with Volkswagen's chairperson, Ferdinand Piech, Schröder learned firsthand what must be done to keep large corporations from moving to countries where labor is cheaper. One of Schröder's key themes in his recent election campaign was that he will use his intimate knowledge of the business world to create jobs and thereby lower Germany's high rate of unemployment, which recently rose to over 10 percent. (In what was formerly East Germany, unemployment is twice as great.)

As premier of Lower Saxony, Schröder has attempted to accommodate simultaneously the demands of the business community and those of both the socially oriented SPD and the Green Party, the latter of which was formed in the 1970s and concentrates on environmental issues. Early on, he did so with the help of his third wife, Hiltrud Schröder. "Hiltrud raised consciousness for Chernobyl, while [Gerhard] Schröder negotiated nuclear waste disposal at home," Jane Kramer reported in the *New Yorker*, (September 14, 1998). "Her causes were vegetarianism and gay and lesbian rights; his causes had to do with keeping Volkswagen and its 80,000 workers happy to be making their cars in Lower Saxony." According to Kramer, Schröder may have lost some support among the Greens by allowing Mercedes-Benz to build a plant of questionable ecological safety in Lower Saxony and by giving the go-ahead to a shipbuilder's plan to deepen the Ems River. After Hiltrud and Gerhard divorced, in 1995, Hiltrud wrote a book, *On My Feet*, in which she disparaged Schröder and cast his political intentions in a negative light. "No one in Germany paid much attention" to the book, Kramer reported.

Schröder's political career has suffered several setbacks, however. One occurred in 1993, after Bjoern Engholm was ousted from the presidency of the SPD after being charged with perjury. Schröder made a bid to succeed him, but the SPD, harshly criticizing his blatant ambitiousness, rejected him. Then, in the 1994 national primary, Schröder ran for the chancellorship, but he lost to Rudolf Scharping. Scharping lost to Kohl in the national election, but he gained the presidency of the SPD, and he named Schröder the party's economic spokesperson. In 1995, Schröder was dismissed from that job, after making comments that were considered critical of the SPD's economic and social policies. (According to Judy Dempsey in the London *Financial Times* [September 1, 1995], Schröder had remarked to a reporter for a respected German political journal that "it was no longer the question whether a party had social, democratic, or conservative economic policies, but whether it was modern or not.")

Meanwhile, the SPD was gearing up for the 1998 national elections, but there was no consensus as to who could best challenge Kohl. Scharping's defeat by Kohl in 1994 made him an unlikely candidate. While some SPD members looked to Schröder as the best alternative, most favored the far-left candidate Oskar Lafontaine. Lafontaine, however, like most Social Democrats, opposed the development of a single European currency. Schröder said very little about the introduction of the euro (as the currency is called), other than agreeing with his party that it would probably worsen Germany's unemployment problem in the near future. According to David Marsh in the *New Statesman* (March 6, 1998), Schröder also expressed his belief that the continued existence of the European Monetary Union would ensure Germany's "economic dominance over Europe." Schröder's stance appealed to the SPD because it differed from that of Kohl, who predicted that the use of the euro would "cut unemployment and lead to a fairer distribution of ecomomic power in Europe."

In Schröder's most recent years as the premier of Lower Saxony, both unemployment and the deficit have risen in the state. According to Kramer, no new industries have been created there, and many cuts have been made in education; the University of Hannover, for example, has dropped most of its programs and staff. Schröder did manage to salvage almost 30,000 jobs in 1997 by arranging a state takeover of a steel company that was about to be moved to Austria, but his maneuver triggered the fear that the cost would include a significant tax increase in Lower Saxony.

Those problems notwithstanding, in the March 1998 state elections, Schröder defeated the Christian Democratic Union's candidate, Christian Wulff, by a landslide. "Never in my wildest dreams did I expect such a beautiful result," Schröder said after the election, as reported by William Drozdiak for the *Washington Post* (March 2, 1998). "The voters in Lower Saxony have sent a clear signal to Bonn—that the Kohl era is finally coming to an end." In a conversation with Kramer, Wulff attributed Schröder's victory to his ability to "reduce the complex to the simple, to second-guess the majority, and to play the media to his advantage." Schröder's victory made the SPD confident that he was the right candidate to run against Kohl, and led Oskar Lafontaine to withdraw his bid for the chancellorship.Less than one month later, Schröder was 10 points ahead of Kohl in public-opinion polls.

On September 27, 1998, in what Roger Cohen, writing for the *New York Times* (September 28, 1998), described as "a clear expression of the weariness of Germans with Mr. Kohl's 16-year-rule," Schröder resoundingly defeated Kohl. His victory marked the first time in post–World War II German history that an incumbent chancellor was swept out of office. "The voters have chosen a change of generation," Schröder asserted to cheering supporters outside the headquarters of the Social Democratic Party in Bonn after the results of the election became clear.

Schröder has said that as chancellor, he would create jobs, by making Germany more industry-friendly, while simultaneously maintaining all of Germany's existing social programs and lowering taxes. When asked how he planned to accomplish that, Schröder said, as quoted by Drozdiak, "We'll sort things out in practice. I want to encourage people to speak their minds so I get the broadest possible range of advice. At the proper time, we will decide what is the right policy to apply when we form the next government." Schröder's platform has struck most political observers as remarkably vague. "You can't quite get hold of him," Josef Joffe, the editor of the editorial page of *Suddeutsche Zeitung*, one of Germany's major newspapers, explained to Apple. "He was given the nod very grudgingly by the party bosses, who stand well to his left, because they were convinced he was the only one with a chance to win. So he tries to placate the left wing of his party and to win over the swing voters at the same time. He . . . says as little as possible." Poking fun at Schröder's habitual equivocation, a current advertisement for a popular German car shows two people who look just like Schröder driving in opposite directions. The caption reads, "Cars for people who don't know where they want to go." Schröder himself has described his strategy as "an American campaign."

Schröder has acknowledged the truth of the charge that he is not an expert on international issues that affect Germany. But he has maintained, as he put it in a speech he gave at Georgetown University, in Washington, D.C., that "the true challenge to our transatlantic partnership today is how we can help to make the world more peaceful. For me as a German, this means Europe first and foremost. Now that communism is no longer an obstacle, we can begin to create a stable peace for all of

Europe. . . . Whatever we can do to expand the zone of stable peace in Europe should be done, and the U.S. and Europe should do it together. This protects our values and interests." Schröder has also said that he supports the inclusion of Russia in NATO, because "without the Russian determination to continue on the path of reform, there will be no stability for all of Europe. The closer our cooperation with Russia, the more Russia will consider NATO expansion not as a threat, but as a contribution to its own stability." Whether Schröder, as chancellor, would be able to act independently of his party is an open question. Lafontaine, the chairman of the SPD, has said, according to R. W. Apple Jr., "Yes, Schröder can be chancellor . . . but under me."

Gerhard Schröder was sworn in as chancellor of Germany on October 27, 1998. As was anticipated, his party has formed a coalition with the Greens, with whom the Social Democrats currently share a 21-seat majority in the 656-member German Parliament. The first item on Schröder's agenda is the problem of unemployment, which he will tackle with the help of his appointee for economics minsiter, Werner Müller, a former executive of Veba, an industrial corporation. Other problems that Schröder and his newly former Cabinet will address include the compensation of Holocaust victims and other people who were forced to labor without pay during the Hitler regime; the end of Germany's longstanding blood-based citizenship laws; a curb on the production of nuclear energy; and the broader recognition of gay rights.

Apple described Schröder as "handsome, telegenic, [and] a ferocious worker." His most distinguishing features are his large build, his icy blue eyes, and his dark hair, which he dyes. Known to his friends as Gerd, Schröder married his fourth wife, the journalist Doris Köpf, in 1995. He lives in Hannover with his wife, who now goes by the name Doris Schröder-Köpf, and her young daughter.

Suggested Reading: *International Herald Tribune* Aug. 4, 1998 (on-line); (London) *Guardian* Apr. 18, 1998 (on-line); *New Statesman* p14+ Mar. 6, 1998; *New York Times* A p1, Sept. 4, 1998, with photos; *New York Times Magazine* p80+ Sept. 13, 1998, with photos; *New Yorker* p58+ Sept. 14, 1998; *Time* July 20, 1998 (on-line); *Washington Post* A p15 Apr. 18, 1998

Sharif, Mohammad Nawaz

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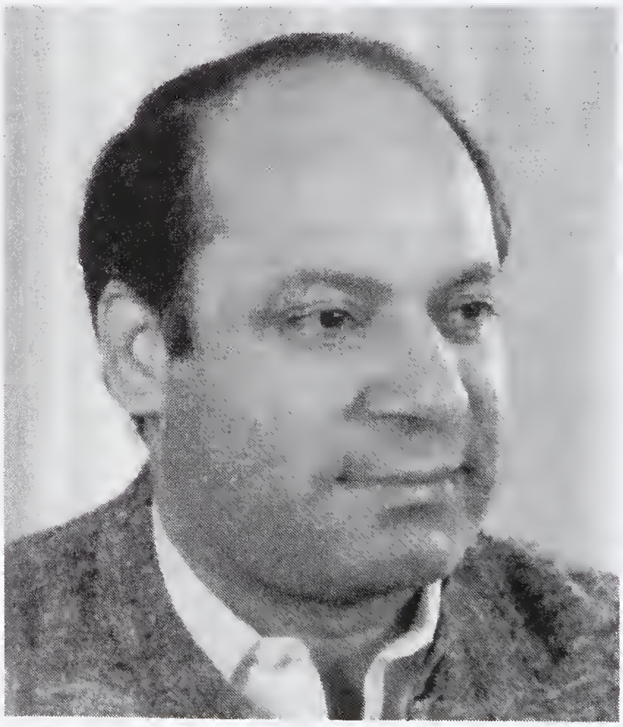
Dec. 25, 1949– Prime Minister of Pakistan.
Address: c/o Office of the Prime Minister, Islamabad, Pakistan



Courtesy of Pakistani Mission to the U.N.

On February 3, 1997, the Pakistan Muslim League (PML), led by Mohammad Nawaz Sharif, captured a majority of the vote in a nationwide general election and thereby won the opportunity to form a new government. Sharif had served as Pakistan's prime minister once before, from 1990 until 1993, and had been ousted by the president on charges of corruption and other misdeeds. In becoming prime minister for the second time, Sharif beat out Benazir Bhutto, the incumbent, whose family has been a fixture of Pakistani politics for decades. For Sharif, who has a business background, the victory signalled a mandate from Pakistan's growing middle and entrepreneurial class to implement reform-oriented economic policies in hopes of rescuing Pakistan from a severe fiscal crisis. "Though the economy is a mess and his coalition shaky, he is Pakistan's strongest leader in a decade," *Asiaweek* (May 30, 1997, on-line) declared.

One year later, in a show of strength sparked by India's underground testing of five nuclear devices, Sharif ordered the underground detonation of as many as six nuclear devices in a remote desert region of southwestern Pakistan. He did so despite the threat that the United States and other countries would impose severe economic sanctions on Pakistan and despite several personal pleas from President Clinton not to respond in kind to the Indian tests. According to the U.S. secretary of state, Madeleine K. Albright, Sharif had acted in response to "overwhelming domestic pressures and regional dynamics." That interpretation was shared by Senator Tom Harkin of Iowa, who said, as paraphrased by Tim Weiner of the *New York Times* (May 29, 1998), "The pressures were so intense that Mr. Sharif's government might have fallen" had he not proceeded with the tests. The sanctions were duly imposed, seriously worsening the precarious economic condition of Pakistan, which is among the world's 10 poorest nations.

Little has been revealed in public about the early years of Mohammad Nawaz Sharif, who was born in Lahore, Pakistan, on December 25, 1949, into a prominent industrialist family. (His family controls Ittefaq Industries, one of Pakistan's wealthiest conglomerates; its holdings include the country's largest private steel mill, a sugar mill, and several textile factories.) After attending the Government College at Lahore, he studied law at Punjab University, and then entered business and politics. In 1981, Sharif was appointed finance minister of Punjab, Pakistan's most populous province. This appointment was attributed in part to Sharif's association with influential Pakistanis, most prominent among them General Mohammad Zia ul-Haq, who had headed the military junta that had overthrown Prime Minister Zulfikar Ali Bhutto in 1977 and who had become president 14 months later. (Zulfikar Ali Bhutto, Benazir Bhutto's father, was later executed.) General Zia ruled Pakistan as a military dictator until his death in a plane crash, in 1988.

Meanwhile, in 1985, at the age of 35, Sharif was elected chief minister of Punjab, and in 1988, he won reelection to that post. He entered national politics in 1990, when, in that year's general election, he headed a group of nine parties under the banner of the Islamic Democratic Alliance (IDA), which pitted him against Benazir Bhutto and her Pakistan People's Party (PPP). Sharif's alliance emerged victorious, with 41 percent of the vote, and Sharif became Pakistan's prime minister. He was the first Pakistani prime minister from the province of Punjab and the first who did not come from the feudal landlord class.

As prime minister, Sharif led his country toward economic reform, in part by instigating the privatization of some of its state-controlled industries and other entities, among them two nationalized banks. But, in his efforts to spur the development of private industry and to encourage entrepreneurship, he became best known for implementing an unsuccessful economic initiative dubbed the Yellow Cab Scheme, in which the government subsidized the sale of more than 100,000 imported cars that were to be used as taxis. The idea was to create jobs for thousands of Pakistani drivers, but the supply of taxis proved to be far greater than the demand. The cost to the government amounted to approximately $700 million.

In April 1993, President Ghulam Ishaq Khan, using powers granted to the president by the eighth amendment to Pakistan's constitution, dissolved the government and ousted Sharif, on the grounds that he and his allies had not governed "according to the constitution." (The eighth amendment, which had been adopted in the mid-1980s, was a vestige of the military dictatorship of General Zia.) According to many observers, Sharif's dismissal was supported by Pakistan's military establishment, which remained highly influential in setting national policy.

In the ensuing election, held in October 1993, Benazir Bhutto (whose government had been similarly dissolved in 1990) and the PPP came out on top. Before long, her government became embroiled in charges of corruption and various irregularities, including allegations that Bhutto had ordered wiretaps on the telephones of chief justices, and in December 1996, her tenure in office came to an abrupt end, when President Farooq Leghari dissolved the government. (It was the fourth consecutive government to be sacked by the Pakistani president before the end of the legislators' five-year terms.) Within a month or so, President Leghari appointed an acting prime minister and established a Council for Defense and National Security, whose 10 members included the acting prime minister and the chairman of the joint chiefs of staff; the chiefs of the army, navy, and air force; and the ministers for defense, foreign affairs, and finance.

In the general election of February 1997, Sharif, who had led the opposition during Bhutto's stint as prime minister, headed a coalition known as the Pakistan Muslim League (PML) and ran against Bhutto and her PPP. The turnout on election day was abysmally low; according to various sources, less than 35 percent of Pakistan's 56.5 million registered voters cast ballots. (Some observers attributed the voter apathy to widespread disenchantment with the nation's politicians as a group and unhappiness about the prospect of having to choose new legislators for the fourth time in nine years.) Among those who did vote, a decisive majority opted for the PML and Sharif: The PML, which in the previous government had held just 72 seats of the 217 in the National Assembly, wound up with 135. Bhutto's PPP won only 18 seats.

When Sharif took the reins of leadership again, both the president and the Council for National Defense and Security (the latter of which routinely deferred to Pakistan's military establishment) remained an ever-present threat to his authority, thanks to the terms of the notorious eighth amendment. Taking the bull by the horns, on April 1, 1997 Sharif pressed Parliament to pass a constitutional amendment that would eliminate the power of the president to dismiss elected governments, call for new elections, or appoint chiefs of the armed services. "We have decided to scrap some parts of the eighth amendment which have clouded the democratic scene," Sharif explained, as quoted by the *Electronic Telegraph* (April 2, 1997). In what was dubbed "a lightning constitutional coup," the new amendment was passed by Parliament less than 12 hours after he had proposed it. Sharif thus gained the power to appoint provincial governors and the armed services chiefs, previously prerogatives of the president. The amendment seemed to signal a new era, one in which the Parliament would hold the ultimate power in the country and in which there would no longer exist an informal power-sharing arrangement among the president, the military, and the prime minister.

Another challenge Sharif faced was the precarious economic condition of Pakistan, which was suffering from both high unemployment and high inflation. The federal budget deficit for 1997 was projected to be more than 5.5 percent of Pakistan's GDP. Much of Pakistan's fiscal difficulties stemmed from its large foreign-debt obligations. Furthermore, according to Richard N. Murphy in the *New Leader* (March 10, 1997), roughly two-thirds of the nation's budget was being swallowed up by the military and by interest payments on the national debt. (Two months later, in an op-ed piece for the *New York Times* [May 30, 1998], Robert C. McFarlane, who, from 1983 to 1985, served as President Ronald Reagan's national security adviser, wrote that that figure was 70 percent.) Sharif claimed that the policies of his predecessor were responsible for Pakistan's economic woes. "Benazir Bhutto has totally destroyed our economy, so we'll have to bring in very bold reforms," he said soon after the election, as quoted in the *Manchester Guardian Weekly* (February 9, 1997). In March 1997, Sharif initiated an economic-revival effort by banning the import of luxury items and by opening a bank account to receive donations from Pakistanis living abroad, to help pay off the country's national debt. He also met with business executives to solicit suggestions on cutting government bureaucracy.

In August 1997, Sharif, along with his nation's 130 million citizens, celebrated the 50th anniversary of Pakistan's independence from Great Britain (and separation from India). The festivities were dampened by growing ethnic and sectarian violence. An ethnic conflict in the capital, Karachi, between the Muhajir Qaumi Movement, a party of Urdu-speaking migrants from India, and government forces had been escalating for over a decade. And in Punjab, animosities between Shi'a Muslims and Sunni Muslims exploded in assassinations and street violence.

That same month, Sharif's government passed a law giving the police sweeping powers over suspected terrorists, including the power to arrest suspects without a warrant and to shoot at suspected terrorists. Not surprisingly, the law provoked censure from human-rights watchdog groups. Salim Asmi, a human-rights activist in Karachi, was quoted by Anthony Spaeth for *Time* (September 1, 1997, on-line) as saying, "Even during the worst days of martial law, the law enforcement agencies were not given so much power." For his part, Sharif insisted that the added powers were necessary. In a speech honoring Pakistan's 50th anniversary, he said, as reported by Anthony Spaeth, "A few hundred terrorists have held 140 million people hostage, and I will not allow them to destroy the country."

Another of Sharif's most pressing concerns was Pakistan's troubled relations with India. Since 1947, the two countries had fought each other in three wars. Contributing to the thorniness of their relationship was the issue of Kashmir, a predominantly Muslim region that borders both countries and is not recognized by the United Nations as belonging to either. Kashmir was divided between Pakistan and India in 1949, and for years the region's Muslims had crusaded for its autonomy. In May 1997, Sharif met with Prime Minister Inder K. Gujral of India in the Maldives, a neutral island republic in the Indian Ocean, for the highest-level talks between their nations in nearly a decade. The two leaders failed to reach an accord about Kashmir and other long-held disputes, but each agreed to free jailed nationals of the other's country and to create a telephone hotline between the two leaders. They also agreed to hold future meetings and to create working groups to address pressing issues.

A month later, the International Monetary Fund (IMF) approved a three-year, $1.6 billion loan to Pakistan. In announcing the loan, the IMF praised the Pakistani government for lowering inflation, taking steps to reform the tax system, and improving the quality of government. The IMF acted after Pakistan's central bank, acquiescing to an IMF requirement, devalued Pakistan's rupee by 8 percent against the U.S. dollar. At that time, Pakistan's foreign-exchange reserves amounted to only $1.6 billion, while its foreign debt totaled $30 billion.

Earlier, in June 1997, Sharif had engineered the Parliament's passage of a constitutional amendment that prohibited legislators from casting votes against their own party—in other words, party disloyalty was outlawed. The following October, the Pakistani Supreme Court ruled that the amendment was invalid. Since the Parliament had banned precisely such actions by the Supreme Court, the justices' decision was viewed as a "blatant attack" on Sharif. In November, a dispute between the Supreme Court and Sharif involving the appointments of five judges led the court to formally charge him with contempt of court. Some of the members of his party and the state-controlled Pakistani television, among others, were also charged with contempt. "This crisis is more than just another set of democratic growing pains for Pakistan," Phil Goodwin declared on *BBC News* (November 19, 1997). "It has got to the stage where many people are questioning if the country's politicians can be trusted to make democracy work. . . . [Sharif's] party openly admits that this second term of office by Nawaz Sharif is something of a last chance for democracy in Pakistan." In December, in another round of what has been described as an "ongoing power struggle" between Sharif, the president, and the judiciary, President Leghari, who had threatened to dismiss Sharif, resigned, and the chief justice of the Supreme Court, Sajjad Ali Shah, was demoted. The resignation and demotion followed the army's declaration of support for Sharif. "The army behaved responsibly by insuring the continuation of an elected government," an editorial writer for the *New York Times* (December 6, 1997) declared. "Still, it is discouraging to see the army remain such a powerful arbiter." Leghari was succeeded by Mohammad Rafiq Tarar, Sharif's nominee, after a presidential election on December 31, 1997. Tarar won 374 votes in the 476-member electoral college, which is made up of members of both chambers of the national Parliament and four provincial assemblies.

Relations between Pakistan and India worsened significantly in mid-May 1998, after India conducted a series of five underground nuclear tests. It was the first time that India had tested a nuclear device since 1974. In Pakistan, which in 1992 had announced that it had "the components and know-how to make at least one nuclear explosive device," as John F. Burns reported in the *New York Times* (May 29, 1998), reaction to India's tests was swift and intense: Members of the Muslim clergy, politicians (prominent among them Benazir Bhutto and other members of the opposition party), editorial writers, and Pakistani citizens, countless numbers of whom participated in public demonstrations, demanded that Pakistan carry out nuclear tests of its own. Meanwhile, in four personal telephone conversations with Sharif, President Bill Clinton "all but begged him not to detonate a weapon," according to the *New York Times* correspondent Tim Weiner, and promised that if Sharif acquiesced to that request, Clinton would do all he could to forge a "changed relationship" between the U.S. and Pakistan that would benefit Pakistan both economically and militarily.

Apparently, the specifics of Clinton's promises were insufficient to outweigh the pressures on Sharif, and on May 28 and 30, Pakistan carried out several underground nuclear tests—a total of six, according to Pakistan. (Seismic recordings made by the U.S. and other countries indicated that the number of tests was actually less than six.) "Today, we have settled the score with India," Sharif said in a televised address on May 28, as reported by John F. Burns. He also said, "Today, we have made history. Today, God has given us the opportunity to take critical steps for the country's defense. We have become a nuclear power." After describing India as an "expansionist power" that had "started" the wars with Pakistan in 1947, 1965, and 1971, Sharif asserted that the tests "must be seen as a natural reaction on our part" to India's detonations two weeks before.

Commenting on the threatened imposition of severe economic sanctions on Pakistan by the U.S. and other nations, Sharif declared that "by imposing sanctions, the Western powers will have done us a favor. They will have given us a chance to effect a revolution in our way of life, to learn to live within our means, and to stop this cynical wastage of our national resources. . . . We will have to be disciplined, at all times, in all places." Speaking in Urdu, Pakistan's national language, he announced that the official residences of the prime minister and other government ministers would be turned into schools, welfare centers, and clinics. He also announced steps to "conserve every penny of foreign exchange" and, as Burns reported, "a crackdown on rampant tax evasion and a drive against smuggling, which has cut into the customs duties that are the government's largest revenue source."

The escalating arms race between India and Pakistan triggered fears internationally of an actual nuclear confrontation in that part of the world. "I cannot believe that we are about to start the 21st century by having the Indian subcontinent repeat the worst mistakes of the 20th century, when we know it is not necessary to peace, to security, to prosperity, to national greatness, or to personal fulfillment," President Clinton declared, as quoted by Burns. Clinton immediately announced the suspension of American economic aid to Pakistan. Other sanctions include a ban on U.S. bank loans to Pakistani government institutions. Moreover, the foreign ministers of the U.S., Japan, Canada, and five other industrialized nations decided in June 1998 that they would act together to postpone the payment of loans to Pakistan and India by major international financial institutions, including the IMF, the World Bank, and the Asian Development Bank. In the absence of such loans, Pakistan's economy reeled even more dangerously than it had under the weight of its large foreign debt obligations and depleting government revenue. International sanctions will not affect most Pakistanis, however, as John Burns pointed out; and "for many Pakistanis, belt-tightening [by the Pakistani government] is likely to be superfluous, since tens of millions live in conditions of extreme deprivation, with menial jobs or none at all, no access to safe drinking water, and little in the way of education or medical care." According to figures obtained by Barry Bearak for the *New York Times* (August 30, 1998), less than 1 percent of the population in Pakistan pays income tax.

Under the strain of Pakistan's economic difficulty, the groundswell of popularity and support that Sharif had enjoyed immediately after the nuclear-arms tests soon dissipated. "If this is an economic meltdown, as many say, Pakistanis who have stashed money away overseas—or who have relatives living overseas—are likely to leave," Abida Hussain, a former ambassador to the United States and a member of Sharif's Cabinet, was quoted as saying by Bearak. "The institutional framework of government, already so stressed out, might come under unbearable pressure."

During a visit to the United States in September 1998, Sharif spoke before the United Nations General Assembly. He announced that he would sign the Comprehensive Test Ban Treaty (which bans nuclear testing) within the next year if economic sanctions on Pakistan were lifted. He also met with President Bill Clinton and his counterpart from India, Prime Minister Atal Behari Vajpayee, who made a similar offer in an address the General Assembly. Although many U.S. and international officials had hoped that India and Pakistan would agree unconditionally to sign the treaty, they welcomed the announcements by Sharif and Vajpayee as steps in the right direction. The two prime ministers also agreed to resume their talks on the dispute over Kashmir.

Mohammad Nawaz Sharif is said to hold interests in several companies and has often been reported to be a multi-millionaire. His mentor and brother, Shahbaz Sharif, aided him during his 1997 election campaign. According to *Asiaweek*, he is married and the father of two sons and two daughters.

Suggested Reading: *Asiaweek* May 30, 1997 (on-line); *Electronic Telegraph* Feb. 4, 1997, Apr. 1, 1997, Apr. 2, 1997 (on-line); *Manchester Guardian Weekly* p1 Feb. 9, 1997, with photo; *New Leader* p7+ Mar. 10, 1997; *New Statesman* p14 Feb. 7, 1997; *New York Times* A p18 Dec. 6, 1997, A p1+ May 29, 1998, with photos; *Time* Sept. 1, 1997, June 8, 1998 (on-line); *International Who's Who, 1996–1997*; *International Year Book and Statesmen's Who's Who, 1995–96*

Courtesy of Worldvision Enterprises, Inc.

Sheindlin, Judith

1942(?)– Television courtroom judge. Address: c/o "Judge Judy," P.O. Box 949, Los Angeles, CA 90078; c/o HarperCollins Publishers, 10 E. 53rd St., New York, NY 10022

"I think the American public is tired of seeing justice that doesn't seem to get to the point," Judy Sheindlin told Joe Schlosser for *Broadcasting and Cable* (November 10, 1997). "I think they want to see something that looks right, smells right, feels right, because they are used to seeing a lot of cases that don't end up that way. The public is paying for this judicial system; they shouldn't get ripped off."

Sheindlin is better known as Judge Judy, the feisty arbitrator who presides over the courtroom on the popular daytime television show called *Judge Judy*. Before making her debut on television, Sheindlin spent almost 25 years adjudicating in some 20,000 cases in various divisions of New York City's Family Court, and, along with a large dose of chutzpah, she brings a wealth of knowledge and experience to the show. Many viewers have complained that Judge Judy is abrasive, but Sheindlin has insisted that she is not "mean." "I think people misperceive being mean for being direct, for forcing people to look at themselves and say, 'It's foolish,'" she observed to Allan Johnson for the *Chicago Tribune* (November 14, 1997).

Sheindlin was born Judy Blum in about 1942 in the Sheepshead Bay area of Brooklyn, in New York City. She is the daughter of a dentist and, as she put it to Johnson, "a woman who ran" Sheindlin's father. As a young student, she told Elizabeth Snead for *USA Today* (January 6, 1998), "I had no aptitude for math or science, [and I] still can't spell to save myself. But I always had the gift of language, and I enjoyed people." Sheindlin received her undergraduate degree from American University, in Washington, D.C., and then went on to study law at New York Law School, in New York City, where she was the only woman in the graduating class of 1965. While in law school, she got married, and after passing the bar examination and practicing with a private firm for a few years, she took several years off to take care of her two children. As soon as her kids reached school age, she told Johnson, she began to "climb the walls," and couldn't wait to get back to work.

In 1972, a friend from law school who had been working for the City of New York told her about a job opening for a prosecuting attorney in New York's Family Court. It was in that position that Sheindlin developed what Snead described as her "tough love, cut-to-the-chase style" of trying divorce, child abuse, domestic violence, juvenile delinquent, and other family-related cases. "It was just fortuitous that it was the right place for me," Sheindlin told Johnson. "Family Court was a home to me for years. It was a hard place to work, but very gratifying. If you handled 100 cases and you could make a difference in two, it was a lot." Sheindlin also told Snead that there was little time to prepare for each case as she would have liked. "You had to develop a certain cadence," she said, adding that the breakneck pace she maintained turned out to be good practice for her television show.

In 1982, then–New York City mayor Ed Koch appointed Sheindlin to a judgeship in the Bronx branch of Family Court. (Coincidentally, Koch himself currently judges legal cases in a television courtroom, in *The People's Court.*) Four years later, she was promoted to supervising judge in Family Court's Manhattan division. At first, she has said, she felt uneasy about assuming the role of a judge. "Once I got comfortable in my chair, the style remained pretty constant," she recalled to Johnson. Indeed, Sheindlin retained the no-nonsense approach for which she had become known as a prosecutor, and in time, it attracted national attention. In 1995, a lengthy profile about her was published in the *Los Angeles Times*, and that same year, a feature story about her was broadcast on the television magazine show *60 Minutes*. Shortly afterward, Sheindlin stepped down from her position and began working on a book about her many years of experience in the courtroom; called *Don't Pee on My Leg and Tell Me It's Raining*, it was published in 1996. The title is a remark that Sheindlin made during a case in which a teenager who dealt drugs told her that he had been driven to crime by the sadness he felt over the death of his grandmother.

Prompted by Sheindlin's national exposure and by the enormous appetite for courtroom drama that gripped millions of people during the televised, 1995 murder trial of the former professional football player O. J. Simpson, executives from Big Ticket Entertainment, a Los Angeles–based television production company, approached Sheindlin with a proposal for a television show that would bring the dynamics of her courtroom to national television audiences. "This wasn't the kind of offer that you can say, 'Oh, let me think about it and call you in two years,'" Sheindlin remarked to Snead. She met with Larry Lyttle, the president of Big Ticket, and the producer Peter Brennan, and they agreed on a preliminary deal for a pilot.

As a New York City Family Court judge, Sheindlin had heard as many as 50 cases a day. While shooting the pilot and the first several episodes of the *Judge Judy* television series, she worked for four consecutive days every two weeks in Los Angeles, California, taping 10 segments per day. "When you are used to dealing with 50 cases a day, from robbery to sexual abuse of an 18-month-old baby, this is nothing," she told Jan Hoffman for the *New York Times* (December 29, 1997). Sheindlin also said that she felt somewhat less inhibited in her television courtroom than she had in her New York courtroom. "All the nasties I used to say on the bench here [in New York] that people warned me I was going to get in trouble for? Well, now they're paying me to say them."

The producers of *Judge Judy* scan news reports and the records of small claims courts to find interesting cases for the show, and a toll-free phone number is available for viewers who would like their cases tried on TV. Although there are many differences between the judge's previous job and her present one, the decisions she makes on her television show are binding. The cap on awards is $5,000, and the litigants, who are each paid a few hundred dollars for their participation on the show, are required to waive their right to have their case retried in any other court.

Almost every case televised on *Judge Judy* ends with a lecture from the judge. As she explained to Hoffman, Sheindlin uses neither California nor New York laws as her guide, but rather, relies on "common sense." For example, in a case cited by Andy Meisler in the *New York Times* (March 16, 1997), a man tried to convince Sheindlin that the $1,500 that his former fiancée had loaned him to buy her an engagement ring was a gift and therefore need not be returned. The judge ruled otherwise: "If it walks like a loan and talks like a loan, it is a loan," she declared. In another case, a man was suing a model to whom he had lent his car for a test photo shoot, because, he alleged, she had dented the roof of the car while posing on it. "Use your eyes," the judge said in her ruling, as quoted by Snead. "You can see this is a hefty girl. Who's the idiot here?" Other memorable cases on the show have featured actresses who were dissatisfied with their hairstylists, members of rock bands who were at odds with each other, and people who were unhappy about the results of plastic surgery that had been performed on them.

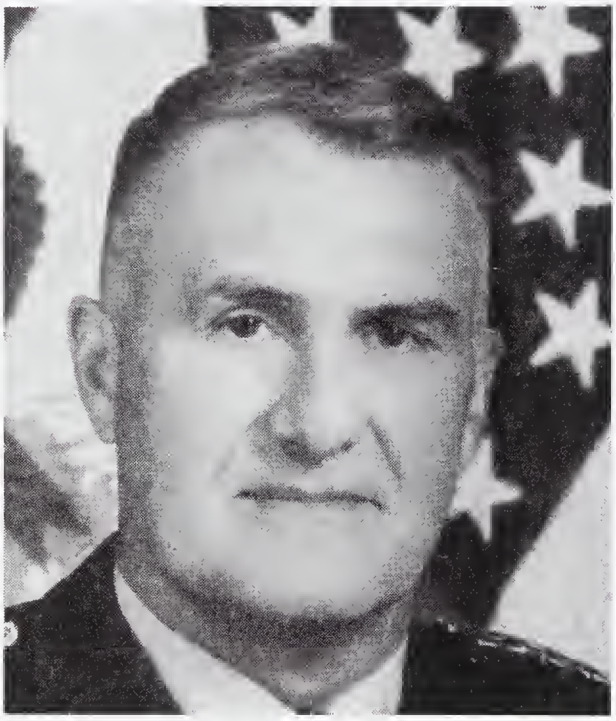
The *Judge Judy* show's first season, in 1996–97, was so successful that Sheindlin shot extra episodes for the 1997–98 season. "Last year I had a dressing room half the size of this one," Sheindlin told Schlosser, while shooting episodes for the second season. "It was dirty. I didn't have a bathroom. I had to go out to this porta-potty in a trailer. Now I have my own bathroom. You know you've made it when you get your own porta-potty." Now in its third successful season, *Judge Judy* is said to have spawned a number of other courtroom television shows, including a revival of *The People's Court*, with Ed Koch.

In the *Chicago Tribune* (February 13, 1997), Tim Goodman described the petite Judge Judy as having "a quick wit, a voice that can shut up the loudest goon, and above all, a toughness that combines with a propensity for sound bites to make 30 minutes fly right by." By her own account, having more time to relax than she had during her Family Court years has benefited her. As she explained to Johnson, "People who have seen me in the last two years since I left the court . . . say, 'What did you do to yourself? You look great!'" Sheindlin and her first husband divorced several years ago. She is now married to Gerald Sheindlin, a justice of the New York State Supreme Court. The couple's permanent residence is on New York City's Upper East Side.

Sheindlin has said that she would eventually like to move to a more rural area. "I want a two-bedroom, two-bath stone cottage on a lake about an hour outside of New York where my husband and I can go and drive and meet Henry Fonda and Katharine Hepburn and spend our four or five months of summer seeing our children on the East Coast," she told Meisler. "And for the other six months, I want to be like Auntie Mame and take [each] one of my [four] grandchildren on safari-type trips." Her leisure activities include working out in a gym and shopping in outlet malls. Sheindlin's second book, *Beauty Fades: Dumb Is Forever,* is scheduled for publication in 1999.

Judge Judy told Snead that if she could impart one small piece of wisdom to the many people who watch her show, she would tell them, "You have a very narrow window of time when you're healthy, things are going well, your kids, parents, your mate are OK. So decide what's important. If a dispute isn't very important, chalk it off."

Suggested Reading: *Broadcasting and Cable* p6+ Nov. 10, 1997, with photos; *Chicago Tribune* T p1 Nov. 14, 1997, with photos; *New York Times* II p36 Mar. 16, 1997, with photo; *USA Today* D p3 Jan. 6, 1998, with photo; Sheindlin, Judith. *Don't Pee on My Leg and Tell Me It's Raining,* 1996



Chairman's Office, Joint Chiefs of Staff

Shelton, Henry H.

Jan. 2, 1942– Chairman of the Joint Chiefs of Staff. Address: c/o The Pentagon, Washington, DC 20318-9999

General Henry H. Shelton is the 14th chairman of the Joint Chiefs of Staff (JCS). As chairman, Shelton is responsible for coordinating and providing strategic direction to the four service branches of the United States military—the army, navy, air force, and marine corps—and he serves as the principal military adviser to the president, the secretary of defense, and the National Security Council. Previously, he served as the commander in chief of the U.S. Special Operations Command, which includes such elite and highly mobile units as the Green Berets and Navy SEALs. He is the first JCS chairman to come from a Special Operations command. For that reason, his selection as chairman of the JCS has been regarded as unusual—"probably the most unusual choice in a generation," as the *New York Times* (December 5, 1997) put it.

Some commentators believe that the selection of a Special Operations commander signals a shift in the U.S. post–Cold War military strategy. These commentators believe that now that large ground wars are less likely, the United States seeks guidance from military leaders experienced with smaller, more flexible units that can handle a variety of missions, including peacekeeping, drug intervention, anti-terrorism, and rescue operations. President Bill Clinton noted that experience in carrying out different sorts of operations was one of Shelton's strong suits. During a press conference announcing Shelton's nomination, Clinton said that Shelton would be bringing "a unique perspective in addressing the broad range of challenges we face on the brink of a new century, from war-fighting to peacekeeping, from conventional threats to newer threats like the spread of weapons of mass destruction and terrorism."

Shelton owes his appointment to at least one other factor as well: his unassailable moral reputation. Secretary of Defense William S. Cohen's first choice, Air Force General Joseph W. Ralston, withdrew his name from consideration after it was revealed that he had had an extramarital affair earlier in his career. Shelton, by contrast, is, by all accounts, a devoted family man who met his wife when he was in the fifth grade and married her when he was in college. The closest he ever came to any indiscretion, as he himself has jokingly disclosed, was in Vietnam, where, in 1967, he commanded a Green Beret unit assigned to train Montagnard tribesmen to fight the Vietcong. One day, a Montagnard village chief offered him (along with an elixir of buffalo blood and rice wine) his daughter's hand in marriage. The 24-year-old Shelton diplomatically replied, as another Vietnam veteran recalled to Elaine Sciolino for the *New York Times* (December 5, 1997), "I am married, and I am Christian. But if I could have a second wife, I would choose you."

Secretary of Defense Cohen, who played a key role in the selection process for JCS chairman, said in a press release dated July 17, 1997, "Warfighting experience, diplomatic skill, global perspective, and the human touch were important factors in my recommendation of General Shelton to the president." Praised by liberals and conservatives alike, Shelton breezed through his Senate confirmation hearings, which were held in mid-September 1997, and he was confirmed by a unanimous Senate vote. He formally took over as chairman of the JCS on October 1, 1997. While Elaine Sciolino expressed the opinion that he lacked the global view and NATO experience of John Shalikashvili and the White House experience and political knowledge of Colin Powell, his two immediate predecessors as JCS chairman, many observers noted that Shelton, who is a four-star general, adjusted to his new job with remarkable speed. "He's impressed almost everybody with how quickly he has mastered the intrigues of Washington politics," Secretary of Defense Cohen told Sciolino. "He's highly respected on [Capitol] Hill, because he's so straight-talking. I don't want to draw any comparisons here—Gary Cooper, John Wayne—but tall, straight to the point, not a lot of words."

The troops who have served under him have also expressed favorable assessments of Shelton. Regarded as a "soldiers' soldier," Hugh Shelton, as he is familiarly known, has earned a reputation for being a gentlemanly commander who doesn't have to resort to shouting and barking insults to get things done. According to Mark Thompson, in *Time* (July 29, 1997), his style is both "low-key [and] supremely confident." "I like to be nice to people," Shelton told Bradley Graham for the *Washington Post* (September 21, 1994). "I don't like to be rude."

Shelton attributes his good manners in part to his Southern Baptist upbringing. The oldest of four children, he was born on January 2, 1942, in Tarboro, North Carolina, and grew up on a 1,000-acre farm near Speed, a town with a population of only 100. His mother, Sarah Shelton, was a schoolteacher; his father raised cattle.

A life on the land was not a tradition the Sheltons wanted to pass on to their children, so they encouraged Hugh and his siblings to pursue college degrees. Hugh attended North Carolina State University, in Raleigh, where he studied textiles. He found his true calling after he joined the ROTC (Reserve Officers' Training Corps) as a freshman. After graduating, in 1963, with a B.S. degree in textiles, he did a two-year stint in the army, during which, in 1964, he completed the army's grueling ranger course at Fort Benning, Georgia. He worked for a year at a textile plant before returning to the army, and he has been in the military ever since.

Soon after returning to active duty, Shelton got his first taste of combat. It came during the Vietnam War, in which he served two tours, one as a leader of a detachment of Green Berets in the 5th Special Forces Group (1966–67) and the other as a commander of an infantry company in the 173rd Airborne Brigade (1969–70). He earned a Bronze Star for valor and a Purple Heart after activating a booby trap and getting pierced through the leg by a poisoned stake.

Since then, Shelton has held a variety of different posts, among them commander of the 3rd Battalion, 60th Infantry, 2nd Brigade, 9th Infantry Division, in Fort Lewis, Washington (1979–81); commander of the 1st Brigade, 82nd Airborne Division, in Fort Bragg, North Carolina (1983–85); and chief of staff of the 10th Mountain Division, in Fort Drum, New York (1985–87). He was promoted to brigadier general in August 1988 and held the post of deputy operations director for the JCS between 1987 and 1989.

Shelton was serving as the assistant commander for operations of the 101st Airborne Division when the Gulf War broke out. During Desert Storm, the six-week bombardment of Iraq and Iraqi positions in Kuwait by allied troops (representing a coalition of 29 nations) that began in January 1991, he helped stage one of the deadliest helicopter attacks in history. After the war, he was promoted to major general and became commanding general of the 82nd Airborne Division, at Fort Bragg, North Carolina. He was promoted to lieutenant general and, in 1993, given command of the XVIII Airborne Corps.

Shelton gained national prominence with the planned 1994 invasion of Haiti, nicknamed Operation Uphold Democracy. In 1991, a Haitian general, Raoul Cédras, had seized control of the government from the democratically elected leader, Jean-Bertrand Aristide, and despite sustained pressure from the United Nations and the Organization of American States, both of which imposed economic sanctions on Haiti, he refused to relinquish power. In mid-1994, President Clinton threatened to use force to remove Cédras. Shelton was chosen as joint task force commander of Operation Uphold Democracy and put in charge of 20,000 U.S. troops from the army, navy, air force, and marines. He was just hours from ordering the invasion when, during last-minute negotiations, Cédras agreed to step down. Shelton's mission suddenly changed—instead of an invasion, he was now to lead a peacekeeping force. Demonstrating the flexibility that helped to make him such an attractive candidate for chairman of the JCS, Shelton took the change in stride. In the ensuing handover of power, there were no American casualties.

In March 1996, Shelton was promoted to general and became commander in chief of Special Operations. (The elite Special Operations forces are also more colorfully known as "Snake Eaters.") Though in his mid-50s when he became commander, the six-foot, five-inch Shelton made a habit of leading his troops, all of whom were much younger than him, on a fast-paced run each month.

Since his appointment as chairman of the JCS, in 1997, Shelton has publicly outlined three goals for the military: maintaining readiness of troops, modernizing the force, and improving the quality of life of American soldiers. The most serious problems he has faced so far include Iraq's recalcitrance with regard to accepting biological- and chemical-weapons inspections; terrorist bombings at the U.S. embassies in Kenya and Tanzania; and the threat of a resurgence of civil war in the Balkans. The approximately 8,000 U.S. peacekeeping troops stationed in Bosnia were initially scheduled to withdraw in June 1998, but the deadline has been extended.

Like his two predecessors as chairman of the JCS, Powell and Shalikashvili, Shelton has risen to the highest ranks within the army without receiving an education at the U.S. Military Academy, at West Point, New York. He earned a master's degree in political science from Auburn University, in Alabama, in 1973. His military education includes training at the Air Command and Staff College (1972–73) and the National War College (1982–83).

With his wife, the former Carolyn L. Johnson, Shelton has three children: Jon, a special agent in the U.S. Secret Service, and Jeff and Mark, both of whom are in the army. Shelton's hobbies include woodworking, sailing, deep-sea fishing, and running. His awards and decorations include the Defense Distinguished Service Medal with oak-leaf cluster, Distinguished Service Medal, and the Legion of Merit with oak-leaf cluster.

Although Shelton has acknowledged that he misses having regular opportunities to parachute 10,000 feet out of an airplane and does not relish having to wear a tuxedo for formal functions, he has indicated that, just as in a Special Forces operation, working in the minefields of Washington politics can be plenty exciting. "Now, there is a different kind of adrenaline that flows," he told Elaine Sciolino for the *New York Times*. "But there is adrenaline in both jobs, I can assure you."

Suggested Reading: *Chicago Tribune* News p1 July 17, 1997, with photo; *Life* p56+ Nov. 1994, with photos; *New York Times* A p20 Sept. 17, 1997, with photo, A p1 Dec. 5, 1997, with photo; *Washington Post* A p31 Sept. 21, 1994, with photo

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Shirley, Donna

1941– Director of the Mars Exploration Program at NASA's Jet Propulsion Laboratory. Address: c/o Jet Propulsion Laboratory, Pasadena, CA 91109-8001

"If you're an engineer, you can build a robot, ship it to Mars, talk to it, and hear it talk back," Donna Shirley, the manager of the Mars Exploration Program at the Jet Propulsion Laboratory, in Pasadena, California, told Bettijane Levine for the *Los Angeles Times* (December 15, 1987). "You can see the pictures it takes. You can build new things that no one has ever built before. That's what engineers do." And that's what Shirley and her team did during an intense, five-year period that began in 1992, when she became the manager of the team that went on to design Sojourner, the independent robotic vehicle, or rover, that accompanied the spacecraft *Pathfinder* on its flight to Mars in 1997. When the craft landed on Mars, in July, Sojourner became the first autonomous robot to explore the surface of a planet other than Earth. Its maneuverings were programmed each day by scientists and engineers on Shirley's team on Earth. Because scientists could control Sojourner's movements, telling her to go to a particular rock, for example, the mission was virtually akin to going for a stroll on Mars. It was Shirley who came up with the basic design concept for the rover, as well as the idea of sending it to Mars on board *Pathfinder*, and she experienced the mission not only as a victory for space exploration but also as a personal triumph. "It's the culmination of a lifelong dream," she told the *New York Times* (July 5, 1997). "Going vicariously is not quite as good as being there. But it's a lot easier."

Courtesy of Jet Propulsion Laboratory

The daughter of a physician and his wife, Donna Shirley was born in 1941 in Wynnewood, Oklahoma (population: 2,500). Shirley felt constricted by the small-town atmosphere of Wynnewood, and she found an escape from it, as well as from the identity it prescribed for her, in adventure stories. Her fascination with Mars was sparked early on, by Arthur C. Clarke's science-fiction novel *The Sands of Mars.*

In keeping with her thirst for adventure, Shirley loved airplanes. "I read books about them and built crude models even as a small child," she wrote in her memoir, *Managing Martians* (1998). "When I was six, a girlfriend and I made a life plan: She would become a nurse and I would be a bush pilot flying her into the darkest outback to save people's lives." Shirley decided at age 10 that she would become an aeronautical engineer (she had discovered the term in the program for a relative's graduation ceremony). According to Shirley, the best birthday present she has ever received was the flying lessons that her father gave her when she turned 15. She earned her pilot's license at 16, and before she completed high school, she was flying solo.

Shirley did not always receive encouragement to pursue her interest. After enrolling at the University of Oklahoma, in Norman, for example, she has recalled, "I walked into my adviser's office and he said, 'What are you doing here?' I said, 'I'm enrolling in aeronautical engineering.' He said, 'Girls can't be engineers.' I said, 'Yes I can,' and I did!" However, Shirley's adviser succeeded in dissuading her (albeit temporarily) from her chosen profession, by steering her into taking upper-level courses for which she was unprepared.

Shirley ended up majoring in professional writing, and after getting a bachelor's degree, in 1963, she got a job writing specifications at McDonnell Aircraft in St. Louis, Missouri. Before long, she realized that to earn respect, and to be qualified to do the most interesting work, one had to be an engineer. "Spec writers were treated like second-class citizens by the engineers designing the projects," Shirley wrote in her memoir. "The engineers who were spec writers considered those without engineering degrees to be even lower down the pecking order. The office atmosphere was a lot less than stimulating." She returned to the University of Oklahoma and, in 1965, earned a B.S. degree, in aerospace engineering.

In 1966, following another stint at McDonnell Aircraft, Shirley joined the Jet Propulsion Laboratory (JPL) as an aerodynamist. She spent her first year there crunching numbers and designing spacecraft that were to fly to Mars. When Congress cut the funding for this project, in 1968, Shirley's dreams of exploring the red planet were put on hold. She also found herself out of a job. But she had just completed a master's degree in aerospace engineering at the University of Southern California, and she soon got another position at JPL, doing trajectory analysis on potential space missions. She found this work unsatisfying, because she wanted to deal with the big picture and not an isolated element of space travel. She next did a several-year stint at JPL designing an automated drug-identification system, a project that eventually proved unfeasible, given the technology available then.

In about 1970, Shirley was hired as the mission analyst for the *Mariner* Venus-Mercury expedition, launched in 1973. In *Managing Martians,* she described her new role as that of "look[ing] around and see[ing] what part of the mission needs fixing and fix[ing] it." Shirley also honed her communication skills. "One of my jobs became explaining the science to the engineers who were building the spacecraft and designing the trajectories, and describing the limitations of the spacecraft to the scientists with the goal of satisfying all of them," she wrote. Yet another was determining a launch date that would suit everyone involved, and after doing so, she was promoted to the position of project engineer. This was Shirley's first experience managing experts whose calculations were so intricate she could understand only the basics, and thus could not check their work herself. "It was one of the most important lessons I ever learned as a manager: when to step back," she commented in *Managing Martians.* She and her team members often worked 20-hour days on the *Mariner* project.

The *Mariner 10* mission was launched successfully, and although numerous mechanical problems cropped up, it was considered a great success. Once the mission took off, Shirley was assigned the additional responsibility of being a "voice"—JPL's term for a person who explains the mission to the media in laymen's terms. She received a NASA Group Achievement Award for her work on the *Mariner 10* project.

While *Mariner* was still in flight, in about 1974, Shirley was made leader of a team of engineers, economists, and policy analysts who were trying to come up with alternative energy sources, in response to the oil crisis of the early 1970s. During this period, she married another JPL engineer; their daughter, Laura, was born in 1977. Shirley took a leave of six weeks and then worked part-time for JPL for nine months. After she returned to full-time work, she had trouble getting a good assignment. "My section manager asked my bosses, 'How come you're not finding anything for Donna to do?'" she told M. G. Lord for *Mirabella* (July/August 1997). "And they said, 'Well, we thought she was now fulfilled as a mother and just working for the fun of it.'"

Shirley soon set her superiors straight, and over the next few years, she handled a variety of assignments. In late 1979, she led a team doing preliminary studies for a mission that would orbit Saturn and drop probes into the atmosphere of both the planet and its moon Titan. Their work led to the *Cassini* mission, which was launched in 1997. Shirley then directed a study of how to improve military space satellites through better computer fault protection. Next, she managed the nearly 100 engineers who performed the trajectory analysis and mission design for JPL. But she preferred working on specific projects, and she was pleased when, in the early 1980s, an opportunity came along to study the feasibility of creating a space station. Shirley became the leader of the study team, and during this period she began to acquire a knowledge of robotics. In 1985, she received another NASA Group Achievement Award, for her work with the space-station team.

"When NASA became interested in sending a rover to Mars," Shirley recalled in *Managing Martians*, "I finally felt that technology, talent, money, and my career were about to come into rare conjunction." In 1987, NASA began to investigate the possibility of sending a rover on a spacecraft to Mars to collect samples, which would then be returned to earth via a separate craft. Shirley led the portion of the team that was designing the rover, and they came up with the design of a one-ton rover that would cost about $10 billion to build and launch. Even before congressional funding for the project was cut, in 1990, Shirley suspected that sending such a large rover to Mars would be too expensive. However, unlike her team members, she felt the same mission could be carried out at a fraction of the cost with a smaller, lighter rover. One group of engineers had been developing outdoor rovers that could navigate rough terrain by identifying obstacles, and, depending on their size, choose either to go around or to climb over them. Another group had been working on indoor rovers that were modeled more after insect intelligence; one robot navigated obstacles by sensing them in its path, and another could feel for objects, pick them up, return them to a base, and then search for more. Shirley thought of building a mini-rover incorporating all of these features, and she managed to scrape together enough money to keep engineers at work perfecting such a robot.

In 1992, after a year-long hiatus from the rover project, during which she was a project engineer on the *Cassini* mission, Shirley was put in charge of drumming up the funding necessary to take her rover concept from the test-model stage to a flight-ready version. Around that same time, Daniel S. Goldin became the new administrator of NASA, and Shirley's plans fit perfectly into his "better, faster, cheaper" approach to exploring space. Shirley put together an unconventional team for the project. "We mixed research people with those who had flight experience," she told Bettijane Levine. "Normally, that doesn't happen. Researchers are into way-out new areas and never have to confront reality. Those in flight stay completely away from the new stuff because it adds risk to a project. I brought these two totally different cultures together, convinced them to work together. . . . Pulling them together, getting them to solve problems in a group, getting the money to fund it all, convincing people I wasn't crazy. That's what I did."

One of the people who needed convincing was Tony Spear, the head of the *Pathfinder* project. Without *Pathfinder*, the rover would have no way of getting to Mars. "He considered [the rover] a parasite, thought it would have to be tethered to *Pathfinder* by cable in order to carry radio power and data, and to enable radio communication . . . ," Shirley told Levine. "We proved he was wrong about the radio and everything else. Now he loves the rover."

Besides facing myriad design problems, Shirley was under pressure to keep costs down. She achieved this in part by using off-the-shelf components instead of creating custom-made ones. Yet another challenge was designing a craft that could withstand Mars's low atmospheric temperatures, which average around minus 64 degrees Fahrenheit. The final cost of the rover was $25 million, less than many Hollywood films and a bargain for a key component of an interplanetary mission, as Shirley pointed out in many interviews.

A contest was held for schoolchildren to suggest a name for the robot, and Shirley picked "Sojourner" from among the many submissions. She told *CNN* on-line (July 4, 1997) that a 12-year-old girl "wrote this really nice little essay about how Sojourner Truth would travel around Mars, bringing back the truth about Mars." Shirley insisted that the rover have a female name. She said to *CNN*, "Most of the rover team is men, and they grumbled a bit. I said, 'Hey, it's my rover.' It's the only time I really got tough with them."

Sojourner was about the size of a microwave oven and weighed about 25 pounds. It traveled the surface of Mars on six wheels, at a top speed of about 80 feet per hour. The rover used a unique springless suspension system that allowed its joints to bend in order to surmount obstacles, such as rocks, up to one and a half times its size. It was powered chiefly by solar panels on the top of its box-like main body, with D-cell batteries as emergency backup, and incorporated three cameras. These enabled technicians on Earth to see Sojourner's immediate surroundings and tell it where to go, and help it avoid overly large obstacles. Communications from Earth to the rover were made via the *Pathfinder* lander, which then passed them on to the rover via a short-range radio modem. The same method, in reverse, was used to send information from the rover to Earth.

The period leading up to *Pathfinder*'s landing was one of the most nerve-wracking of Shirley's life. *Pathfinder* was the first spacecraft to attempt to land using giant airbags to prevent it from crashing, and a safe touchdown was by no means guaranteed. When *Pathfinder* landed safely, and, the next day, Sojourner's six wheels touched Martian soil, Shirley and the Sojourner and *Pathfinder* teams were elated.

There were a few glitches during the course of the mission. For example, Sojourner had trouble exiting *Pathfinder* because the airbags had bunched up around the exit ramp; finally, Sojourner backed down an alternate ramp. Also, at one point, the radio connection between *Pathfinder* and Sojourner was inexplicably lost, and Shirley and her teammates suffered through many anxious hours. But these were minor glitches, and the mission was considered an enormous success.

One of Sojourner's main goals was to analyze the composition of the soil and rocks on Mars's surface. To this end, *Pathfinder* landed in an area called Ares Vallis, an ancient floodbed that planetary geologists surmised would contain rocks from regions of the planet where life may once have existed. The rover was equipped with an alpha proton X-ray spectrometer that collected data on the rocks and soil, providing the first glimpses of Mars's chemistry as well as clues about the evolution of the planet's climate and geology. In *Managing Martians*, Shirley explained why Mars is of such great interest to scientists. "Mars seems to be the closest analog to our own conditions. If life once existed there, what happened on Mars to obliterate it? Could something similar happen on Earth?"

Since being named manager of JPL's Mars Exploration Project, in 1994, Shirley had also been responsible for the management of *Pathfinder* and the *Mars Global Surveyor*, a satellite launched in November 1996, a month prior to the launch of *Pathfinder*. The *Mars Global Surveyor*'s mission is to orbit Mars for two years, during which time it is to photograph the planet's surface and take measurements of its atmosphere. A special cover story in *Science* (March 13, 1998) describes the spectacular early results of the *Surveyor*'s labors. As manager of the Mars Exploration Program, Shirley also oversees the development and execution of all present and future missions to the planet, which are scheduled to depart from Earth approximately every 26 months.

Shirley has often received praise for her loose, down-to-earth managerial style, which was influenced by the way in which she was treated in her early days at JPL. At that time, she was one of only a handful of female engineers, and most male employees assumed she was a secretary, or one of the women hired to run the mechanical calculators that preceded computers, and they treated her accordingly. Bruce Murray, a former director of JPL, told Bettijane Levine that "Donna walked into a man's world" when she started at JPL. "And it never occurred to the men that it should be any other way. I think she advanced to a position of real leadership because she is unusually capable, and she was able to articulate her case so well." Shirley makes a point of treating all the people she deals with daily with equal respect. "Donna is way up on the totem pole, but she doesn't act like it," Brian Muirhead, the deputy project manager for *Pathfinder*, told M. G. Lord. "She has ideas, principles, about the way people ought to be treated. You see her leading by example. She won't go home at five if she expects her team to be working all night." Shirley also encourages people on her teams to sort out their responsibilities and exchange ideas among one another while she supervises from the periphery. "The key is to relinquish control," she told Levine. "A too-controlling manager will never succeed in producing a great creative product." Shirley teaches management classes at JPL.

Shirley's daughter, Laura, a sophomore at Scripps College for Women, in Claremont, California, has jokingly referred to Sojourner as her "sibling rival." She told the Associated Press that her mother "considers [Sojourner] her daughter, so what else can I consider it but my sister? She's . . . part of the family. She pays our bills." It is Laura, however, who remains Shirley's first priority. The two take at least one mother-daughter vacation together annually, and before Laura entered college, they acted together in community theater productions. Acting is Shirley's main hobby; she also enjoys sailing, skiing, playing the guitar, and painting. Shirley, who is divorced, lives with her daughter in La Canada Flintridge, in southern California.

In addition to her strong personal interest in space, Shirley's work at JPL is fueled by her hope that the findings of the Mars Exploration Program will stimulate people's interest in science and help create a more scientifically aware public. She pointed out to Emily Gest for *Ms.* (January/February 1998) ways in which science affects our everyday lives. "If you don't know where your sewage goes, how will you vote intelligently on bond issues for building new sewers? If you don't know where electricity comes from, how will you be able to question your electricity rates?" She also hopes that by keeping the public abreast of new developments and discoveries, her own enthusiasm for space exploration will rub off on others. "There's no real downside to exploring space," she told Gest. "There's a little pollution from the launches, but we're not killing off animals or hurting people. The Earth-orbiting satellites that are able to predict hurricanes have saved thousands of lives. We are like the cathedral builders of the Middle Ages. It's not something that's going to be finished in anybody's lifetime or have an instant rate of return, but for hundreds of years, people will look at these things and be uplifted."

Suggested Reading: *Los Angeles Times* E p1+ Dec. 15, 1996, with photo; *Mirabella* July/Aug. 1997, with photo; *Ms.* p62+ Jan./Feb. 1997, with photo; *New York Times* I p7 July 5, 1997, with photo; Shirley, Donna. *Managing Martians*, 1998

Siegfried

(SIG-freed)

1939– German-born illusionist. Address: c/o Mirage Hotel, 3400 Las Vegas Blvd. S., Las Vegas, NV 89109

Roy

1944– German-born illusionist. Address: c/o Mirage Hotel, 3400 Las Vegas Blvd. S., Las Vegas, NV 89109

Roy (left) and Siegfried

Evy Mages/Archive Photos

Siegfried and Roy, who have been hailed as "the Liberaces of legerdemain," have been entertaining audiences worldwide for more than 40 years. The German-born illusionists started out doing standard pull-the-rabbit-out-of-the-hat-style magic tricks, but the business is different now, and they have changed with the times. Indeed, since 1990, they have been performing an extravagantly staged show at the Mirage Hotel in Las Vegas, Nevada, that cost $40 million to produce, has a cast of over 30 exotic animals, and has entertained over five million people since its inception. "We transform white tigers into wonderful, beautiful ladies. We make a six-ton elephant disappear and reappear. We levitate a tiger right over the heads of the audience. We saw a lady in half," Siegfried said of the show to Audrey Clinton of *New York Newsday* (September 10, 1989). "It is not a magic show as such. It is more a spectacular with magic moments."

Siegfried Fischbacher was born in 1939, in the village of Rosenheim, in Bavaria, Germany. He was a quiet child who began practicing magic at the age of eight, when he bought a book of tricks with a five-mark note that he found on the ground. In an interview for *People* (January 11, 1993), Siegfried told David Hutchings that he fell in love with magic on the day his father saw him practicing magic tricks and asked, "How did you do that?" "Those few words became the opening lines of my life," Siegfried said. "It was the first time I got attention from [my father] and the first time somebody noticed me."

After graduating from secondary school, Siegfried briefly studied carpet design, but soon took a position as a steward aboard the *T. S. Bremen*, a German luxury liner. He was already in the habit of pulling rabbits out of hats for the passengers of that ship when he met a 13-year-old bellboy named Roy, who also liked magic and had a very special way with animals.

Roy Uwe Ludwig Horn was born in 1944, in the town of Nordenham, near Bremen, Germany. He was raised by his mother and an abusive, alcoholic stepfather. Because his home life and his relationships with his parents were less than ideal, Roy spent ample amounts of time roaming the fields surrounding his home with his wolf-dog, Hexe. He also enjoyed visiting the local zoo, where he developed a special friendship with a cheetah named Chico. He eventually took an after-school job there feeding the large cat and cleaning its cage.

During a trip aboard the *T. S. Bremen*, Roy convinced his new magician friend, Siegfried, to incorporate Chico into his act. "I told Siegfried if he could make rabbits come out of a hat, why couldn't he make cheetahs appear?" Roy recalled to Hutchings. "I wanted to be a part of his act, and I wanted to be with my cheetah again." Roy smuggled Chico out of the zoo and, using a large laundry bag, onto the cruise ship, where the new magic trick elicited praise from many passengers—as well as protest from the ship's safety-minded captain and discomfort in Siegfried. Nevertheless, the duo continued to perform their show aboard the *Bremen*, their wages consisting of a bottle of Blue Nun wine for each performance they gave.

In 1964, Siegfried and Roy went on the road as partners. During the early years, they performed appearing and disappearing tricks with Chico in small cabarets and theaters throughout Germany and Switzerland, but according to Kathy Passero, writing in *Biography* (September 1997), "audiences were lukewarm about the magical cat and disappointed by the absence of sexy female assistants." As a result, while the finicky Chico was regularly fed steak, Siegfried and Roy subsisted on potatoes. It was not until after they earned the acclaim of Princess Grace of Monaco, at a 1966 Red Cross gala at the Sporting Cub of Monte Carlo, in France, that Siegfried and Roy's show began to gain popularity throughout Europe. Before long, they played at the famous Lido and Folies Bergère clubs in Paris, and were soon able to expand their repertoire by adding additional exotic animals to their show.

"Thirty-eight years ago it was tough. In the middle it was tough, and it's still difficult," Siegfried said of the magic business to Michael Paskevich of the *Las Vegas Review Journal* (April 4, 1997). After coming to the U.S., in 1970, Siegfried and Roy, along with their animal assistants, worked mainly at clubs in Las Vegas, the city that seemed to have the best audience for magic. Still, Siegfried told Paskevich, "when we started out, there was no such thing as a magician being a closing act. They said people didn't want to be mystified, that you couldn't leave them wondering, 'What did they do with that tiger?'" The German-born magicians also experienced a few early mishaps, according to Passero; Chico once leapt into an orchestra pit and knocked off the toupée of a frightened conductor, and on another occasion, a python slithered off the stage and into the third row of the audience. Other problems stemmed from a five-year contract that Siegfried and Roy signed with Las Vegas's MGM Grand Hotel in the 1970s; the partners have claimed that the deal hampered their creativity and caused them both to suffer depression. By 1981, however, after having achieved considerable renown, the magicians had established themselves as the main act at Las Vegas's Frontier Hotel. During their seven years there, they performed before a total of more than three million people, and they broke the record for the longest-running show in Las Vegas.

In 1987, under the direction of their new manager, Bernie Yuman, Siegfried and Roy signed a contract with Steve Wynn, the owner of the new, $640 million Mirage Hotel, that guaranteed the pair a minimum salary of $57.5 million over a five-year period. The contract, according to Glenn Collins of the *New York Times* (September 21, 1989), "was trumpeted by *Variety* as the largest in the history of show business," and it more than doubled the salary they had been earning at the Frontier. The contract also provided that Steve Wynn would collaborate with Siegfried and Roy on the construction of a specially designed, $40 million performance space for their show and an $18 million habitat for their animals. The magicians insisted that they be permitted to give one G-rated performance per month, so that children could attend.

In 1988, while the Mirage was still being built, Siegfried and Roy went on a 10-month tour of Japan, where people paid as much as $300 for a single ticket to see them perform. "The wonderful thing is [that] imagination is universal all over the world, no matter what the language is," Roy told Clinton of his experience in Japan. Siegfried and Roy followed the Japanese tour with a four-week run at Radio City Music Hall, in New York City. By this time, their cast and crew of humans and animals had grown to well over 100, and included lions, panthers, an elephant, horses, and several white tigers, a species that is highly endangered. Their reputation was such that they had no problem filling Radio City each night of their run.

Siegfried and Roy began performing at the Mirage in 1990, and during the five years their contract was in effect, their show's success far exceeded the original expectations: Playing to audiences twice a night, six nights a week, for 40 weeks a year, it grossed over $250 million. After their contract expired, in 1995, the partners decided to continue working at the Mirage, but to perform five, rather than six nights each week. Siegfried and Roy have said that their only complaint about working at the enormous hotel-casino is that they have no control over the ticket prices, which were recently raised to $89.35, a price they feel is unfair and keeps many people from seeing their magic show. Perhaps with a view to providing an antidote to that problem, in 1994 Siegfried and Roy made a television special, *Siegfried and Roy: The Magic, the Mystery*, which aired on ABC. Unlike the television specials of their fellow magician David Copperfield, Siegfried and Roy's show included only about 20 percent of the partners' stage show. The program focused instead on Siegfried and Roy at home, interacting with their animals. "We didn't just want to do a magic special," Siegfried told Jefferson Graham of *USA Today* (November 4, 1994), when asked if the show imitated Copperfield's. "This is a different structure, a show where you get to know us more personally."

Given that their livelihood depends on several animal species that are endangered, it is perhaps no too surprising that Siegfried and Roy have become involved in various conservation efforts, one of which concerns the white tiger. In 1982, the entertainers obtained their first three white tiger cubs from the Cincinnati Zoo, and became part of the zoo's breeding team. (According to Mike Snell of *Cats Magazine* [October 1995], the zoo became an important site for the preservation of white tigers when the National Zoo, in Washington, D.C., loaned it a white tiger cub. The cub was the offspring of a white tiger, believed to be one of the last, found by the Maharaja of Rewa, India, in 1950. The loaned white tiger eventually mated with one of the tigers at the Cincinnati Zoo and produced several white cubs.) Since then, the magicians have bred more than 30 white tigers, including the only five pure white tigers known to exist in the world today. "The greatest thrill in life, for me, has been the opportunity to be there and be part of the birth of the cubs," Roy told Snell. "Nothing could possibly match that moment of miracles."

Siegfried and Roy became involved with the conservation of another endangered species in 1995, when the Johannesburg Zoological Society, in South Africa, entrusted them with two cubs of the white lions of Timbavati; only five individuals of the species were known to exist in the entire world. According to Dr. Patrick Condy of the Johannesburg Zoological Society, as quoted by Snell, "[Siegfried and Roy] have discovered a formula, nothing short of magical, that virtually guarantees the white lions of Timbavati will not only continue to exist, but flourish."

Both Siegfried and Roy have insisted that, contrary to what some people have charged, the animals in their menagerie are never exploited or given tranquilizers. "An unhappy animal could not be onstage doing the things we do," Roy explained to Hutchings. The animals of Siegfried and Roy's troupe get their teeth brushed three times a month and are handled only by Roy, Siegfried, trained assistants, and the veterinarian the magicians keep on call 24 hours a day. The partners own an 88-acre retreat outside Las Vegas, where all of the animals are taken every day for exercise. While Siegfried has said that he enjoys working with the animals, it is Roy who is more intimately involved with their care and training. Before each show, Roy meditates for 20 minutes with one of the starring cats, and he sleeps with either a leopard or a tiger on a rotating basis every night. "The animals are the love affair of my life," Roy told Snell. "Everything we have will go to our animals. They are our legacy."

In 1996, *Sarmoti*, an animated mini-series about the imagined adventures of Siegfried and Roy, was broadcast on the Fox television network. On the *Magic Magazine* Web site, Stan Allen reported that *Sarmoti*, which is an acronym for "Siegfried and Roy, Masters of the Impossible," featured Siegfried as "an 'ordinary' magician thrown into extraordinary circumstances," and Roy as a man who has a special ability to communicate with animals. The show expressed the magicians' conservationist concerns and combined elements of German, Greek, and Middle Eastern literature and mythology. "Our animated mini-series is the perfect opportunity to speak to children all over the world," Siegfried told Allen. "Our lives have been filled with magic and fantasy," Roy added. "We are fortunate to be living our dreams. What better way to tell the next generation about our lives and our commitment to animal conservation than through the magic and fantasy of animation?" The show's producer, DiC Entertainment, which has produced such well-received children's programs as *Madeleine* and *Inspector Gadget*, has also expressed interest in developing *Sarmoti* as a regular children's television show.

The partners' most recent project is the Secret Garden, which opened at the Mirage in 1996. The garden is a spacious, tropically forested showcase for many of the exotic animals that star in Siegfried and Roy's show. By sharing their white and striped tigers and lions, black panther, Asian elephant, and snakes with the public, the magicians hope to inspire people to get involved with wildlife conservation. "When people see the beauty, they get involved in it, and they also can defend it," Bernie Yuman, the magicians' manager, told Ken White of the *Las Vegas Review Journal* (June 6, 1997). "And we are now at the point where we have to defend it, because we are connected."

Siegfried and Roy reside in a sprawling, Spanish-style home in Las Vegas that they have affectionately nicknamed the Jungle Palace. Their home is guarded by two mastiffs, and jaguars and tigers frequently roam around their eight-acre yard. On the difficulties of living and working together, Roy told Hutchings, "We live in completely different parts of the house and go on vacations alone." The two have also said that there has been only one time when the partnership came close to a breaking point—in 1977, when Siegfried suffered an addiction to the tranquilizer Valium. Roy's mother, Johanna, also lives in their home, and their relations from Germany visit often.

Among the awards and honors that the magicians have received are the 1991 German BAMBI, an award given to the best live entertainers of the decade; the 1991 Liberace Legend Award, from the Liberace Foundation for the Performing and Creative Arts; and the Magicians of the Decade Award, from the Academy of Magical Arts in Los Angeles, in 1992. A book about their lives, *Siegfried and Roy: Mastering the Impossible*, which the two magicians co-authored, was published in 1992. Siegfried and Roy continue to perform for sold-out houses at the Mirage.

Selected Television Shows: *Siegfried and Roy: The Magic, the Mystery*, 1994; *Sarmoti*, 1996

Suggested Reading: *Biography* p54+ Sept. 1997, with photos; *Las Vegas Review Journal* Apr. 4, 1997; *People* p98+ Jan. 11, 1993, with photos; Siegfried and Roy. *Siegfried and Roy: Mastering the Impossible*, 1992

Simmons, Russell

1957– Founder and CEO of Rush Communications. Address: c/o Rush Communications, 652 Broadway, New York, NY 10012

Russell Simmons, the founder and CEO of Rush Communications, has been widely credited with breaking down the barriers between rap and mainstream pop music. Ever since 1986, when Run-D.M.C., a star rap act from Simmons's Def Jam record label, collaborated with the rock-'n'-roll band Aerosmith on their groundbreaking remake of "Walk This Way"—the first and most famous of

Gordon M. Grant/Archive Photos

Russell Simmons

several rap singles to become pop hits around this time—rap has steadily made its way not only onto pop radio and the national and international music charts, but also into movie soundtracks and advertising jingles. According to some observers, Simmons may even be responsible for the pervasiveness of rap in many aspects of mainstream culture. Over the past decade, his company has expanded to include publishing (with the magazine *Oneworld*), fashion (with the Phat Farm line), television (with the show *Def Comedy Jam*), and filmmaking (with such Def Pictures releases as *The Nutty Professor*). Dean F. Landsman, the president of a radio- and record-industry consulting firm, told Jonathan Hicks for the *New York Times* (June 14, 1992) that he considered Simmons to be "the king of rap," and that Simmons's understanding of rap as "more than just music" was a major factor in his success. "It's an entire consumer and marketing field, of which he has a tremendous intuition as well as business and marketing sense."

In all these endeavors, Simmons's goal has been "to present urban culture in its most true form to the people who love it, and to those who live it," as he explained in an undated editorial in *Oneworld* (on-line). In 1988, a few years before Def Jam rappers such as L.L. Cool J and the Beastie Boys made an indelible impression on the sound of pop radio, Simmons told an interviewer, "There's a void, a lack of reality in black America. All the artists on black radio are so polished they are almost whitewashed. It has gotten to the point that images that are exclusively black . . . offend many blacks." Simmons has been quite successful in pursuing his goal: Rush Communications has grown to be the second-largest black-owned entertainment company in the U.S., with annual revenues of almost $50 million.

Russell Simmons was born in 1957, and he was raised in a relatively comfortable, middle-class home in the Hollis section of Queens, New York City. According to one account, his father, Daniel, was a professor of black history at Pace University; another reports that he was the supervisor of attendance in one or more New York City school districts. His mother, Evelyn, was a preschool teacher and artist. Russell is the second of his parents' three sons; the eldest, Daniel, is an artist, and the youngest, Joseph, is "Run" of Run-D.M.C., the first and, perhaps, the most famous of the rap groups that Simmons has managed.

As a teenager, Simmons spent several years as a warlord in a gang called the Seven Immortals (a relatively benign group, according to some accounts), and he made money by selling marijuana. "We used to stand on the corner and sell 40, 50 bags in six hours," he told Lucy Kaylin for *Gentlemen's Quarterly* (April 1993). (Although Simmons has made no apologies for his past dealings in marijuana and has credited his later success in business in part to this early exposure to cash flow, client relations, and networking, he has said that he regrets that information about his drug-dealing days has been published, perhaps because it sends the wrong message to wrong people.) When he was in the 11th grade, Simmons worked at an Orange Julius fast-food restaurant, but was fired after one month for throwing oranges into the street outside the shop. That was the first and last time that Simmons was an employee of a business other than his own. His mother told Kaylin that although Russell occasionally got into serious trouble, she never really worried about him. "There was some kind of cover over Russell," she said. "It would be raining on everybody else, and he'd just walk right through." During his teens, his friends nicknamed him Rush.

After graduating from high school, Simmons studied sociology at City College, a branch of the City University of New York, in the Harlem section of New York City. In Harlem, in about 1978, Simmons heard some of the earliest strains of rap, a style of music that combines strong, percussive rhythms with spoken words and that was developed mainly by African-Americans in urban centers across the United States. Although it was quickly gaining popularity in New York City, rap had yet to gain the attention of major record companies. While at City College, Simmons and a close friend, Curtis Walker, began to promote rap parties and concerts both in Harlem and in Queens. Reportedly, it was out of these late-1970s parties that hip-hop, the popular subculture that is associated with rap music, was born. Meanwhile, in 1979, Simmons helped Walker (who at some point adopted the name Kurtis Blow) launch his career as a rap artist. The two friends co-wrote the single "Christmas Rappin," which became a hit that holiday season. With Kurtis Blow's success, Simmons took on the management of other local rap acts, some of which were completely unknown outside of their communities. "Russell could take a book of matches and make people think it would light the world," an old friend of Simmons's told Kaylin.

Although rap and disco are drastically different musical genres, in those days record companies lumped them together. Because of this, Simmons would frequent some of New York's trend-setting discotheques and would appeal to the management to have his artists' most recent recordings played. "I was so frustrated with that environment," Simmons told Kaylin. "But that was the only way into the record business." Among the bands he promoted during the early and mid-1980s was Run-D.M.C., which, in addition to his brother Joseph, featured Darryl "D.M.C." McDaniels and Jason "Jam Master Jay" Mizell.

In 1983, Simmons met Rick Rubin, a white student at New York University who also wanted to promote rap music. The two scrounged up $8,000 and founded Def Jam Records ("def" means "excellent" and "jam" connotes music in hip-hop parlance), and set up operations in Rubin's dorm room. Simmons told Alan Light for *Rolling Stone* (November 15, 1990) that his main reason for starting the company was that none of the existing record companies in New York would allow him to develop his artists the way he wanted. McDaniels explained to Nelson George for *Essence* (March 1988) that Simmons's sensibility played a role in Run-D.M.C.'s success: "Russell fixed up our whole image. He put the black hats and leather suits on us. In the studio, we rely on Russell's judgment, because he always knows what people want to hear. If it wasn't for Russell Simmons, rap wouldn't be where it is today."

Two years into their bare-bones operation in Rubin's dorm, Simmons's and Rubin's adept management skills and the growing popularity of rap led Al Teller, then the head of Columbia Records, to approach Def Jam with an offer to promote, market, and distribute Def Jam's new rap recordings for a share in their profits. In addition to the already-popular Run-D.M.C., Def Jam had discovered and contracted the 15-year-old rap sensation L.L. Cool J (James Todd Smith) and the first-ever white rap group, the Beastie Boys. With financial backing from Columbia, 1986 became a landmark year for Def Jam, with Cool J's first full-length album, *Bigger and Deffer*, selling 3.5 million copies and the Beastie Boys' *License to Ill* approaching sales of 4.8 million. Run-D.M.C.'s *Raising Hell* sold 2.5 million copies and spawned rap's first top-five pop hit with their version of Aerosmith's "Walk This Way." According to Light, the memorable single "silenced all doubt about [rap's] staying power [and] dominated the radio for that whole summer."

According to Simmons, although Run-D.M.C., L.L. Cool J, and the Beastie Boys are all quite different from one another, each of the acts was extremely important to the evolution of rap as a popular musical genre. Cool J's single "I Need Love" was an early rap love ballad and thus attracted a far broader audience than traditional rap songs, with their abrasive lyrics, had in the past. The caustic music of the Beastie Boys, in contrast, was instrumental in bringing rap to white audiences, because, as Simmons explained to Light, they were able to draw on the work of such white rock-'n'-rollers as Led Zeppelin in the same way that black rappers were inspired by the rhythm-and-blues of James Brown. Another defining moment for rap came when Run-D.M.C.'s "Walk This Way" music video became one of the first rap videos to get significant airplay on MTV, which, in the early 1980s, had played rap music only reluctantly. "Run-D.M.C. didn't have to present a watered-down version of how they were or write a sellout hit to get MTV to change their programming. They simply had to be themselves, and fans responded," Simmons wrote in an editorial in *Oneworld* (on-line). A second single from the *Raising Hell* album, "My Adidas," earned Run-D.M.C. a $1 million sponsorship contract with the athletic-shoe manufacturer Adidas; it was the first deal of its kind between an athletic-wear company and a nonathlete. *Raising Hell* concerts sold out across the country, even in cities where it was thought that rap was not popular and would not be well received.

The success of these albums prompted Def Jam to sign additional acts, such as Public Enemy, Oran "Juice" Jones, and the rap duo D.J. Jazzy Jeff and the Fresh Prince. Although some of Def Jam's artists have been criticized for their thug-like images and lyrics that seem to glorify violence and misogyny, Simmons has said that he has purposely tried to create images that are true to the urban African-American experience. As he explained to Stephen Holden for the *New York Times* (August 11, 1987), "In black America, your neighbor is much more likely to be someone like L.L. Cool J or Oran 'Juice' Jones than [the entertainer] Bill Cosby. A lot of the black stars being developed by record companies have images that are so untouchable that kids just don't relate to them. Our acts are people with strong, colorful images that urban kids already know. . . . If some of those images glorify an outlaw pose, it's just kids having fun." Simmons has also defended some of his artists' blatantly misogynist songs. "Those songs are about guys giving advice to women who are not together, who are playing themselves so cheap!" he told George. He added, "Rap is an expression of the attitudes of the performers and their audience. I don't censor my artists. I let them speak."

At the same time that Simmons and Rubin were developing the Def Jam record label, Simmons was also becoming involved in other media. In 1985, in cooperation with Warner Bros., his new company, Def Pictures, produced its first film, *Krush Groove*, a rap musical based loosely on his own life and the rise of hip-hop. The film, which cost only about $3 million to produce, grossed almost $20 million at the box office. Simmons's second film, *Tougher Than Leather* (1988), was a Dirty Harry–style film starring the members of Run-D.M.C. as themselves. Simmons admitted to David Hinckley for the *New York Daily News* (July 24, 1988) that because the film contained so many derogatory references to women, finding a distributor proved to be difficult. "We showed it to major companies and they went, 'Oh, you gotta fix that,'" he recalled. "What [they] don't get is that this movie insults *everyone*. It's not vicious, it's funny. . . . It has a song called 'Treat Her Like a Prostitute,' by Slick Rick. It could be very big. It's not against women. It's funny." Like *Krush Groove*, *Tougher Than Leather* was not a critical success, but it did well at the box office.

In 1990, two years after Rubin left Def Jam to found his own company, Simmons established Rush Communications, which continued to oversee the thriving Def Jam label, Def Pictures, and a fledgling television-production outfit. Having become interested in comedy, he also decided to research whether there was an audience for an African-American television comedy show. "Across the country, there [are] lots of discos and rap music clubs that become comedy clubs for one night out of the week. And those nights are always sold out," he told Christopher Vaughn for *Black Enterprise* (December 1992). "That told me there was an interest in African-American comedians, and I jumped to service that market." *Def Comedy Jam*, which was co-produced by Simmons and his TV-production outfit, Bernie Brillstein (who also worked on the films *Ghostbusters* and *Wayne's World*), and Brad Grey, was hosted by the comedian Martin Lawrence and featured other African-American comics as guests each week. Shortly after its debut, in 1992, it became, according to Jonathan Hicks, the "most-watched television show at midnight on Fridays." Hicks also noted that "virtually every joke was unprintable." Bill Cosby once likened the program to a "minstrel show," and said he felt that the show was telling African-Americans, "You can't come on the show unless you undignify your African-ness." *Def Comedy Jam* retained its popularity and its high ratings, however; it recently entered its seventh season, with the comedian Adele Givens as its first female guest host.

In 1993, Simmons expanded his communications empire to include the magazine *Oneworld*, which offers articles on music, fashion, and hip-hop personalities. Simmons's goal for the publication, according to an editorial he wrote on his Rush Communications Web site, is to "build bridges, and to give readers a unique view of the increasingly multiracial youth culture that we see all around us in music, fashion, and art." In the same year, Simmons launched a line of clothing called Phat Farm (in hip-hop slang, "phat," like "def," refers to something that is "cool" or "hip"). His first collection was described by Amy Spindler, a fashion correspondent for the *New York Times* (March 4, 1994), as "urban work wear"; the line was sold in a boutique in the fashionable Soho district of Manhattan. Although, at the time of the first Phat Farm fashion show, Simmons told Spindler that he was less concerned with people buying the clothes than with their knowing that the product existed, Phat Farm's profits have been surprisingly high; in 1997, the enterprise grossed almost $10 million.

Recent offshoots of Rush Communications are the Rush Media Co., a marketing and advertising agency that produced award-winning advertisements for Coca-Cola in 1996, and SLBG Entertainment (the initials stand for Simmons, Lathan [that is, the director Stan Lathan], Brillstein, and Grey), which serves as an agency for actors and other entertainers.

Def Picture's most recent films include *The Addiction* (1995) and *The Funeral* (1996), both of which were directed by Abel Ferrara and starred Christopher Walken; *The Nutty Professor* (1996), which starred Eddie Murphy; *How to Be a Player* (1997); and *Gridlock'd* (1997), which featured the late rapper Tupac Shakur. In 1995, Simmons participated and appeared in *The Show*, a documentary about the rise of hip-hop in American culture. Simmons recently hired two African-American filmmakers, Stan Lathan and the producer Preston Holmes, to serve as president and co-chair, respectively, of Def Pictures.

In 1994, Simmons sold the distribution rights to recordings produced by Def Jam to Polygram, a Dutch-owned record company, for $33 million. (He retains complete control over the musical products that emanate from Def Jam.) In *Fortune* (December 1997), Roy S. Johnson wrote that Simmons had recently become "frustrated by Polygram's unwillingness to invest in his other ventures, which target the growing hip-hop–influenced urban market." One of Simmons's lawyers told Johnson, "We're still trying to ascertain whether Polygram wants to be fair and whether it wants to be in the urban entertainment business. If people are less interested in urban culture, it makes it difficult for people who are interested in that culture to exist in that environment."

Although he has three offices in New York City and another three in Los Angeles, California, Simmons does most of his work at home—a triplex penthouse apartment in the Greenwich Village section of New York City that was once owned by the pop star and actress Cher. His cellular telephone—which, it is said, never leaves his side—rings constantly, and Simmons reportedly never misses a call. Speaking of Simmons's management style, his brother Joseph told Stephen J. Dubner for *New York* (December 21, 1992), "He's not scared to hire some of the strangest people. You go to his office and it looks like a costume party, the way those people are dressed. But they are the most professional." Simmons typically dresses in loose-fitting jeans, a hooded sweatshirt, and untied sneakers, even when attending important business meetings. Kaylin noted that he speaks with a slight lisp and has a roundish face that "slides easily between worried and silly at least a few times a minute." According to David Hinckley, Simmons usually begins his day at a late hour. He likes to work through the afternoon, break at about 8 p.m. for dinner, and then work far into the night, sometimes until 2:30 a.m. "Then we'll go somewhere till about 4:30," Simmons said. "Drink, tell jokes. It's cool."

Simmons recently founded the Rush Philanthropic Arts Foundation, which conducts a celebrity auction and other events to raise money for projects that help inner-city youth.

Suggested Reading: *Essence* p60+ Mar. 1988, with photos; *Gentlemen's Quarterly* p168+ Apr. 1993, with photos; *New York* p69+ Dec. 21, 1992, with photo; *New York Daily News* C p24 July 24, 1988, with photos; *New York Times* III p1 June 14, 1992, with photos; *Rolling Stone* p106+ Nov. 15, 1990, with photos

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Courtesy of Barbara Smith

Smith, Barbara

1949(?)– Restaurateur. Address: c/o B. Smith's Restaurant, 771 8th Ave., New York, NY 10036

In *B. Smith's Entertaining and Cooking for Friends* (1995), the restaurateur and former model Barbara Smith proclaimed, "This book isn't so much a 'how-to' as a 'why-not' one." With 100 recipes and suggestions for entertaining with style, the book stirred many reviewers to note the similarities between Smith and the reigning doyenne of gracious living, Martha Stewart. While Smith may take such a comparison as a compliment, she has been quick to point out the differences between her style of entertaining and Stewart's. "I hope to address the needs of real people, with children and baby-sitter problems, time problems," she told Lena Williams for the *New York Times* (December 13, 1995). "No one addresses that lifestyle."

Smith has been entertaining guests for most of her life—first at home, and more recently at the restaurant B. Smith's, which she established in New York City in 1986 and which as of 1998 had locations in Washington, D.C., and Sag Harbor, Long Island, New York, too. Since 1997, she has also hosted the TV show *B. Smith with Style*, which she has described as a lifestyle series about food, fashion, fun, and good taste. According to Carole Sugarman of the *Washington Post* (July 5, 1995), Smith's entertainment style is "informal and totally put together" and bears "the appearance of ease, plus small touches that convey something more complex." "I can see almost anything and make something of it," Smith told Sugarman. Asked what the ingredients might be for a *bad* party, Smith said, "The host and hostess are so rigid. They get tense about everything being perfect. If you don't have a good time, your guests won't either." For best results, she told Robert Dahlin for *Publishers Weekly* (February 27, 1995), "No matter what you do or how you do it, do it with style."

Barbara Smith was born in about 1949 in western Pennsylvania and grew up, with her brothers (she has two or three, according to various sources), in Everson, a working-class town outside Pittsburgh. Her family frequently had relatives over for Sunday dinners and holidays, and as a young girl, Smith helped her mother and grandmother prepare the food and table for these get-togethers. Recalling that time, Smith told Williams, "The kitchen was a gathering place, the center of home life. I learned how to cook by being in the kitchen: watching, observing, absorbing love and food-as-love." In high school, Smith excelled in sewing and home economics and even started her own home-ec club.

Despite her strong early connections to food and family, Smith set her sights on modeling. In 1969, at the age of 19 and the height of five feet, eight inches, she was selected for the Ebony Fashion Fair, a fashion road show. In the 1970s, she became the first African-American ground hostess for TWA, and she worked for that airline until she signed a contract with the Wilhelmina modeling agency. In 1976, she became the first African-American cover model for *Mademoiselle*; her face has also graced the covers of *Essence* and *Ebony*. Over the years, she appeared in over 50 print ads and TV commercials, including ads for Oil of Olay in the 1990s. As a model, she lived in Europe, in such cities as Paris, Vienna, and Milan. No matter where she traveled, she made a point of cooking and entertaining.

Smith cut back on modeling in the mid-1980s. In 1986, she entered into a partnership with the Ark Restaurant Corp. to open B. Smith's, in New York City's theater district. Speaking of her move into the restaurant business, she told *Good House-*

keeping (November 1997), "I figured the restaurant business combined a lot of elements I knew and understood. I'm crazy about cooking, I have a good sense of style, and I was sure I could create a space where people would want to come." B. Smith's clientele now includes members of New York's glitterati. Part of its success has been attributed to Smith's careful attention to detail and her overall approach to running a restaurant. "The restaurant is like my dining room," she told Williams. "I thought I was opening a restaurant and serving food. But it's much more than that. I'm really entertaining guests in a place that, to me, is like home." In October 1994, a second B. Smith's restaurant opened, in Union Station, in Washington, D.C. In 1998, Smith and her husband, Dan Gasby, opened a third restaurant, B. Smith's Sag Harbor, in that prestigious Hamptons resort community on Long Island, and they formed the B. Smith Restaurant Group.

After the publication of her book, *B. Smith's Entertaining and Cooking for Friends*, Smith told Robert Dahlin, "I think what makes my book so exciting is that there has never been one done by an African-American before." Although when she first began the book project, she envisioned it as "more of an autobiography, sort of an inspirational book about a black woman from nowhere," as she told Dahlin, she found herself focusing on her interest in cooking and entertaining. The book includes suggestions for five parties—among them a beach picnic and a Kwanzaa/Christmas buffet—and recipes for both "comfort foods," such as fried chicken, and fancier fare, such as lobster ravioli with tomato cream sauce. Lena Williams described Smith's entertaining style as "one of casual elegance, spiced with fun."

In 1997, Smith began hosting a half-hour television series, *B. Smith with Style*, which was created by her husband, Dan Gasby, a television producer. While discussing the show, she told Barrie Gillies for *Good Housekeeping* (November 1997), "I'm like a jazz musician—I improvise as I go along. I'm not afraid to change a recipe at the last minute, and I'm not afraid to fail. That's how you create your taste, your personal style. So often, what holds us back is fear. I want to change all that with the show. If you're intimidated, start small—get out the crackers and cheese; open a bottle of wine. Whatever you do, the most important thing is to be sure it's relaxed and fun—for the guests *and* you."

Smith, who is active in a number of civic and business organizations, described herself to Carole Sugarman as "having a personality like the Energizer bunny." The first African-American woman to serve on the board of the Culinary Institute of America, she serves on the board of the New York Women's Foundation and was a founding member of the Times Square Business Improvement District. She has been involved in fund-raising for such diverse causes as literacy, child care, spousal abuse, and breast-cancer prevention. She is a recipient of the prestigious Frederick Douglass Medallion, from the New York Urban League, and the NAACP Spirit Award.

Smith divides her time between a Manhattan apartment and a beach house—complete with a 500-square-foot state-of-the-art kitchen—in Sag Harbor. She lives with Dan Gasby, whom she married in 1993, and her stepdaughter, Dana. To maintain her current weight—about 135 pounds—she jogs in New York City's Central Park four mornings a week, and twice yearly, she spends some time in a spa.

"One of the things I've learned over the years is that you can't do it all," B. Smith said to Williams. "You don't have to prepare a full, three-course meal seven days a week. Soup and salad or sandwiches are fine. The important thing is to take time to sit down and enjoy the meal, no matter what you decide to prepare."

Selected Books: *B. Smith's Entertaining and Cooking for Friends*, 1995

Selected Television Shows: *B. Smith with Style*, 1997–

Suggested Reading: *New York Times* C p1+ Dec. 13, 1995, with photos; *Good Housekeeping* p30 Nov. 1997, with photo; *Publishers Weekly* p38 Feb. 27, 1995, with photo; *Washington Post* E p1+ July 5, 1996, with photo

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Smith, Kevin

Aug. 2, 1970– Film director; producer; screenwriter; actor. Address: c/o View Askew Productions, 69 Broad St., Red Bank, NJ 07701

A case can be made that, though only 28, the writer, director, and producer Kevin Smith has already visited the heights and depths of the film industry. A one-time convenience-store underling, he stormed onto the film scene with his first picture, *Clerks* (1994), which won awards at both the Sundance and Cannes film festivals. His second film, *Mallrats* (1995), was trashed almost as loudly as *Clerks* had been praised. With his third, and most recent, film, *Chasing Amy* (1997), Smith has once again become a respected chronicler of what seems to be his favorite topic: the lives of America's urban 20-somethings.

Smith's three films are told from the standpoint of disaffected and confused young adults—a potpourri of store clerks, mall dwellers, and comic-book artists, among others. Primarily dialogue-driven, his films show his characters musing on everything from *Star Wars* to exotic forms of oral sex. "I like to write stuff that you don't usually see on the screen," Smith told Benjamin Svetkey for *Entertainment Weekly* (April 11, 1997). "The conversations you have with your friends—the frank sexual discussions—you never see that."

Rafael Fuchs

Kevin Smith

Not everyone has appreciated the explicit dialogue and raunchy humor in Smith's films. In part because of abundant profanity and graphic descriptions of sex, *Clerks* was initially given an NC-17 rating. To Smith, however, underneath his characters' expletive-laced patois lies something to which almost everyone can relate. "Actually," he explained to Svetkey, "if you scrape away the [male-anatomy] jokes, the cynicism, the vulgar language, you're left with really sweet movies about guys who just want to fall in love."

The way he views his films reveals something quite surprising about Smith. Though he may seem to fit the stereotype of the typical Generation X slacker (he wears a baseball cap backwards, likes highly sugared cereals, and can quote from *Star Wars* endlessly), he comes across as exceedingly sentimental at times. He is also religious. The list of credits in each of his films includes his thanks to God, and his next project, a film called *Dogma*, will be his take on Catholicism.

The youngest of the three children of Donald and Grace Smith, Kevin Smith was born on August 2, 1970, in Highlands, New Jersey, and raised in the Catholic faith. Though he no longer considers himself a Catholic, Smith remains "a firm believer in God and Jesus, very spiritual," as he told the on-line magazine *Zug*. "I just don't necessarily agree with any organized religion."

When Smith was young, his father, a postal worker, often picked him up from school early so that the two could attend movie matinees. "Thank God he did that," Smith told Chris Smith for *New York* (October 24, 1994). "His tastes are awful, though. My dad's the kind of dude that likes *Navy SEALs*." Smith's own tastes in film range from such pop-culture favorites as *Jaws* and *Star Wars* to the films of such leading independent filmmakers as Hal Hartley, Jim Jarmusch, Spike Lee, and Richard Linklater.

Slacker, a film by the last-named director, played a pivotal role in Smith's life. When the film premiered, in 1991, the 21-year-old Smith had dropped out of a writing program at the New School for Social Research, in New York City, and had just broken up with a girlfriend. Linklater's low-budget film, about aimless 20-somethings in Austin, Texas, inspired Smith to become a filmmaker himself.

In 1992, Smith enrolled at the Vancouver Film School, in British Columbia, Canada. Teaming up with a fellow student, Scott Mosier (who would later co-produce all three of Smith's films), Smith set about making a 10-minute documentary about a transvestite who was planning to undergo a sex-change operation. Midway through production, the star of the documentary walked out, and in a self-reflexive leap of imagination, Smith and Mosier decided to make a documentary about the making of their documentary and to call it *Mayday: The Crumbling of a Documentary*. This new idea met with vigorous opposition from school officials and, apparently, from their crew; as Mosier reported to the on-line magazine *IN Jersey* (November 5, 1997), "The crew hated us." After just four months at the Vancouver school, Smith left, having learned, he told Chris Smith, that film school is "good [only] for people who want to talk about making movies."

After quitting school, Smith returned to New Jersey and began writing a script for a full-length project that he had been thinking about. For several years, he had worked on and off at a convenience store called the Quick Stop in Leonardo, New Jersey, and he decided that the store would be a good setting for a film. Saral and Tralochan Thapar, who owned the Quick Stop and a video-rental store next door, agreed to let Smith shoot the film at both sites. Smith and Mosier had made a compact to work on each other's films, so Mosier, who had graduated from the Vancouver Film School by then, went to New Jersey to help Smith out.

As might be expected, Smith's experiences as a guerrilla filmmaker resemble those of many of his predecessors. Visa and MasterCard served as his primary financiers, and after reaching the limit on several of his credit cards, he resorted to selling his prized comic-book collection. Filming began in early 1993, and after 21 consecutive nights of shooting squeezed between quick naps and shifts at the Quick Stop, Smith completed *Clerks*, a 16-millimeter black-and-white film that cost a mere $27,575 to produce.

At the first screening of *Clerks*, in New York City, only a handful of people—mostly Smith's friends—showed up. Among them was a reviewer who liked the film, and soon, one good word led to another. After the film won the Filmmaker's Trophy at the Sundance Film Festival and two awards in Cannes, Smith signed with an agent at the Creative Artists Agency; a distribution deal with Miramax followed. Miramax provided additional funding to have the film blown up to 35 millimeter and have a soundtrack added, with music by such bands as Soul Asylum and Alice in Chains.

The central characters of *Clerks* are two disaffected New Jersey youths, Dante Hicks, who works at a convenience store, and his friend Randal, who mans the neighboring video-rental outlet. Somewhat sheepish and weak-willed, Dante allows himself to be coerced into working on his day off; Randal, by contrast, tries to do as little as possible. "This job would be great if it weren't for the [expletive] customers," he complains of his video-store duties. Smith described both characters to the online magazine *Zug* as "really me. It's kind of the id and the ego. Randal is who I aspired to be, but Dante is who I was. Dante's the kind of guy who takes it, and Randal gives it. I always wished I could give it back to people a little more." Smith appears in the film as the character Silent Bob, the laconic companion of a drug dealer named Jay.

The plot of *Clerks* revolves around a crisis in Dante's romantic life that erupts when he learns a shocking fact about his devoted girlfriend's sexual history. Should he stay with her, or should he pursue an old flame who is about to marry an Asian design student? Most of the film drifts from one idle conversation to another. The raunchiness that colors a substantial portion of the banter prompted the film-ratings board to give *Clerks* an NC-17 rating, even though there is no nudity or violence in the film. Miramax successfully protested the rating, and the film was released with an R rating.

Clerks was a box-office success, and it turned Smith into an overnight sensation. He and Scott Mosier soon began to receive many project offers. Among the more ludicrous was one for a prospective film called *Beer Money*, about a group of dimwits who go hunting and befriend an alien. Smith and Mosier rejected *Beer Money* and many other scripts offered to them.

"There's a certain philosophy that goes with independent filmmaking: Don't write above your head," Smith told David Lee Preston for the *Washington Post* (November 7, 1994). "Ascertain what you have, and then write from there." That is what Smith did for his next film, *Mallrats*, which he has described as "*Clerks* in a mall." *Mallrats* follows the adventures of the slackers T. S. Quint and Brodie, who have just been dumped by their girlfriends. The pair spend the day at a mall, where they hook up with the *Clerks* characters Silent Bob (again played by Smith) and Jay. The film ends with their dramatic attempt to sabotage a show called *Truth or Date* while it is being taped at the mall.

Mallrats, which cost $5 million to make, was a box-office failure and was widely, and harshly, panned by critics. In a typical review, Michael Wilmington wrote in the *Chicago Tribune* (October 20, 1995) that "*Mallrats* serves up horrendous lead acting, murky cinematography, bland atmosphere, unengaging romance, mug-crazy cameo performances, bash-on-the-head satire, and ill-timed slapstick gags that look like outtakes from a 'Bozo the clown' show gone berserk." *Mallrats* struck many reviewers as yet another example of what people in the creative arts sometimes refer to as "the dreaded sophomore slump."

Smith rebounded with his third film, *Chasing Amy*, which he made on a lean, $250,000 budget and which he considers to be the best of his three pictures. "*Clerks* had been over-praised, *Mallrats* had been over-bashed," he wrote in the View Askew Productions Web site. "We'd been to both ends of the spectrum. . . . What better could they ever say about us than they did the first time, and what worse could they ever say about us than they did the second time? And that made it somewhat easy to make an honest film." *Chasing Amy* is about a heterosexual man, Holden (played by Ben Affleck), who falls in love with a self-proclaimed lesbian, Alyssa (Joey Lauren Adams, who was Smith's girlfriend when he made the film). "The character of Holden is the closest to me I've ever written, and Alyssa is actually my voice of reason that I'd never listen to," Smith wrote in the View Askew Web site. "This flick, more than the other two, is me on a slab, laid out for the world to see." The film is somewhat autobiographical, in that Holden's inability to deal with aspects of Alyssa's sexual history mirrors Smith's own problems dealing with aspects of Adams's past. Perhaps because of the honesty that Smith brought to the film, reviewers generally agreed that *Chasing Amy* is a much more successful film than *Mallrats*. "What Mr. Smith has given us might be less a sex comedy than a parable of grace and redemption, framed in secular terms," Terry Teachout wrote in the *New York Times* (May 25, 1997).

Smith's next film, *Dogma*, which he planned to begin shooting in 1998, will feature Jay and Silent Bob in more central roles. The film is about Catholicism and thus marks a major departure from Smith's previous films. As he told *Zug*, "Some people think it's going to be me thumbing my nose at the Catholic Church. That's not it. It's very pro-God, but it's critical of organized religion, done in a wholly unbelievable fashion about the end of the world. The closest comparison, actually, is [the novel] *The Hitchhiker's Guide to the Galaxy*."

Smith has turned in two drafts of a screenplay for the next Superman film. He has also helped produce several friends' films, including *Vulgar* (1996), *Drawing Flies* (1996), *Good Will Hunting* (1997), and *A Better Place* (1997).

Smith currently resides in Red Bank, New Jersey, and is adamant about not living in Los Angeles. "You move to L.A. and listen to all that stuff, pretty soon you get to a point where you're like, 'Yeah, I think I could make *Beer Money* work.'" To stay in touch with his roots, Smith has used some of the money he earned from his films to open a comic-book store, called Jay and Silent Bob's Secret Stash. Oftentimes, he operates the store himself. He told *Zug*, "There's something great about ringing up something at the register, or standing behind the counter."

Selected Films: as screenwriter, director, producer, and actor: *Clerks*, 1994; *Mallrats*, 1995; *Chasing Amy*, 1997; as co-producer: *Drawing Flies*, 1996; *Vulgar*, 1997; *A Better Place*, 1997; *Good Will Hunting*, 1997

Suggested Reading: *Entertainment Weekly* p25 Apr. 11, 1997, with photo; *IN Jersey* (on-line) Nov. 5, 1997; *London Observer* p2 Apr. 23, 1995; *New York* p50+ Oct. 24, 1994, with photos; *New York Times* II p20 Oct. 16, 1994, with photo; *People* p156 Dec. 12, 1994, with photo; *Washington Post* D p1 Nov. 7, 1994, with photo

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Alexandra Boulat/Saga/Archive Photos

Soderbergh, Steven

Jan. 14, 1963– Filmmaker. Address: c/o Artisan Entertainment, 2700 Colorado Ave., Santa Monica, CA 90404

"My definition of success is being able to do the work that you want to do," the director Steven Soderbergh told Paula S. Bernstein for the *Village Voice* (April 1, 1997). "I've never done anything because of how it would look. I've never *not* done anything because of how it would look. It's all about what I feel I need to do right now." Soderbergh's unconventional attitude about making films may explain why, despite his unmistakable talent, his career as a filmmaker has been so erratic. His first feature, *sex, lies, and videotape* (1989), won the grand prize—the prestigious Palme d'Or—at the Cannes Film Festival, making him, at 29, the youngest director ever to win that award. Most of his subsequent films, while not entirely without merit and often displaying his distinctive artistic style, were deemed flops by the media. In 1996, he released two very offbeat, experimental films—*Schizopolis* and *Gray's Anatomy*—and with the 1998 thriller *Out of Sight*, which stars George Clooney and Jennifer Lopez, he seems finally to have come up with another box-office success.

Born on January 14, 1963, in Atlanta, Georgia, Steven Soderbergh knew from an early age that he wanted to be a filmmaker. "The turning point was the summer of '75, when *Jaws* came out," he told Trip Gabriel for the *New York Times Magazine* (November 3, 1991). "It was the first time I started thinking: 'Somebody made this! This didn't just appear spontaneously.'" After seeing *Jaws*, Soderbergh bought a copy of *The Jaws Log*, a book that describes the experiences of Steven Spielberg while directing *Jaws*. "I was just obsessed with it," Soderbergh said to Gabriel. "I had this dog-eared copy, with certain passages marked, which I'd carry around in my back pocket. I began to understand you could have a job doing [filmmaking]."

Soderbergh grew up in Baton Rouge, Louisiana, and when he was in high school there, his father, Peter Soderbergh, who was the dean of the College of Education at Louisiana State University, arranged for him to take a college-level course in animation. Although the young film enthusiast had artistic talent, he quickly became frustrated by the huge amount of work required to make even a little footage, so he switched to a Super-8 filmmaking class. One of his classmates, Paul Ledford, told Gabriel that, even as a teenager, Soderbergh "had an amazing encyclopedic knowledge of film." "Lots of people could name a film's star and director," Ledford said, "but he knew the names of the cameraman and the writer, and he could recite lines." Among Soderbergh's early projects were a mock laxative commercial that starred his brother-in-law and a short film called *The Janitor*, which, Soderbergh has said, pays homage to Martin Scorsese's 1976 film *Taxi Driver*.

When he graduated from high school, Soderbergh decided that, instead of going to college, he would go straight to Hollywood and get a head start on his filmmaking career. Once there, he worked on the sets of several television shows in such jobs as editing, cue-card holding, and game-show scorekeeping. Soon feeling frustrated, he returned to Louisiana, where he took an even more mundane job, as a coin changer in a video arcade. In his spare time, Soderbergh continued to work on his own films. One of his short films from this period, *Rapid Eye Movement*, documents his early experiences in Los Angeles.

A job at a video production company eventually led Soderbergh back to Los Angeles, and through this job, he began to direct music videos for the pop music group Yes. The hour-long film that he made about the national tour that promoted Yes's *90125* album was nominated for a Grammy Award for best long-form video. Having earned that honor, Soderbergh began to get work collaborating on and doctoring short films. He also invested $7,500 of his own money to produce the film *Winston*, which he wrote himself and which deals with the theme of sexual deception.

Sexual deception is also the theme of *sex, lies, and videotape*. It took Soderbergh only eight days to complete his screenplay for that film, most of which he wrote while on the road from Baton Rouge to Los Angeles. "It came out so fast," Soderbergh told Terri Minsky for *Rolling Stone* (May 18, 1989). "I didn't know if anybody would read it. I didn't know if my agent would say, 'I can't send this out.' It just seemed so personal." Soderbergh has said that all four of the main characters represent parts of his own personality; by his own account, the one who resembles him most is Graham (played in the film by James Spader), who arrives at the home of an old fraternity pal and acts as the catalyst for the revelation of a host of sexual untruths that have poisoned the relationship of a young married couple. "It was like cutting up my personality over a period of time into four parts and building a character based on each," he told Minsky. The remaining three characters of the film are Ann (played by Andie MacDowell), a passive, innocent, and sexually unsatisfied wife; John, Ann's ambitious and ruthless husband (Peter Gallagher); and Cynthia, Ann's reckless younger sister (Laura San Giacomo), who, in the film, is sleeping with John. "I definitely had a period like Cynthia, where I didn't really give a damn what anybody thought and left a trail of human wreckage behind me," he admitted to Minsky. "And then there was also a period not long after that when, like Ann, I was very down on anybody who did that. And certainly for a long time I was in this Graham mode of trying to strip things down and simplify. I had too much stuff. I'd got involved with too many people. I had a desire to clean out."

Soderbergh's fears about his screenplay notwithstanding, the yet-unnamed script that was to become *sex, lies, and videotape* was almost immediately picked up by RCA/Columbia. Production was completed very quickly—in less than a year, partly because, by Hollywood standards, the film was relatively simple; it relied far more on dialogue than on action, and it was shot on only a few plain sets. It cost a total of $1.2 million to produce, and as director, Soderbergh earned only $37,000, most of which went toward orthodonture and unpaid taxes.

At the maiden screening of *sex, lies, and videotape*, at the U.S. Film Festival in Park City, Utah, Soderbergh volunteered to drive a shuttle bus, so that he could eavesdrop on people's responses to his film. After the very first showing, the remainder of the screenings were completely sold out, and the festival was abuzz with Soderbergh's name.

Overwhelming praise from critics followed. "What is most encouraging about *sex, lies, and videotape* is that it seems so effortless," Brian Johnson wrote in *Maclean's* (September 25, 1989). "The lucid economy of Soderbergh's first feature offers relief from the excesses of Hollywood. At times, the director's minimalist style seems glib, its script too clever. But *sex, lies, and videotape* stands as a shining example to independent filmmakers. It demonstrates that it is possible to succeed with the barest of essential ingredients: a sharp director, a handful of skilled actors, and a canny script about a subject that is endlessly intriguing."

Hailed as one of the most promising new directors, Soderbergh was deluged with offers to direct screenplays—literally hundreds of them came his way—and even such major studios as Paramount and Warner Bros. expressed their willingness to give Soderbergh free rein to work on whatever types of projects he wished. For his part, Soderbergh likened his sudden popularity to that of being the "flavor of the month." "This attention—it's potentially harmful, and it has so little to do with sitting in a room and trying to write, trying to make something good and make something work," he told Minsky. Later that year, Gabriel reported, when he became the youngest director ever to win the Palm d'Or, he wrote in his journal, "They took me outside to shuttle me over to the press tent, and these photographers were pushing in and screaming. . . . Sometimes, it just hits me all of a sudden, what happened, and I can't believe it." When his script was nominated for an Academy Award, the young filmmaker told Brian Johnson, "I think [*sex, lies, and videotape*] is OK. Its aspirations are very modest, and it achieves them very modestly. None of us thought we had anything. The general consensus was relief that we weren't going to embarrass ourselves." They certainly did not: *sex, lies, and videotape*, according to Paula Bernstein, grossed almost $100 million worldwide.

For his next project, Soderbergh chose to direct the film *Kafka* (1991), a mystery in which the title character is a fictionalized version of the early-20th-century Czech-born writer Franz Kafka. The film was shot on location, in Prague, Czechoslovakia, mostly in black and white. Despite its big-name stars—Jeremy Irons, Sir Alec Guinness, Theresa Russell, and Joel Grey—the finished product was neither a box-office nor a critical success. "It's the kind of failure that is more painful than the usual," David Denby wrote in *New York* (February 3, 1992). "The people working on it obviously believed in what they were doing and gave immense care to it." In *Maclean's* (February 10, 1992), Brian Johnson wrote, "Despite the obstacles, Soderbergh has directed *Kafka* with an energy and flair that show he is not ready to go down in history as the man who made *sex, lies, and videotape*." Commenting on the lukewarm reception that greeted his second film, Soderbergh explained to Gabriel, "I guess after *sex, lies*, I'm just not anxious to make films that are nakedly about my life or my experience. Right now, I have a desire to look outward instead of looking inward. You know, *sex, lies* was the sum total of years of experience. It's only been two years since then. I'm not sure I know enough new things to generate another feature. I guess I'm not finding myself very interesting at the moment."

Soderbergh's next film, *King of the Hill* (1993), is based on a memoir of the same title by A. E. Hotchner that describes Hotchner's experiences during the Great Depression. Soderbergh wrote, directed, and edited *King of the Hill*, which was widely praised as a refreshing and honest depiction of the Depression years. In a positive review for the *New York Times* (August 12, 1993), Janet Maslin wrote, "*King of the Hill* . . . captures something more basic [than other films about that era]: the way it felt to have that rug pulled out from underneath one without warning, and the recognition that most of one's acquaintances were trapped in similar situations." Desson Howe, a critic who disliked *Kafka*, wrote in the *Washington Post* (September 10, 1993) that *King of the Hill* was Soderbergh's "best work by far" because it had "more humanistic blood coursing through its veins than its predecessors."

Soderbergh's next feature, *The Underneath* (1995), a remake of the 1949 film noir *Criss Cross*, did not impress most critics. In the *Washington Post* (April 28, 1995), for example, Rita Kempley wrote, "Here Soderbergh attempts to return to the terrain he explored so deftly in his debut *sex, lies, and videotape*. While he has recaptured the cozy quirkiness of that dialogue-driven film, he hasn't connected with the screenwriter Sam Lowry's revision of . . . *Criss Cross*."

During the production of *The Underneath*, Soderbergh began feeling dissatisfied with his career. "I wasn't enjoying directing anymore," he told Lana McKenzie for *Reel Independence* (September/October 1996). "I felt that it was time to start over again. Because to sit on a film set and wonder whether or not I wanted to do this anymore was very sobering. . . . I was being allowed to make what I wanted to make, but it wasn't really what I wanted to make. I had gotten off track somehow."

With *Schizopolis* and *Gray's Anatomy*, his next two films, both of which were released in 1996, Soderbergh felt that he had gotten back on track. "I feel completely reinvigorated about making movies again, which I was in danger of losing," the director told Bernstein. Although both films were far more artistic than Soderbergh's previous films, they were neither commercially nor critically successful.

Soderbergh wrote, directed, and starred in *Schizopolis*, which he described to McKenzie as "sort of an absurdist film." "It's the spirit of [the avant-garde Mexican director Luis] Buñuel, and there is a lot of [the director] Richard Lester in it. It's a real hodgepodge of a lot of things, but it's very energetic, very exuberant, and I think it's the best thing I've done." Each of the five members of Soderbergh's *Schizopolis* crew had equity in the film, and when something did not seem to be going well during the shooting, Soderbergh and the crew would have lunch together and decide how the problem should be solved. Reviewing the film in the *Chicago Tribune* (November 21, 1997), John Petrakis wrote, "Despite its inherent lack of structure, there is something appealing about *Schizopolis*. Not as a narrative, where it is sorely lacking, but as a collection of characters and concepts."

Gray's Anatomy, which Soderbergh made shortly after completing *Schizopolis*, juxtaposes footage of the famous monologuist Spalding Gray, who was then suffering from a serious eye disorder, with snippets of noncelebrities candidly discussing their own eye ailments. While Gray's work in the film generally earned praise, Soderbergh's, for the most part, did not. Marc Caro of the *Chicago Tribune* (August 1, 1997), for example, wrote that the film "demonstrates that fully stimulating the senses isn't the same as fully engaging them."

After returning to Hollywood, Soderbergh made a film version of Elmore Leonard's thriller *Out of Sight*. The film critic Janet Maslin was one of many critics who expressed enthusiasm for his adaptation of Leonard's novel. "For Soderbergh, . . . *Out of Sight* is a departure into markedly commercial material," she wrote for the *New York Times* (June 26, 1998). "And he makes it work like a dream."

Soderbergh's current projects include writing a screenplay of the Ewan McGregor thriller *Nightwatch*, producing the first-time filmmaker Gary Ross's film *Pleasantville*, and editing a book of interviews with Richard Lester, who is one of the directors whom he most admires.

Described by Paula Bernstein as "handsome in a goofy, balding, lovable-geek sort of way," Steven Soderbergh has one daughter with his ex-wife, the actress Betsy Brantley. Both Brantley and their daughter co-starred with Soderbergh in *Schizopolis*, which was made just after the couple's divorce. When asked how he felt about working with his ex-wife, Soderbergh told Bernstein, "I highly recommend it."

Selected Films: *sex, lies and videotape*, 1989; *Kafka*, 1991; *King of the Hill*, 1993; *The Underneath*, 1995; *Schizopolis*, 1996; *Gray's Anatomy*, 1996; *Out of Sight*, 1998

Suggested Reading: *Maclean's* p61 Sept. 25, 1989, with photo, p79+ Feb. 10, 1992, with photos; *New York* p51+ Feb. 3, 1992, with photo; *New York Times Magazine*, p34+ Nov. 3, 1991, with photos; *Reel Independence* Sept./Oct. (online), 1996; *Rolling Stone* p81+ May 18, 1989, with photos; *Washington Post* N p45 Sept. 10, 1993, D p7 Apr. 28, 1995, with photo; *Village Voice* p70 Apr. 1, 1997, with photo

Archive Photos

Sonnenfeld, Barry

Apr. 1, 1953– Filmmaker. Address: c/o Creative Artists Agency, 9830 Wilshire Blvd., Suite 807, Beverly Hills, CA 90212

"The main thing a director does is create the tone of the movie," Barry Sonnenfeld told Luaine Lee for the *Chicago Tribune* (July 10, 1997). "Through the process of answering literally thousands of questions a day, you create a style, a tone. . . . And that accumulation of opinion becomes a point of view. That gets me through the day."

The "style," or "tone," of a movie by Sonnenfeld derives, it would seem, from his affinity for the ridiculous, the absurd, the impossible, and the macabre. Indeed, those qualities mark three of his five directorial efforts: *The Addams Family*, *Addams Family Values*, and *Men in Black*, the summer blockbuster of 1997. Sonnefeld began his career as a cinematographer, and given his offbeat sensibility, it is perhaps not surprising that he enjoyed a fruitful collaboration with Joel and Ethan Coen, the independent filmmaking team known for their decidedly quirky movies. (He worked as the cameraman on their cult hits *Blood Simple*, *Raising Arizona*, and *Miller's Crossing*.) Sonnenfeld has also proved his versatility through his work on movies of very different genres; for example, he did the cinematography for the commercial hits *Big*, starring Tom Hanks, and *When Harry Met Sally*, one of the most beloved movies of the 1980s, costarring Meg Ryan and Billy Crystal.

Barry Sonnenfeld was born on April Fool's Day, 1953, in the Washington Heights section of New York City, which was at that time inhabited mainly by Jewish immigrants from Germany. Sonnenfeld has frequently described himself as "the only child of overprotective Jewish parents." "You want to know how overprotected I was?" he quipped to Rick Lyman for the *New York Times* (July 11, 1997). "My mother, who was an art teacher at my elementary school, took me to eat lunch with the teachers every day. I didn't eat with the other children until I was in the sixth grade." Sonnenfeld's father worked as a manufacturer's rep for a stage and movie lighting company, and when Barry was five, he gave his son a dimmer board to play with. "I was much more interested in the French horn, an instrument chosen by my mother, who wanted to make sure I'd be in the band if I ever had to go into the army," the director recalled to Jesse Kornbluth for *New York* (December 3, 1984). Over the years, Sonnenfeld has entertained many a cast and crew member with his anecdotes about his mother.

After he graduated from high school, Sonnenfeld's mother imposed upon her son once again. "My mother said if I went to what she called 'sleep-away school'—what others call 'college'—she would commit suicide," Sonnenfeld recalled to Bruce Fretts for *Entertainment Weekly* (November 3, 1995). As a compromise, Sonnenfeld enrolled at New York University (NYU), to which he commuted from his parents' home. (At that time, NYU had a satellite campus in the Bronx.) After college, Sonnenfeld became interested in photojournalism, and he applied to the graduate program at Columbia University, also in New York City. When he failed to gain admission, his mother intervened again, suggesting that he apply to NYU's Institute of Film and Television. He took her advice, and eventually earned an M.F.A. degree from the institute. Sonnenfeld then moved into an apartment in the East Village section of Manhattan, and he was hired to shoot several industrial and documentary films. It was through this relatively mundane work that he realized that he had a talent for creating cinematic images, and particularly for lighting. One of the early documentaries that he shot, Meg Switzgable's environmental film *In Our Water* (1982), was nominated for an Oscar in 1983.

Shortly after completing his master's degree, Sonnenfeld met the brothers Joel and Ethan Coen, who were making independent films together. The Coens captured Sonnenfeld's attention with a particularly well-crafted script they had created for a noir comedy called *Blood Simple*. Sonnenfeld helped them raise money for the production of their film, and they, in turn, hired him as their cinematographer. What the Coens didn't know was that Sonnenfeld had never used a 35-millimeter movie camera before. According to Kornbluth, Sonnenfeld was so nervous he threw up 18 times while shooting the movie. *Blood Simple* went on to become a hit at the 1984 New York Film Festival, and it has since become a cult classic. Janet Maslin of the *New York Times* (October 12, 1984) described the then-unknown Sonnenfeld's photography as being "especially dazzling."

Shortly after this first success, Sonnenfeld was hired by the producer-director Frank Perry to work on *Compromising Positions* (1985), starring Susan Sarandon and Raul Julia. Kornbluth noted that Sonnenfeld, who was then 31, had become "possibly the youngest cinematographer shooting a major feature on either coast." Citing Sonnenfeld's down-to-earth personality as one of the main reasons for his decision to hire a novice to shoot his film, Perry told Kornbluth, "In *Blood Simple*, I saw real talent and a wonderful eye. But what really convinced me was our talks about the screenplay and meeting him."

The comic actor Danny DeVito was likewise impressed with Sonnenfeld's talent, and he worked with him on *Throw Momma from the Train* (1987). The Hitchcockesque comedy, which was DeVito's directorial debut, afforded Sonnenfeld many an opportunity to create eye-catching cinematic sequences imitative of the 1950s thriller style. The following year, Penny Marshall, the 1970s *Laverne and Shirley* sitcom star who became a producer and director in the 1980s, worked with Sonnenfeld on the Tom Hanks vehicle *Big* (1988). Dave Kehr of the *Chicago Tribune* (June 3, 1988) wrote that Marshall's film was "greatly aided by the regressive compositions of cameraman Barry Sonnenfeld, which draw the characters back into a discrete middle distance rather than forcing their faces at the camera in the customary sitcom style." Sonnenfeld also earned praise for his work with the director Rob Reiner, another prime-time TV star turned film director, on the romantic comedy *When Harry Met Sally* (1989) and on *Misery* (1990), a film adaptation of a best-selling book by Stephen King. Of the latter film, Betsey Sharkey of the *New York Times* (June 17, 1990) noted, "Sonnenfeld shoots from under the bed or the table, from the ceiling, through the windows, through the doors, in the tightest of tight corners with every kind of lens available."

The Coen brothers, meanwhile, counted their old friend in on two of their bigger-budget projects, *Raising Arizona* (1987) and *Miller's Crossing* (1990). According to Reed Massengill of *Advertising Age* (October 7, 1991), Sonnenfeld was noticed by advertising agents and television commercial producers for the innovative "storybook view of the world" that he developed in *Raising Arizona*. The cinematographer was, shortly thereafter, booked by leading advertising agencies such as BBDO and Wieden & Kennedy to shoot television spots for Nike, Diet Pepsi, and Sprint. The release of *Miller's Crossing*, which portrayed a feud between an Irish gang and the Italian mafia of the early 1930s, garnered more praise. A *Rolling Stone* (October 4, 1990) review described the film as "filled with images—superbly shot by Sonnenfeld—that are spare, resonant, and astonishingly beautiful." John Simon of the *National Review* (December 3, 1990) was particularly impressed by how "Sonnenfeld gives everything, indoors or out, a nicely burnished look, as if things and people were all made of weather-beaten leather and smoke-stained wood paneling, which are indeed the prime ingredients of crime overlords' offices and bars-cum-gambling dens, where the low, saturated colors complement insatiable greed."

By 1990, having proved himself an adept and versatile cinematographer, Sonnenfeld was encouraged by industry insiders and friends to try his hand at directing. "I was not looking to direct," Sonnenfeld explained to Lee. "I was not someone who was walking around the set saying, 'He doesn't have a clue. I should be directing this, I'm doing all the work.' I was happy being a cameraman." Nevertheless, Sonnenfeld was convinced to make the switch when he was offered the job of directing *The Addams Family*, a film adaptation of the 1960s television sitcom based on the same characters.

The Addamses, who live near a cemetery, are a ghoulish but sympathetic clan with a taste for the macabre. Thus, the film seemed to call for dramatic, haunted-house visuals—something at which the veteran cinematographer was sure to excel. Nevertheless, this was not the kind of movie he wanted to make for his directorial debut, so "I turned the project down enough times to convince people that I was right for the job," he recalled to Lance Loud for *American Film* (July 1991). "I never knew there would be so many questions to answer or that I would answer so many of them wrong."

His early reservations about directing the film notwithstanding, Sonnenfeld did feel a certain affinity for the story line and its spooky, offbeat characters, as he explained to Betsey Sharkey for the *New York Times* (November 17, 1991). "Late at night, I'm lying in bed and I hear two cars put on the brakes and screech to a stop, there is this tiny part of me that is personally disappointed when they don't hit," he admitted. "I don't want injury, but I wouldn't mind a little bent metal."

The Addams Family starred Anjelica Huston as the sado-masochistic Morticia; Raul Julia as her hot-blooded husband, Gomez; Christopher Lloyd as Gomez's long-lost brother Fester; and Christina Ricci and Jimmy Workman as the wickedly naughty Addams children, Wednesday and Pugsley. According to critics, its plot was rather shallow, but it was exemplary in terms of the special effects, acting, and humor. Moreover, it grossed over $110 million, prompting Paramount Pictures to plan a sequel. Released in 1993, *Addams Family Values* featured the same memorable characters played by the same charismatic cast, with the addition of Debbie Jelinsky (played by Joan Cusack), a gold-digging femme fatale who marries Fester, and Morticia and Gomez's new baby, Pubert, who was born with a mustache like his father's. The sequel was generally considered a better film than its predecessor. Janet Maslin wrote for the *New York Times* (November 19, 1993), "Sonnenfeld repeats some of the first film's favorite visual stunts without wearing out their welcome, and he sustains much more exuberance than a sequel might be expected to have." Michael Wilmington of the *Chicago Tribune* (November 19, 1993) admired the film because "it makes fun of what's shallow and hypocritical in upper American society. And it actually celebrates the improbable love that bonds the misfit Addamses."

The year 1993 also saw the release of Sonnenfeld's first romantic comedy, *For Love or Money*, which starred Michael J. Fox. Although this film received mostly mediocre reviews, Maslin noted in her *New York Times* (October 1, 1993) review that it "prove[d] that [Sonnenfeld] does not need the Addams family to develop a wry, cartoonish atmosphere filled with funny, well-etched minor characters." The film was praised for its flattering photography of New York City and for its cameos of a few of the city's favorite characters, among them the pianist Bobby Short and the temperamental fashion designer Isaac Mizrahi.

With *Get Shorty* (1995), which starred John Travolta, Rene Russo, and Danny DeVito and was based on the crime novelist Elmore Leonard's eponymous 1990 bestseller, Sonnenfeld was again praised for his quick, humorous, and "cartoonish" cinematic style. David Denby of *New York* (October 23, 1995) wrote that "Sonnenfeld works in a racy, fluent, light-fingered style, all gleaming surface and decor." In addition to the strong stylistics, Denby noted that Sonnenfeld "takes his time; he's less interested in momentum and tension than in personality and language. . . . He lets people talk, sometimes cutting back and forth between conversations going on simultaneously." This emphasis on language and character was, perhaps, drawn from Leonard's terse, witty, and intricate literary style, which, according to Terrence Rafferty of the *New Yorker* (October 23, 1995), many directors had tried to reproduce on film with little success. (Rafferty cited Burt Reynold's *Stick* [1985] and John Frankenheimer's *52 Pick-Up* [1986] as two examples.) Among others, Peter Travers of *Rolling Stone* (November 2, 1995) credited *Get Shorty* with "serv[ing] up Leonard in grand style." The author, who was 70 at the time of the film's release, praised the film in an interview with Tom Green for *USA Today* (October 29, 1995). "I told Barry, I didn't know the story was that funny. . . . It's the book and then some," he said. "When I'm watching the movie, I don't know what's happening—and I wrote the book." For his part, Sonnenfeld told Fretts, "When I first saw the movie, I was a bit disappointed, but the more people like it, the more I like it. Isn't that shallow and pathetic?" *Get Shorty*, according to Fretts, grossed $12.7 million in its opening weekend and earned "some of the year's best notices."

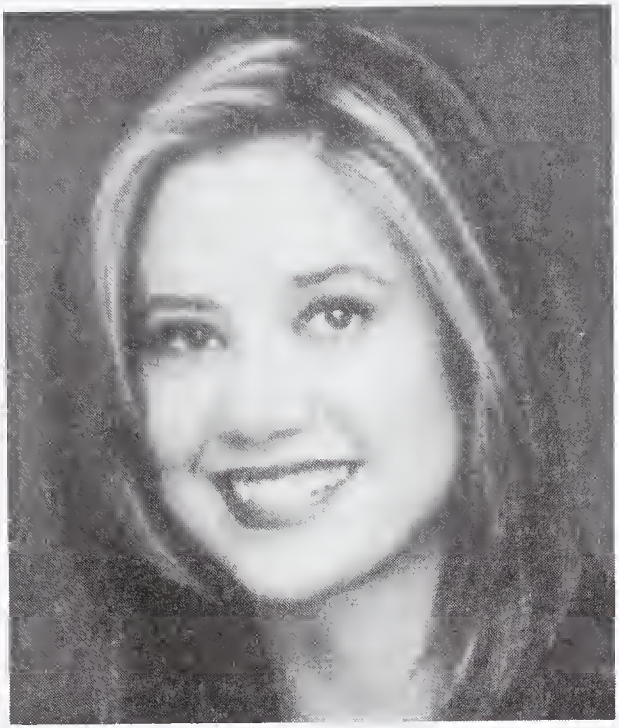
The most popular—and commercially successful—movie Sonnenfeld has directed to date is *Men in Black* (1997). Indeed, as Janet Maslin reported in the *New York Times* (July 1, 1997), it was "touted for months, positioned as this summer's *Independence Day* [a 1996 megahit], with toys in place and Saturday-morning cartoon series in the works." A story about a fictional top-secret U.S government agency that controls the number of aliens who live unrecognized among humans in New York City, *Men in Black* is based on an obscure comic book created by Lowell Cunningham. The film starred Tommy Lee Jones and the former rapper and sitcom star Will Smith. It also featured several slimy, reptilian aliens that were created by the special-effects Oscar winner Rick Baker. Like the Addams Family movies, *Men in Black* was a humorous, enjoyable, and hardly serious film. "[It] isn't going to overtax any synapses," Rita Kempley wrote in the *Washington Post* (July 2, 1997). "It's thin in plot and character. . . . However, director Barry Sonnenfeld, who demonstrated a knack for Gothic comedy in *The Addams Family*, brings the same mischievous gleefulness to this deliriously macabre enterprise." According to a spokesperson for Sonnenfeld, the film has earned several hundred million dollars worldwide.

Sonnenfeld no longer gets nauseous on the sets of his films. During the shooting of *Men in Black*, however, he did "burst into tears when he realized that Rick Baker's giant $1 million puppet of Edgar the bug would not function properly for the big fight scene and had to plead to replace it with $3 million of computer-generated effects," as *Newsweek* (July 7, 1997) reported. The director has, in fact, been known to cry profusely. He has said that he got this trait from his mother, who is known to do the same.

Sonnenfeld and his wife, Susan ("Sweetie") Ringo, a film producer, live in Amagansett, on Long Island, New York, with their five-year-old daughter, Chloe. The director has said that his reason for leaving New York City was the overwhelming number of things to do there. He explained to Fretts, "If I take a nap in New York City, I wake up and say, 'I'm a loser. There are 40 museums, 800 shows, and I'm napping?'. . . But I can take a nap here and feel pretty damn good about it."

Selected Films: as cinematographer: *In Our Water*, 1982; *Blood Simple*, 1984; *Compromising Positions*, 1985; *Throw Momma from the Train*, 1987; *Raising Arizona*, 1987; *Big*, 1988; *When Harry Met Sally*, 1989; *Misery*, 1990; *Miller's Crossing*, 1990; as director: *The Addams Family*, 1991; *Addams Family Values*, 1993; *For Love or Money*, 1993; *Get Shorty*, 1995; *Men in Black*, 1997

Suggested Reading: *Chicago Tribune* D p8 July 10, 1997; *Entertainment Weekly* p38+ Nov. 3, 1995, with photos; *New York* p4 Dec. 3, 1984, with photo; *New York Times* C p1 July 11, 1997, with photo



Armando Gallo/Retna Ltd.

Sorvino, Mira

(sor-VEE-no, MEE-rah)

Sept. 28, 1967– Actress. Address: c/o William Marris Agency, 151 S. El Camino Dr., Beverly Hills, CA 90212

Although she is the daughter of the well-known character actor Paul Sorvino, the Academy Award–winning actress Mira Sorvino never allowed her name to help her advance her career. "I really have this terribly independent streak and did not want any handouts," she told James Ryan for *Details* (November 1995). "I waitressed for a year and a half and didn't get a single part." Her breakthrough came in the director Whit Stillman's 1994 film *Barcelona*, in which the remarkable accuracy of her assumed Spanish accent convinced many viewers that the new talent on the screen was actually a native of Spain. Sorvino soon became well known for her wit, the broad range of characters she portrayed, and her remarkable ability to work in a variety of voices and dialects.

Mira Sorvino was born on September 28, 1967, in Tenafly, New Jersey. Her father, Paul Sorvino, is famous for the character roles he has played in the films *GoodFellas* (1990) and *Nixon* (1995) and in the prime-time television drama series *Law and Order*. "I have been hanging around sets since when I was very young," Mira Sorvino told Gary Dretzka for the *Chicago Tribune* (May 12, 1996). "My first memories [are] of going on vacations when I was three and four and five, going on locations in England and the Bahamas." Sorvino's mother, Lorraine Davis, was also an actress, but didn't pursue her career after her marriage.

For junior high and high school, Sorvino attended a small school where "images formed early and they stuck," she told Hilary Johnson for *Redbook* (June 1997). "I was in the same honors classes with the same 12 students year after year," she said, adding that she wasn't "the most socially adept of people." The presence in her school of "certain people who made other people's lives miserable" disturbed Sorvino, even as an adolescent. Years later, she said, making the film *Romy and Michele's High School Reunion*, in which two cute but hapless female friends attend their 10-year high school reunion with a spirit of vengeance, proved to be a therapeutic experience for her. In real life, Sorvino was far too busy with her work to attend her own 10-year reunion, in New Jersey. "I was kind of dreading it, because I was still afraid of all the mean people," she told Johnson.

After high school, Sorvino entered Harvard University, in Cambridge, Massachusetts, and majored in East Asian studies. During her college years, she also studied in Beijing, China, where she learned to speak Mandarin fluently. For her senior thesis, she wrote about anti-Africanism in the People's Republic of China. Although she strongly considered a career in academia, after graduating she decided that she was more interested in film. The choice displeased her father. "I think he just didn't want rejection to be the mainstay of [my] diet," Sorvino told Johnson.

Sorvino then moved to New York City and rented a fifth-floor walk-up apartment on Manhattan's Upper East Side. "It was a fairly modest apartment," she told Cynthia Heimel for *Los Angeles* (April 1997). "I had to leave the actual confines of my apartment to go to the W.C.—and that's all it was, a water closet. The bathtub was underneath the kitchen cabinets. . . . It didn't feel like hardship until the last two years. I was proud that I could afford it." In addition to working as a waitress, Sorvino took jobs as a showroom model and tutored college students in Chinese, all the while taking acting classes and auditioning for films. For a short time, she also worked as a production assistant and a script reader for Robert De Niro's film company, TriBeCa Productions.

In 1993, Sorvino made her feature-film debut, in Rob Weiss's *Amongst Friends*. She played the role of a simple Long Island girl named Laura who becomes entangled in the illicit activities of her boyfriend and his chums. It was virtually the last time that Sorvino would play such a timid role; the following year, she nabbed the part of Marta, a lusty, drug-dealing Catalonian in Whit Stillman's *Barcelona*. Stillman said that one of the main reasons that Sorvino was cast in his film was her ability to speak with a foreign accent. "She came into a casting session and wanted to do the reading with an accent," the director told Maria Laurino for the *New York Times* (August 28, 1994). "Normally, I find people trying to wing accents kind of embarrassing. But she was really good. It was convincingly like someone who was not American, which for me was the big hurdle." *Barcelona* not only set a precedent for the types of roles in which Sorvino would be cast in the future, but also marked the heretofore unknown actress's move from small independent films to larger, studio productions.

Sorvino's next important role, and perhaps the one for which she remains best known, was that of Linda Ash, the sweet and ditzy prostitute in Woody Allen's 1995 comedy *Mighty Aphrodite.* Although when she first auditioned for the part, she was told that the film needed someone more "uncensored" in the role of Linda Ash, Sorvino persisted, and she eventually managed to get an audition with Woody Allen himself. According to Tom Green of *USA Today* (November 6, 1995), Sorvino donned a fluorescent green-and-black striped dress from the Gaultier Junior designer collection, a pair of mules with plastic flowers on them, and a fishnet top and went to the Dorchester Arms Hotel, in London, where he was staying. Impressed by her second reading, Allen told Sorvino that she was funny and had a good instinct for the role but needed to come up with a different voice, because "the character was not only cheap, but also stupid." To fulfill that request, Sorvino spent several days in character, wearing spandex outfits and walking the streets of Philadelphia, until she found a voice that felt right for the part. Although she is not sure whose voice inspired the one she ultimately used, Sorvino thinks it may have been that of one of her mother's old friends.

Certain that the film would make or break her career, Sorvino felt "absolutely neurotic doing *Mighty Aphrodite*," as she recalled to Heimel. "Every night brought a new nervous breakdown. I'd cry and talk to God, I was so nervous. Then the next day, I'd show up and do my scenes." Sorvino need not have been so nervous about her performance: Many critics admired her work. Among them was Mike Clark of *USA Today* (October 27, 1995), who wrote, "Were Mira Sorvino's all-redeeming, possibly best-list-bound performance to melt away, it would immediately be obvious how malnourished [Allen's] amiably minor effort is." In addition to winning that year's Academy Award for best supporting actress, Sorvino captured a Golden Globe Award, a National Board of Review Award, a New York Film Critics Circle Award, and the Screen Actor's Guild Award for outstanding performance by an actress in a supporting role. "All of a sudden people were saying, 'Miss Sorvino! Over here!'" the actress recalled to Johnson. "There were live camera crews in my face. I was totally weirded out."

Sorvino's next important appearance was in the British Broadcasting Company's made-for-television miniseries *The Buccaneers*, which was based on an uncompleted novel by Edith Wharton. Sorvino played Conchita Closson, a Brazilian character, and once again spoke with a perfect accent. She next portrayed the female lead in Gary Winick's feature-film *Sweet Nothing*—the character Monika, the wife of a crack addict. Noting the contrast between this serious role and that of Linda Ash, Janet Maslin of the *New York Times* (March 27, 1996) wrote, "Sorvino's touching vulnerability as Monika makes it clear that Oscar-winning comic talents are only a small part of her range." And in *New York Newsday* (September 6, 1996), Jack Mathews described the role as being "played so compellingly by Sorvino that [he hoped] the movie would suddenly shift from [the addict's] to Monika's point of view."

Later in 1996, Sorvino appeared in another made-for-television film, *Norma Jean and Marilyn*, in one of the most challenging roles of her career so far. A longtime fan of the late actress Marilyn Monroe, Sorvino told Gary Dretzka for the *Chicago Tribune* (May 12, 1996), "I got into her when I was about 16. I watched a video of one of her movies and said, 'Marilyn Monroe, whoa, what is this?' I read a book about her and just got fascinated. I identified with her, and it didn't matter that I was a serious student, . . . kind of shy, certainly not a wild girl." Sorvino said that the day after she graduated from college, she went to a salon to have her hair dyed platinum, in emulation of Monroe. "I wanted to reinvent myself. Marilyn was my influence, certainly not Madonna," she told Dretzka. When Sorvino was selected to portray her favorite icon in a new film that depicted the conflicting dual personalities of Monroe, she told Bernard Weinraub of the *New York Times* (May 15, 1996), "I didn't think I was worthy of playing her. I kept feeling, 'Am I treading on sacred ground here?'"

Sorvino proceeded by doing a great deal of research, which included reading biographies, watching movies, and listening to radio interviews to help her capture Monroe's breathy voice and distinct vocal rhythms. Because Sorvino looks nothing like Monroe, she gained 10 pounds, wore blue contact lenses, dyed her hair, and underwent heavy makeovers for the role. "I thought the way to do it was not so much to try to impersonate her as to make it a tribute to her. I just wanted to express what I feel I understood about her heart," she told Weinraub. Caryn James of the *New York Times* (May 18, 1996), who criticized the film as having a weak script, also wrote, "The film has one overpowering, brilliant facet that makes it worthwhile. Ms. Sorvino's portrayal of Marilyn is a dazzling recreation that goes beyond mimicry and rescues Marilyn from cliché. Though she perfectly captures Marilyn's outer charm, . . . she also evokes the confusion and insecurity that tormented her."

In her next film, *Romy and Michele's High School Reunion* (1997), Sorvino and Lisa Kudrow, best known for her work in the popular television series *Friends*, starred as somewhat daft friends who have not accomplished much since graduating from high school. To impress their former classmates, they pretend to be the inventors of the Post-it note, a lie that proves disastrous at the reunion. Although her portrayal of Romy was hardly one of her most demanding roles, Sorvino told Johnson, "Dumb characters make it much easier to act. You don't have to have all the layers of censorship that come over behavior when a person is very well schooled or tactically trained in the art of conversation, so the character just reacts. It's much easier to be real when you don't have to think a lot." Sorvino told Heimel that she thoroughly enjoyed working with Kudrow, and that she "laughed every 10 seconds" when watching the film for the first time. "It's kind of groundbreaking—a female buddy movie," she said. "I'd like to do a series: Romy and Michele go here, Romy and Michele go there, Romy and Michele take on the White House."

Changing gears for her next major film, Guillermo del Toro's moderately successful *Mimic* (1997), Sorvino played a New York entomologist who creates a breed of insects that she believes will cure the city of a dangerous virus. The creatures are supposed to die out in six months, but instead, they reproduce and mutate to look like human beings. "To be honest, when I first heard the premise of the movie I thought, 'I don't think so,'" she told Chris Nashawaty for *Entertainment Weekly* (September 5, 1997). However, she said, after watching del Toro's alluring *Cronos* (1992), a film about Mexican vampires, "I knew I had to work with anyone who was able to dream that up."

Sorvino's most recent work includes *The Replacement Killers* (1998), in which she starred with the Hong Kong action hero Chow Yun-Fat, and *At First Sight* (1998), a drama directed by Irwin Winkler and co-starring her and Val Kilmer. For the latter film, which is scheduled to open in the fall of 1998, Sorvino was paid $3 million. Her goal, she told Andrew Corsello for *GQ* (August 1997), is "to play roles in which I can be like Harrison Ford." "I want to be able to carry the whole drama within my skin," she explained, "to be the one who contains all the tension and action and proactiveness."

Mira Sorvino stands a slender five feet, nine inches tall and has above-shoulder-length brown hair. Unlike the voices of the characters she has portrayed on screen, the actress's real voice, according to Johnson, is "extremely even." Sorvino recently ended a long-term relationship with Quentin Tarantino, the director of *Pulp Fiction* (1994) and *Reservoir Dogs* (1992). On the subject of relationships, she explained to Ryan, "I'm the sort of girl people want to marry, but I'm so wary of marriage because my own parents broke up [several] years ago. I expected them to live into old age together." While she admittedly loves her work and the glamorous life she leads, she told Corsello, "This life of mine is exciting, yes. . . . But then I walk around . . . and see people setting tables and sitting down to dinner or pulling up a chair and reading a book. It is . . . a dream of happiness."

Selected Films: *Amongst Friends* (1993); *Quiz Show* (1994); *Barcelona* (1994); *Sweet Nothing* (1995); *Mighty Aphrodite* (1995); *The Buccaneers* (1995); *Norma Jean and Marilyn* (1996); *Jake's Women* (1996); *Beautiful Girls* (1996); *Romy and Michele's High School Reunion* (1997); *Mimic* (1998); *The Replacement Killers* (1999); *At First Sight* (1998)

Suggested Reading: *Chicago Tribune* TV p3 May 12, 1996, with photos; *Los Angeles* p46+ Apr. 11, 1997, with photos; *New York Times* II p20 Aug. 28, 1994, with photos, C p15 Mar. 27, 1996, with photo; *Redbook* p103+ June 1997, with photos; *USA Today* D p4 Oct. 27, 1995, D p1 Nov. 6, 1995, with photo

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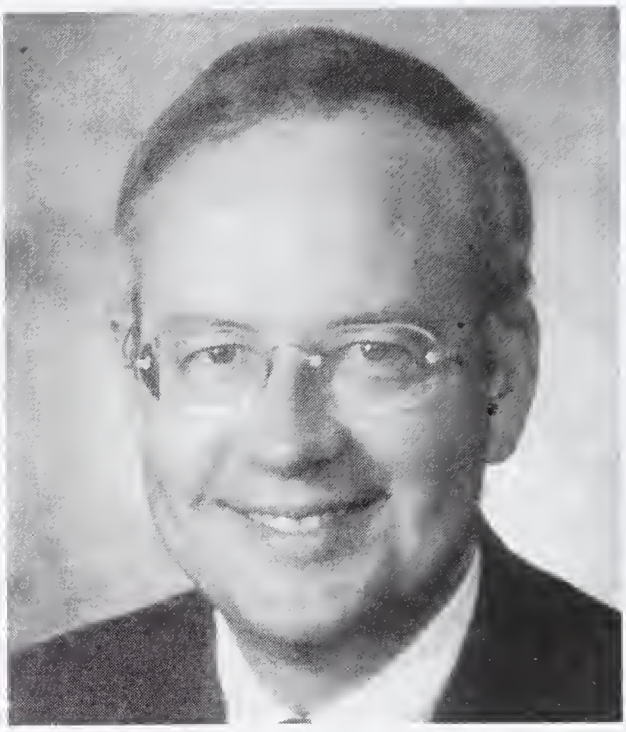

Kirkland & Ellis

Starr, Kenneth W.

July 21, 1946– Independent counsel for the Whitewater investigation. Address: c/o Kirkland & Ellis, 655 15th St., Suite 1200, Washington, DC 20005

On September 11, 1998, the office of the independent counsel Kenneth W. Starr released a 445-page report that described, in stark detail, an intimate relationship between President Bill Clinton and Monica Lewinsky, a young woman who had served as a White House intern. The report listed 11 grounds for the impeachment of Clinton, including allegations that he lied about the sexual nature of his relationship with Lewinsky in a legal proceeding and used his office and his subordinates to cover up his misdeeds. The report was the culmination of more than four years of investigation by Starr into various activities of the president. It was an extremely controversial document. While some people touted it as proof of Clinton's unfitness for office, others saw it as a partisan and unnecessarily salacious document that proved Starr's bias against the president.

The investigation of the president's relationship with Lewinsky was far afield from what Starr had originally been appointed to probe. In 1994, a panel of three federal judges had authorized him to examine the so-called Whitewater matter—that is, the investigation into the alleged link between Bill Clinton, his wife, Hillary Rodham Clinton, and other political figures to illegalities surrounding the failure of an Arkansas savings-and-loan association in 1989 and a related land-development deal.

Many Democrats had cried foul at the announcement of Starr's appointment. Starr, a former federal appeals court judge and the solicitor general during the administration of President George Bush, is a conservative Republican who had long been a contributor to GOP campaigns. Moreover, shortly before he was named the independent counsel, he had spoken out publicly about the sexual harassment case brought by Paula Corbin Jones against Clinton, and had disputed Clinton's claim that he should be immune from being sued in a civil case while still in office. However, many people from across the political spectrum, including liberal colleagues, expressed their support of Starr. Although he had no experience as a prosecutor, these supporters argued, he was a judicious, fair-minded man. "If I was going to be a subject of an investigation, I would rather have him investigate me than almost anyone I can think of," Arthur B. Spitzer, the legal director of the American Civil Liberties Union's Washington, D.C., office, told a reporter in 1994. "I don't have the feeling that he is a fervid prosecutor in the sense that he thinks anyone accused of something must be guilty."

But as the Whitewater investigation, with its many ancillary probes, has dragged on—as of early November 1998, it had not yet ended—Starr's reputation for fairness and propriety have increasingly come under attack. His aggressive prosecutorial methods, including forcing Marcia Lewis, the mother of Monica Lewinsky, to testify against her daughter before a grand jury, prompted Clinton supporters to declare that Starr is "out of control." "Ken Starr is a fiercely partisan man whose purpose is not to get the truth but to get the president," the political consultant James Carville, who shepherded Clinton's first presidential election campaign and who is one of Starr's most dogged antagonists, said in February 1998. Hillary Rodham Clinton charged that Starr's team is part of a "vast right-wing conspiracy" that is orchestrating a no-holds-barred campaign to bring down the president. Starr also came under fire for maintaining his lucrative private legal practice while serving as independent counsel; his clients include the Brown & Williamson Tobacco Co., which is a major contributor to the Republican Party. Public opinion polls consistently showed that a large majority of Americans had grown extremely weary of Starr's investigation and its ever-expanding scope, especially the probe into the president's relationship with Lewinsky. More recently, polls have revealed that although most Americans are dismayed by the accusations against Clinton in the Starr report, the majority of people do not support Starr's recommendation that the president be impeached.

Starr has vigorously defended himself against all charges, including the right-wing conspiracy theory, which he has labeled "nonsense." He has described his broad use of subpoenas and tough questioning of witnesses as "well-accepted law enforcement methods." Others, too, have come to his defense. An editorial in the *New York Times* (April 5, 1998) averred that "nothing Mr. Starr has done excuses the campaign of vilification conducted by the Clintons and their television mouthpieces. That campaign is designed to deny Mr. Starr and the taxpayers the benefits of a completed investigation into matters of legal weight about which President and Mrs. Clinton and agencies of the administration have consistently refused to tell the full truth."

Political analysts have predicted that once the Whitewater and Lewinsky probes are over, Congress will take a second look at the legislation that established the office of the independent counsel. Many people have criticized the law, which gives a prosecutor the power to conduct an investigation with an unlimited budget and no time limit. Ironically, when Starr was a young lawyer in the Justice Department, in the early 1980s, during the presidency of Ronald Reagan, he worked on the Reagan administration's unsuccessful argument that the independent-counsel law was unconstitutional.

The youngest of the three children of Willie and Vannie Starr, Kenneth Winston Starr was born on July 21, 1946, in Vernon, Texas. His father served as a minister of the Church of Christ in the nearby town of Thalia; to make ends meet, he also worked as a barber and sold the milk of the family's cow. The family later moved to San Antonio, Texas, where Starr grew up with his sister, Billie, and his brother, Jerry. He attended Sam Houston High School, where he was elected president of his class in his junior and senior years. The 1960 national presidential campaign sparked his early interest in politics. "I really identified with [the Republican candidate, Richard M.] Nixon because of his rather humble roots and the way he worked his way up," Starr was quoted as saying in *Time* (February 9, 1998). " I admired that greatly; I thought that was very much an American dream."

To help pay for college tuition, Starr sold Bibles door-to-door. "He came across as real sincere and honest," Lou Butterfield, an old friend of Starr's, was quoted as saying in *People* (February 16, 1998). "I don't think he would have sold somebody something they didn't want. But after Ken got finished with them, they'd always want whatever he was selling." For two years, he attended Harding College, a small institution in Searcy, Arkansas, that is affiliated with the Church of Christ. In 1966, Starr transferred to George Washington University (GWU), in Washington, D.C., to pursue his interests in politics, law, and teaching. He found campus life much different in the nation's capital than it had been in Arkansas. Many of his fellow students were Vietnam War protestors who wore blue jeans, T-shirts, and love beads. Starr, by contrast, went to class in a suit and tie, supported the war, and registered for the draft. He never served in the military, though; he flunked the physical because he had psoriasis, according to the *People* article.

After earning an A.B. degree from GWU, in 1968, Starr continued his education at Brown University, in Providence, Rhode Island, where he studied political science, and was awarded an A.M. degree, in 1969. Following that, he went to Duke University Law School, in Durham, North Carolina, where he was an editor of the *Duke Law Journal* and was elected president of the Duke International Law Society. Starr received his J.D. degree in 1973 and became a law clerk to Judge David W. Dyer of the U.S. Court of Appeals for the District of Columbia.

In 1974, Starr was hired as an associate at the Los Angeles law firm of Gibson, Dunn & Crutcher. The following year, he won a prestigious appointment, that of law clerk to Supreme Court Chief Justice Warren E. Burger. In 1977, he rejoined the Gibson firm, where William French Smith, a friend of Ronald Reagan's, was a partner. In 1981, when Smith became Reagan's first attorney general, Starr followed him to Washington to serve as a counselor at the Justice Department.

The conservative philosophy of the new administration made the job of government lawyer quite exciting for Starr. "There was a substantial shift in legal policy and the direction of the Justice Department at the time in a wide variety of areas," he told Neil A. Lewis for the *New York Times* (June 1, 1990). "I was very much a part of that process." In one such shift, the Justice Department reversed its long-time opposition to organized prayer in public schools. Starr also worked on cases relating to the federal government's new opposition to busing to achieve racial integration in schools. He didn't always see eye-to-eye with his superiors, however; Starr was among those in the Justice Department who opposed the administration's argument that Bob Jones University, a Christian evangelical institution in Greenville, South Carolina, shouldn't lose its tax benefits solely because it discriminated against minorities.

In 1983, when he was 37 years old, Starr was named to the U.S. Court of Appeals for the District of Columbia. He was the youngest person ever to receive this lifetime appointment, which is considered in legal circles as second in prominence only to an appointment to the Supreme Court. During his six years on the bench, Starr established a solidly conservative record, although his rulings were sometimes considered moderate in comparison with those of his more staunchly conservative colleagues on the Court of Appeals, Robert Bork and Antonin Scalia. In one major ruling, Starr wrote the opinion that struck down an affirmative-action hiring plan involving the District of Columbia Fire Department. "He got a reputation as a consensus builder, ruling against affirmative action and busing, but strongly supporting the First Amendment, notably in a high-profile decision favoring the *Washington Post* when it was sued for libel by Mobil chairman William P. Tavoulareas," according to *Time*. Starr's judicial integrity inspired great respect, even in his colleagues on the bench who disagreed with him. "Ken is definitely a conservative," Patricia M. Wald, the chief judge of the appeals court, told Neil Lewis in 1990. "There's no closet liberal aspect to him. But he's wholly undevious and never tries to slip anything by."

Starr enjoyed his work as a federal judge. "I really loved being a judge on that court," he told Lewis. He therefore agonized for several days before accepting President George Bush's offer, in 1989, to become solicitor general. The job of solicitor general is to present the administration's position before the Supreme Court. During his tenure as solicitor general, Starr was involved in several high-profile debates, including the 1990 case in which he argued unsuccessfully in favor of a law that burning the American flag was unconstitutional. In addition, Starr often submitted briefs in cases in which the federal government was not directly involved; nearly always, he came down on the side of conservative jurisprudence. For example, during his first year on the job, Starr wrote a brief in support of a Minnesota law that required the notification of both parents when their minor child seeks an abortion. He also took the side of the state of Missouri when it sought to block the parents of a woman in an irreversible coma from seeking to end her medical treatment.

After Bush was defeated by Bill Clinton in the 1992 presidential election, Starr returned to the private sector, joining the Washington office of the Chicago-based firm of Kirkland & Ellis. Two years later, on August 5, 1994, Starr's life was forever changed, when a three-judge federal appeals panel appointed him to be independent counsel for the criminal inquiry into the Whitewater affair. Starr replaced Robert B. Fiske Jr., who had been named to the job seven months earlier by United States attorney general Janet Reno. Fiske had been criticized by several conservative Republicans for not conducting a tough or broad enough investigation. One of them, Senator Lauch Faircloth of North Carolina, had asked the appeals panel to dismiss Fiske, and the judges did, despite Reno's recommendation that he be retained.

Starr reopened the entire probe into Bill and Hillary Clinton's connection with the corrupt practices ascribed to the failure of Madison Guaranty Savings & Loan, a Little Rock, Arkansas, bank. The bank was owned by the Clintons' business partners, James and Susan McDougal. While Bill Clinton was governor of Arkansas during the 1980s, he, his wife, and the McDougals joined forces to develop a 230-acre parcel of land near the Ozarks called Whitewater. That development, backed by Madison Guaranty, was plagued by financial difficulties. One of the most serious charges that Starr has tried to get to the bottom of was leveled by David Hale, a businessman and former Arkansas municipal judge, who said he was pressured by Bill Clinton to make an illegal loan to shore up Madison Guaranty. Clinton has denied the charge, and so did James McDougal, before his May 1996 conviction on fraud and conspiracy charges. After that, McDougal agreed to testify against Clinton in exchange for a lighter sentence. But that turnabout made him, as one writer put it, "an admitted perjurer" whose credibility was tarnished. (James McDougal died in prison in March 1998.) David Hale, who is currently serving a 28-month sentence for mail fraud and conspiracy, is viewed by many as an unreliable witness; Janet Reno recently announced that she would open a probe into charges that Hale accepted money from conservative groups in exchange for damaging information about Clinton. Susan McDougal spent 18 months in prison for refusing to answer a subpoena by Starr and testify before a grand jury. She has repeatedly accused the independent counsel of being uninterested in any testimony that might clear the Clintons of wrongdoing.

While trying to get to the bottom of the Whitewater affair, Starr also reopened an investigation into whether the death of White House counsel Vincent W. Foster Jr., in 1993, was a suicide. Fiske had already concluded that it was, but "conservative conspiracy theorists continued to assert that Foster had been killed," as Ruth Marcus put it in the *Washington Post* (January 30, 1998). Starr debunked those theories in a July 1997 report that concluded that Foster had, indeed, killed himself.

In 1994, Starr subpoenaed records from the Rose law firm, in Little Rock, where Hillary Clinton used to work, as had both Foster and Webster Hubbell, who was appointed associate attorney general of the U.S. after Bill Clinton was elected president. Many of the firm's billing records relating to Hillary Clinton's work for Madison Guaranty were missing until January 1996, when they were discovered in the Clintons' private living area in the White House. The First Lady insisted that she had no idea how they had gotten there. As a result, Starr expanded his probe to find out if the Clintons and/or members of their administration were hiding evidence or otherwise seeking to obstruct justice. In an unprecedented move, Starr called Hillary Clinton before a grand jury to testify about what she knew. Also, in 1996, Starr began investigating the 1993 firing of employees of the White House travel office and the gathering of FBI files on Republicans. His probes into those activities came at the request of Reno.

In February 1997, Starr announced that he would resign his post as independent counsel to become the dean of the law and public policy schools of Pepperdine University, in Malibu, California. Four days later, after leading Republicans strenuously criticized him for abandoning his responsibilities, he reversed his decision. The president's supporters were quick to point out that the deanships at Pepperdine are partly funded by Richard Mellon Scaife, a businessman who is one of Clinton's most vocal conservative critics.

By early 1998, Starr had spent an estimated $40 million on the investigations carried out by his office over the previous four years. For all that, his biggest "catch," as one writer put it, was former Arkansas governor Jim Guy Tucker, who was convicted of "conspiring, while a lawyer in private practice, in a plan to have Madison Guaranty lend another man $825,000 as part of a questionable real estate scheme," *Time* reported. Starr had also won convictions against Jim and Susan McDougal and against Webster Hubbell, who pleaded guilty to two felony counts of tax evasion and mail fraud in late 1994. However, the prosecutor has thus far been frustrated in his attempts to get Hubbell to testify against the Clintons about matters relating to the Whitewater affair. Hubbell has repeatedly said he cannot remember key points. In late 1996, Starr lost a case against two officers of the Perry County Bank in Perryville, Arkansas, for misappropriation of funds that he had tried to link to Clinton's 1990 gubernatorial campaign.

In January 1998, Linda R. Tripp, a Pentagon employee, brought Starr tapes of secretly recorded conversations she had had with Monica Lewinsky. On the tapes, Lewinsky reportedly talked about a sexual relationship she had had with Bill Clinton when she was a White House intern. She also allegedly said that she intended to lie about it when deposed and asked Tripp to do the same. When Tripp met with Starr, both Lewinsky and Clinton had already given depositions in the Paula Jones harassment suit; they claimed there had been no affair. Lewinsky had recently left her job at the Pentagon, and Vernon E. Jordan Jr., a close friend of the president's, had helped her find a lawyer and get a job interview. Starr, who already suspected that Jordan had helped arrange "hush money" for Webster Hubbell, wanted to know if Jordan had also acted as Clinton's agent by "compensating" Lewinsky for her silence. Starr arranged for Tripp to be wired for sound and sent her to talk to the former intern again. Starr has said that he got permission from Reno to investigate Clinton's truthfulness in regard to Lewinsky, but his critics point out that he sought the attorney general's endorsement only after he had already arranged for the clandestine wiring.

When the Lewinsky story went public, Clinton's supporters unleashed a firewall of fury against Starr. They accused him of colluding with Paula Jones's attorneys in a joint effort to humiliate the president, a charge Starr categorically denied. James Carville declared that the friends of the president would wage "war" on the independent counsel. As it turned out, the spectacle of the Whitewater independent counsel probing into the president's sex life seemed to disturb many Americans, and to the surprise of many political pundits, the public's support for the president grew stronger. At the same time, Americans expressed their hearty disapproval of Starr; in polls taken in early 1998, only 12 percent of those questioned thought he was doing a good job. As the weeks passed, many Democrats and a growing number of Republicans called on Starr to conclude his probe soon.

The political pressure on Starr grew even stronger in early April, when Judge Susan Webber Wright, of the federal district court in Little Rock, threw out the Paula Jones sexual-harassment case for lack of evidence before it had even been presented to a jury. "I think people feel that the president was vindicated and that Ken Starr looks vindictive," Rahm Emanuel, a senior adviser to Clinton, said after the ruling. Many political and legal analysts questioned the propriety of Starr's continuing to pursue a case of perjury against Clinton after the dismissal of the suit with which the alleged perjury was connected. Starr addressed that question directly when he told reporters at an impromptu news conference on April 2, 1998, "Our facts are very different. Our scope is very different. We all must play by the rules. If you don't play by those rules, if you lie under oath, if you intimidate a witness, if you seek otherwise to obstruct the process of justice, it doesn't matter who wins and who loses in the civil case. What matters from the criminal law's perspective is, were crimes committed?"

On August 17, 1998, President Clinton testified, via videotape at the White House, to Starr's grand jury. Afterward, the president made a short speech to the nation admitting that he had had an "inappropriate" relationship with Lewinsky and had misled people about it. Clinton said he took "full responsibility" for what happened, but denied vigorously that he had committed perjury or obstructed justice. He also took the opportunity to blast Starr for what he, Clinton, considered an unwarranted invasion of his private life. Clinton's statement was subsequently criticized, even by his supporters, as being unnecessarily hostile toward Starr and not sufficiently contrite.

The release of Starr's report the following month sent shock waves around the nation and the world. People were stunned to read, in vivid detail, Lewinsky's accounts of intimate sexual activity with the president on several occasions in a small room off the Oval Office. The president's lawyers countered with a document of their own claiming that nothing Clinton had done warranted impeachment, and they accused Starr of deliberately trying to humiliate the president. Many Republicans in Congress came to Starr's defense, and in October 1998, the House Judiciary Committee began holding impeachment hearings.

As events continued to unfold, associates of both Clinton and Starr conjectured that what they saw as the "hatred" between the two men had led to what amounted to a "mutual suicide" of sorts, as John M. Broder and Don Van Natta Jr. put it in the *New York Times* (September 20, 1998). "These friends say that hatred is not too strong a word, [and that it] repeatedly clouded their judgments and led to excesses on both sides that have tarnished both reputations."

In recent months, Kenneth Starr has rarely walked into or out of his home in McLean, Virginia, without facing a battery of television cameras and a throng of reporters shouting questions at him. Starr and his wife, Alice, live with their teenaged daughters, Carolyn and Cynthia. Their son, Randy, attends a college in North Carolina. In addition to serving as a partner at Kirkland & Ellis, Starr is an adjunct professor at New York University School of Law, in New York City, and teaches Sunday school in Virginia. He likes to be called "Judge Starr," in deference to his years on the federal bench.

Suggested Reading: *Business Week* p115+ Nov. 27, 1989, with photo; *New York Daily News* (online) Feb. 8, 1998; *New York Times* p8 Aug. 6, 1994, A p16 June 1, 1990, with photo; *People* p182+ Feb. 16, 1998, with photos; *Time* p42+ Feb. 9, 1998, with photos; *Washington Post* A p1+ Jan. 30, 1998, with photos

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Allsport

Street, Picabo
(PEEK-a-boo)

Apr. 3, 1971– Skier. Address: c/o U.S. Ski Team, P.O. Box 100, Park City, UT 84060

"She'll never win. She can't follow the rules," an unnamed coach once said of the skier Picabo Street. The coach's criticism held a measure of truth: There have indeed been times when the free-spirited Street flouted certain codes of behavior, and once, her failure to "follow the rules" even got her booted from the U.S. Ski Team. But the coach's prediction about her success on the slopes has proved resoundingly false. Picabo Street won a silver medal at the 1994 Winter Olympic Games, in Lillehammer, Norway. She won the women's World Cup downhill title in both 1995 and 1996. And in the 1998 Winter Olympics, in Nagano, Japan, she won a gold medal in the women's Super-G, the super giant slalom (a combined slalom and downhill race). With her exuberance, openness, and freckly good looks, she has also captured the hearts of countless Olympics-watchers worldwide.

It seems fitting that Picabo Street was born in Triumph, a tiny town near the Idaho ski center of Sun Valley. Her father, Roland Street II (also called Ron or Stubby), a stonemason, and her mother, Dee Street, a music teacher, were 1960s flower children who grew their own food and chopped wood for fuel. "We had a really homey atmosphere . . . ," Picabo said to Charlie Meyers for the *Sporting News* (February 14, 1994). "Our parents never told us what to do. They always explained the consequences and let us make our own decisions." Her parents had even intended to let Picabo and their older child, Roland, choose their own names, and for two years after Picabo's birth, on April 3, 1971, they addressed her only by nicknames. But when they made plans for a road trip in Central America, to expose their children to other cultures, and applied for passports for their son and daughter, they were told that names more specific than "Baby Boy" and "Baby Girl" were required. For their daughter, they decided on Picabo, a place name that means "shining waters" in the language of the Sho-Ban Indians of Idaho and that is pronounced "peek-a-boo," like the children's game. "We aren't Indian," Picabo's father told Philip Hersh for the *Chicago Tribune* (February 3, 1993). "But Picabo is a third-generation Idahoan, so we gave her an indigenous name." Moreover, little Picabo "loved playing peekaboo," her mother told *People* (February 7, 1994). "We decided [the name] fit her personality."

As a toddler, Picabo was "fearless," her mother recalled to Richard Brenne for the *Christian Science Monitor* (December 15, 1995). "My job was to keep her older brother fed and to keep Picabo alive." "My mother knew if we were out exploring and we were on top of a cliff, that I had to go to the edge and look down," Picabo told Brenne. "So rather than chase me to the edge of the cliff, she'd go with me and show me the edge."

Picabo hit the slopes for the first time when she was five years old. "I cried all the way up in the chair lift, then laughed all the way down, doing a figure 11 [that is, going straight] all the way to the bottom," she told Brenne. She began winning medals when she was in her teens. At 15, she ranked third among American junior-level skiers, and by the time she was a high school senior, she had won "virtually every junior race around," as Lynn Snowden reported for *Outside* magazine (November 1994).

She had also begun to feel burned out. "I kind of felt I was skiing for my coaches," Picabo told Snowden. "I wasn't skiing for me anymore. And I was like, 'This bites! I don't want you [coaches] telling me what to do with my time anymore.'" In 1990, her coach and mentor, Paul Major, kicked her off the U.S. Ski Team for having a poor attitude and for being so out of shape that she could not complete basic warmup drills. "The pattern with Picabo was the phenomenon of the wunderkind," Major told Michael Farber for *Sports Illustrated* (December 18, 1995). "Picabo burst onto the ski team with natural talent. . . . But she relied on natural talent to keep her on the team. . . . She didn't push herself. She wasn't conditioned well enough. She was rebelling, asking why should she conform."

When Picabo's father learned of her dismissal, he immediately summoned her to Hawaii, where he had a temporary job, and ordered her to make a list of the pros and cons of skiing. "The reasons why I didn't want to ski were that I wanted to party with my friends," she told Snowden. "I missed being able to hang out and do what everybody else does. I wanted to go to college with my friends. The pros of skiing were that I could be rich and famous one day. I could win a medal in the Olympics. They were just such huge things that I would never want to say 'What if?' about them later in my life. So I was like, 'OK, I guess I'm skiing.'"

Under her father's close supervision, Street began working out every day. She quickly became physically fit, and soon resumed working with the U.S. Ski Team. During the next two years, Barbara Lloyd reported in the *New York Times* (November 16, 1995), Street did a lot of soul searching and accepted her parents' "benevolent discipline."

It apparently paid off. In both 1991 and 1992, Street won the North American Championship Series competitions, and during her first World Cup circuit, in 1992, which she began as a member of the U.S. B team, she moved from 41st to eighth place—and thus became the top female racer from the United States. The many skiing aficionados who nevertheless still thought of her as undisciplined were surprised when, in 1993, she took a silver medal at the World Alpine Ski Championships, in Morioka, Japan. That same year, she also won the U.S. Super-G title, and won the gold medal at the U.S. Alpine Championships.

From the outset of the 1994 Winter Olympics, Street was considered one of the brightest stars on the U.S. Ski Team, which for several years had lagged behind Germany, Sweden, Switzerland, and other serious competitors. She herself, however, arrived at the Games with "no expectations," as she told Chantal Knapp for *Women's Sports and Fitness* (July/August 1994). Her attitude changed after she placed first in an Olympic downhill training run, even though she had showed up late for her start. "I thought, 'Uh-oh, here I am on top going into the Games,'" she recalled to Knapp. "I couldn't sleep all night. . . . For the whole afternoon, I had butterflies in my stomach and a knot in my throat." By her own account, listening to her favorite hip-hop music on her portable cassette player helped her to relax. Being labeled a "party girl" by the media also alleviated some of the pressure she was feeling. "Everyone was watching me . . . , waiting for me to do something funny," she said to Snowden. "So then, when I did well, it was doubly exciting."

She did indeed do well: She came in second, after Katja Seisinger of Germany, and won the silver medal. "The experience I had in Lillehammer was the best of my life," she later wrote in a reminiscence for *USA Today* (August 7, 1997). "I went there with a plan to enjoy myself, soak in my first Olympic experience, get the jitters out, and learn the ropes. The next thing I knew, someone was hanging a medal around my neck."

The 1995 ski season proved to be even better for Street: She won six of the nine downhill races in the World Cup circuit and became the first American woman to win the World Cup downhill title. Her first victory in a World Cup race, at Lake Louise, in Alberta, Canada, "shocked" her, she told Christin Cooper for *Skiing* (September 1995), "because . . . it happened so fast, right off the bat. I raced with fire, and then I had trouble finding that fire again for the race the next day because I had just fulfilled a huge dream. All I had wanted to do was win a World Cup, and then I thought, 'Oh, that wasn't that hard! I can do that again!'" In her fourth (and third consecutive) win, in Saalbach, Austria, Street came in 16 one-hundredths of a second ahead of Isolde Kostner of Italy and Varvara Zelenskaya of Russia, who tied for second place. "She's become so good in the turns and such a good glider, and she's so very consistent," Ernst Hager, the U.S. coach, said after that victory. "She makes so few mistakes on the way down, which is the key." In the final race, held in March 1995 at Lenzerheide, Switzerland, Street beat Zelenskaya by six one-hundredths of a second. "When they handed me the trophy, I started crying," she told Cooper. "Crying and laughing at the same time. . . . The World Cup means consistency, perseverance, greatness. This puts you in a special, elite category."

In 1996, Street won three World Cup downhill races and thereby captured the World Cup downhill title for the second time. When asked by Michael Farber for *Sports Illustrated* (February 26, 1996) how she felt about winning the title with only half as many victories as she had the year before, she said, "I've come to terms with the fact that I'll probably never top [1995] or even match it. But I've learned a lot about myself this year. When somebody beats me, I've realized it's something I've done more than anything that they did. As long as I'm healthy, I'm the skier to beat." Also in 1996, Street won the gold in the downhill event at the world championships in Sierra Nevada, Spain.

Just a little more than a year before the 1998 Winter Olympics were held, Street tore the anterior cruciate and medial collateral ligaments in her left knee—an injury that the orthopedic surgeon who repaired the knee described as "more serious" than virtually any other involving a skier's knee that he had operated on. Not surprisingly, the injury forced her to stay off skis—she received physical therapy for six months—but it didn't stop her from training. In March 1997, she traveled to Japan with her coach and, with her injured leg in a brace, rode piggyback on the coach while he skied down the prospective Olympic downhill course. "When you're coming down the mountain at 80 miles per hour," *Newsweek* (February 23, 1998) quoted her as saying, "I need to visualize everything about it." When she resumed skiing, in July 1997, she was ecstatic. "I was about to get onto the chair lift and, I swear, I felt like I hadn't even taken a break," she wrote in her *USA Today* article. "The [lift] got up to full speed and I let out a little giggle, then a loud 'Yippee!' . . . As far as my knee is concerned, my confidence in it is building daily. I just have to constantly force myself to relax, to be patient, to not try to do everything too quickly."

Street's confidence rose even higher when, in late 1997, she placed respectably in several events. At Val d'Isère, France, in December 1997, in her first competition in more than a year, Street tied for 10th place on a downhill course. The next month, at Cortina d'Ampezzo, Italy, she came in 11th in the Super-G and fourth in a World Cup downhill race. "I was extremely happy to have that low a number by my name again . . . ," Street said after that event, as quoted by Christopher Clarey in the *New York Times* (January 24, 1998). "I realized that I'm back."

She might have been back, but at a World Cup competition in Are, Sweden, on January 31, 1998, just six days before the 1998 Winter Games were to begin, Street had another accident: A binding on her left ski suddenly snapped open, causing the ski to fly off, and Street, who was traveling at an estimated 75 miles an hour, skidded out of control and crashed face-first into a fence. For two minutes, she lay unconscious in the snow; a few minutes after that, she picked herself up and walked away. Tests later revealed that she had sustained a slight concussion, as well as a neck injury and an array of bruises.

Eleven days later, on February 11, 1998, Street was competing in the Olympics, skiing down the Super-G course in Hakuba, outside Nagano. With her head and neck still hurting from the crash in Are, she ran the course in one minute, 18.02 seconds—one one-hundredth of a second faster than the speed of the runner-up, Michaela Dorfmeister of Austria, and the narrowest margin in Olympic history. "I knew when I crossed the finish line that I had it," she said afterward, as reported by *Mountain Zone* (February 11, 1998, on-line). "I attacked it from top to bottom. I pushed really hard down the first pitch. Then I caught a lot of air on the first big jump. I knew I had the speed. I knew I had a good run going and skied it very aggressively toward the bottom, because I was mad at myself because I made a mistake toward the top."

Four days after that gold-medal victory, Street placed sixth in the women's downhill. In an interview with *Mountain Zone* (February 16, 1998, online), she talked about her somewhat disappointing finish: "I'm not looking for excuses at all, I'm not that kind of person. I just literally didn't ski as aggressively as I could have today because I didn't trust myself that well. And that's real. I have to live with that. I tried my hardest to get up here on the podium, but it's not worth risking my health at this point to maybe either get down here and win a medal or hit the fence. I've hit the fence too many times."

Like some other top athletes with captivating personalities, Street has become a favorite of the media. She has appeared on such television shows as *Sesame Street*, *American Gladiators*, and *Gus*, and in 1995, she signed an endorsement contract with Nike. "She's the best in the world at what she does. But just as important, she wins with flair and drama," a representative from Nike Sports Management told Jock Pitch for *Skiing* (September 1996). A Nike commercial that aired in 1995 showed Street skiing down a mountain at top speed. "The wind howls because it knows it has to race me," she said in a voiceover.

At that time, Street's career earnings were said to be approaching $1 million. Since then, Street has been cast in a television commercial for Pepsi and a "Got Milk?" print advertisement for the U.S. Dairy Council, and Spyder Active Sports is planning a Picabo Street signature collection of women's skiwear. Street told Richard Brenne that through her endorsements and public appearances, she would like to encourage girls and young women to participate in sports, especially in those activities that have traditionally been regarded as masculine pursuits. "Girls get the message that they should be pretty objects instead of active beings," she said. "That doesn't mean a girl can't be feminine and enjoy her appearance, but she should also be able to hit 80 miles per hour on skis if she wants to."

Street, who stands five feet, seven inches tall and weighs almost 160 pounds, has expressed disapproval of fashion photographers' use of extremely thin models. "I try to avoid looking at fashion magazines, because then I think, 'Oh, I'm big,' and it gets my confidence down," she told Snowden. "Yeah, I have big legs, but my bones don't break as easily. My crashes are huge, but 90 percent of the time I don't get hurt. In one fall, I pulled the muscle off the bone, and a doctor said that any other athlete on the team would have had a spiral fracture of the tibia. I kind of see it as a challenge—to make people look at female athletes as role models. We're out there doin' it! Our bodies are healthy, and if they're big, fine. I'm a big person, and I always will be."

According to many people who have met her, Picabo Street's exuberance can be charming and infectious, but it can also be overwhelming. "[Picabo] is extroverted and drains energy from other people . . . ," one member of the U.S. Ski Team told Christopher Clarey. "It can be very tiring." "I'm an energy eater," Street admitted to Christin Cooper. "And it doesn't matter what form it comes in, I can turn it around and use it to my advantage. It's something I have to learn how to control, but I just get so fired up sometimes! . . . Bringing all that energy in and channeling it in one direction is what I've learned how to do, and I think that's why I'm successful."

Picabo Street lives in a three-bedroom house that she owns near Mount Hood, Oregon, where she trains in the summer. She has said that her mother, who travels with her and does most of her bookkeeping, and her Australian cattle dog, Dugan, are her best friends. Her mother, father, and brother manage many aspects of her career. Street enjoys listening to rock-'n'-roll, disco, and hip-hop music while driving her Ford F350 diesel truck at speeds even higher than those she has reached on skis.

Suggested Reading: *Christian Science Monitor* p10 Dec. 15, 1995, with photos; *Outside* Nov. 1994; *Skiing* p103+ Sept. 1995, with photos; *Sporting News* p11+ Feb. 14, 1994, with photos; *Sports Illustrated* p92+ Dec. 18, 1995, with photos; *USA Today* E p5 Aug. 7, 1997, with photo

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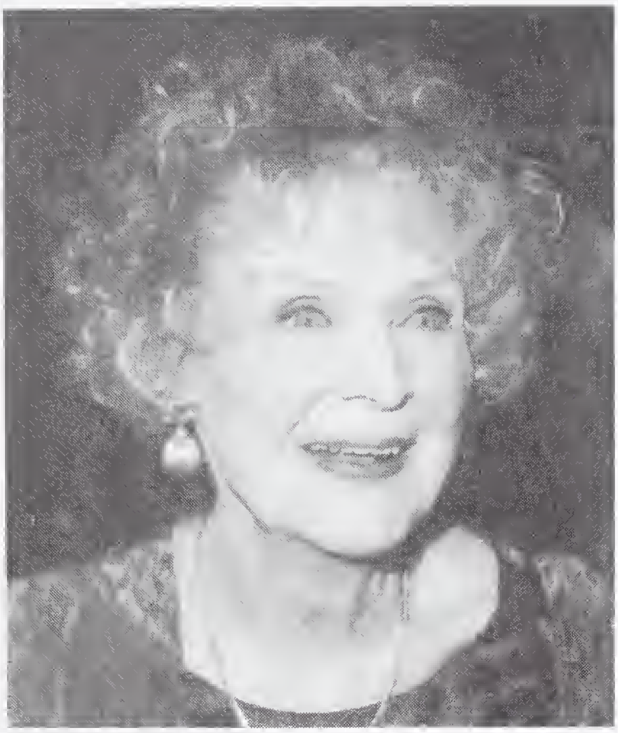
Stuart, Gloria

July 4(?), 1910– Film actress. Address: c/o Paramount Pictures, 5555 Melrose Ave., Los Angeles, CA 90038

"For me, this is all the frosting on the cake. I never dreamed I'd get a role like this after all these years, but it was well worth the wait." Gloria Stuart spoke those words in December 1997, a few days after the premiere of James Cameron's film *Titanic*, in which the 87-year-old Stuart portrayed Old Rose, a 101-year-old survivor of the sinking of the *Titanic*, who relates her experiences on the ship's maiden, and only, voyage to a group of treasure hunters excavating the wreck. Between 1932 and 1939, Stuart acted in more than 40 Hollywood films, among them *The Invisible Man*, *Here Comes the Navy*, *The Prisoner of Shark Island*, and *The Three Musketeers*. Deeply dissatisfied with the roles she was offered, she made only half a dozen films in the 1940s, and between 1946 and 1974, turned her back on acting completely. She again went before the cameras in the 1970s and 1980s, but her film credits from those years number only eight, and five of those roles were in television movies. Thus, her appearance in the enormously successful *Ti-*



Steve Granitz/Retna Ltd.

Gloria Stuart

tanic has been hailed as something of a comeback. "If I had been given plum roles like this back in the old days, I would have stayed in Hollywood," she told Dennis Polkow for the *Chicago Tribune* (December 24, 1997).

Cameron, who wrote the screenplay for *Titanic* and directed it as well, began to consider Stuart for the role of Old Rose after he watched the 1932 thriller *The Old Dark House*, in which the actress played opposite Boris Karloff. Stuart met two of Cameron's key criteria: She was an experienced professional, but at the same time, she was someone whom few Americans would recognize. For her part, Stuart did not even recognize James Cameron's name when his casting agent first contacted her; she had never seen *The Abyss*, *Aliens*, *True Lies*, *The Terminator* and its sequel, or any of his other films. She decided to audition after friends of hers assured her that his project was worth her interest. The script did more than merely interest her: "It was so marvelous, I could taste it," Stuart told Polkow. "It was such a great part that I thought, 'I have to have this part. This is just what I've been waiting for all these many years.'" After auditioning for Cameron, Stuart reread the script and then sent him a letter in which she wrote that she should have imbued her character with more feistiness. Several days later, she was offered the part. "I screamed and hollered, jumped up and down, cried, called everybody," she told Joseph McBride for the on-line publication *Cinemania*.

In *Titanic*, Rose is seen both at age 101, recalling the passionate love affair she had on board the ship in 1912, and also as the young woman she was then, living through that experience. The British actress Kate Winslet played the young Rose. Eager to appear convincing as the Winslet character roughly 80 years older, Stuart "asked to meet [Winslet] as soon as she was cast, because body language is so important," as she explained to Polkow. "How you move is an important part of building a characterization, and I wanted to see her gestures and listen to how she talked, her phrasing and so forth."

On each day of shooting, Stuart underwent two hours of makeup application to transform her from a youthful 87 to age 101. The makeup artist did not alter her eyes, however, in part to ensure the verisimilitude of a key shot: one in which Stuart's eyes dissolve into Winslet's, as Old Rose gazes into a mirror recovered from the wreck. In addition, abiding by Cameron's instructions, Stuart did not attempt to age her voice for the role. "He liked my voice," she told Polkow, "and he told me from the start, 'Gloria, don't give me a little old lady voice—I want your voice.'"

By her own account, Stuart has added Cameron's name to her roster of directors she has most enjoyed working with. She admired his attention to detail, his skill in working closely with actors, and his receptiveness to actors' suggestions. For example, Stuart felt that one of her lines, "Wasn't I a hot number?," a remark made in regard to a portrait of Rose as a young woman, was not something that the character would have said. Cameron accepted the alternative Stuart came up with—"Wasn't I a dish?"—and it has become one of the most widely quoted lines in the film. For her charming performance in *Titanic*, Stuart was nominated for both a Golden Globe Award and an Academy Award for best supporting actress.

Gloria Stuart was born in Santa Monica, California, in 1910. According to various sources, her day of birth is either July 4 or July 14. She and her brother, Frank, both dreamed of becoming writers. When still in or just past her teens, she married a sculptor. She settled with him in Carmel, a community of artists in northern California, where she began to study acting and to perform, at the Theatre of the Golden Bough, a highly regarded small theater. She also got a job with the *Carmelite*, the well-respected local newspaper; she learned to run the linotype machine, and she wrote reviews and conducted interviews. "I'd interview everyone who came to Carmel, from Charlie Chaplin on down," she told Lee Server for *Films in Review* (February 1988). "And I was acting at the same time."

Under a guest director from Pasadena, California, Stuart acted in a production of Anton Chekhov's *The Seagull*. Subsequently, the director invited her to join the cast of a show he was staging in Pasadena. When a friend of Stuart's who was living in southern California volunteered to get his film-industry connections to see her performance, Stuart expressed reservations. "I was very snobbish about the movies," she explained to Server. "I wanted to be a stage actress and go to New York, Broadway. But my husband and I were poor, and so I let my . . . friend call the man from Paramount." After seeing her on stage, representatives from both Universal Studios and Paramount offered Stuart contracts. To her later regret, she signed with Universal. "Universal offered me twice as much money, and I didn't have the knowledge or the sense enough to know that Paramount was a major studio and Universal was not," she told Server.

During the 1930s, movie studios still wielded almost total control over the careers of the people under contract to them. Thus, whenever it chose to, Universal loaned Stuart's services to other studios. Her first appearance on the silver screen was in a Warner Bros. film, *Street of Women* (1932). Soon, she was assigned leading roles in Universal's most high-profile films. Of the films she made during this period, two of her favorites were directed by James Whale: *The Old Dark House* (1932), a thriller in which Boris Karloff played an insane butler, and *The Invisible Man* (1933), an adaptation of an H. G. Wells novel that starred Claude Rains as the title character. During the filming of the latter, Rains repeatedly tried to upstage her, and Stuart repeatedly enlisted Whale to try to stop him. Stuart preferred Whale's hands-on approach to directing to that of the director John Ford, whose method of working with actors was almost laissez-faire (and who today is more highly revered than Whale). Stuart worked with Ford on such films as *Air Mail* (1932) and *The Prisoner of Shark Island* (1936). Speaking of the films she made at Universal, she told Server, "We always had a feeling—except with Whale—of hurry, hurry, hurry. They were more like what would be 'B' pictures at the other studios."

When Stuart launched her career in film, working conditions for actresses under contract to Hollywood studios left a lot to be desired. "I was getting up at five in the morning, in makeup at six, working until nine or 10 at night, back in the studio at six in the morning . . . ," she told Joseph McBride. "It was murder." Her unhappiness about those long hours and other aspects of her employment propelled her into political activism, and in 1933, she became a founding member of the Screen Actors Guild, the first union for film actors. "I didn't know from unions," she said to McBride, "but [the guild] sounded great"—and, indeed, it was instrumental in significantly improving the lot of actors and actresses in the studio system. Stuart was also a driving force behind the formation of the Committee to Aid the Spanish Orphans, which was active during the civil war in Spain, and later, she helped to establish the Hollywood Anti-Nazi League. "All of that part of my life in Hollywood was wonderful," Stuart told *Cinemania*.

In 1933, Stuart played a leading role in the Samuel Goldwyn musical comedy *Roman Scandals*, which starred Eddie Cantor. One of the six writers who collaborated on the screenplay for that film was Arthur Sheekman, who had also co-written the scripts for the Marx Brothers comedies *Monkey Business* and *Duck Soup*. After the release of *Roman Scandals*, Sheekman became Stuart's second husband. The couple's circle of friends included, in addition to the Marx Brothers, Humphrey Bogart and his first wife, Mayo Methot, and the playwrights/screenwriters George S. Kaufman and Moss Hart. "We'd meet for tennis at the clubs on weekends, or we'd be sailors for a weekend, or decide to be skiers and go to [Lake] Tahoe and all fall down," Stuart recalled to Server. "We'd work very hard and play very hard. It was exciting."

Meanwhile, in about 1935, after finishing her three-year contract with Universal, Stuart signed with Twentieth Century-Fox. Her high hopes for her career were soon dashed. "For the most part I played girl reporters, girl detectives, girl reporters, girl detectives," she told Server. "There was no chance to do what I would have called acting." While at Fox, Stuart worked with Shirley Temple in *Poor Little Rich Girl* (1936) and *Rebecca of Sunnybrook Farm* (1938). Although she enjoyed that experience, she lamented having little to do in those films other than smile as she held the young star's hand. Her role in Fox's successful remake of *The Three Musketeers* (1939) did not challenge her either. "I loved to act, but it wasn't worth the crying every day in the dressing room over these stupid, clichéd parts . . . ," Stuart told Server. "When my contract with Fox was up, I quit. I pulled the curtain down and decided to travel and entertain and raise my daughter and enjoy myself."

After taking a trip around the world, Stuart and Sheekman lived in New York City for four years, and Stuart returned to acting for a time. Her attempt, during the 1940s, to launch a career as an actress on Broadway did not succeed. In the early 1950s, she and her husband moved to Europe, where their daughter was studying then. While there, Stuart took up painting, and by the early 1960s, her brightly colored canvases were being exhibited regularly at the Hammer Gallery. During the 1970s, Sheekman began suffering from Alzheimer's disease, and Stuart returned to acting as a respite from her draining responsibilities at home. She made guest appearances on such television series as *Murder She Wrote* and acted in several films, most notably *My Favorite Year* (1982), a comedy about the early days of television that starred Peter O'Toole. In the 1980s, Stuart embarked on yet another artistic pursuit: She began making and illustrating hand-printed books. Examples of her work are in the collections of the Victoria and Albert Museum, in London, and the Getty Museum, in Los Angeles.

Comparing herself to Bette Davis, Olivia De Havilland, and other actresses who rose to fame in the 1930s, Stuart told Server, "I would have liked to have won an Academy Award, to have acted in one or two of the things they've done." For an actress who never got the opportunity to fulfill her potential during her prime, getting the role in *Titanic* was a wonderful second chance. Since the release of that film, Stuart has been offered three film roles, but she has turned them down. "One was too violent," she told Joseph McBride. "I now have 10 great-grandchildren . . . and I wouldn't want them to see it. Another one was just stupid, and in the third one, I didn't have enough to do. I don't think I'll ever get a part like [Old Rose] again. This is the part of all times, as far as I'm concerned."

Selected Films: *Street of Women*, 1932; *The Old Dark House*, 1932; *Sweepings*, 1933; *Roman Scandals*, 1933; *The Invisible Man*, 1933; *The Kiss Before the Mirror*, 1933; *Secret of the Blue Room*, 1933; *Here Comes the Navy*, 1934; *The Gold Diggers of 1935*, 1935; *Professional Soldier*, 1936; *The Prisoner of Shark Island*, 1936; *Poor Little Rich Girl*, 1936; *Life Begins in College*, 1937; *Rebecca of Sunnybrook Farm*, 1938; *It Could Happen to You*, 1939; *The Three Musketeers*, 1939; *The Whistler*, 1944; *She Wrote the Book*, 1946; *The Legend of Lizzie Borden* (TV), 1975; *My Favorite Year*, 1982; *Mass Appeal*, 1984; *Titanic*, 1997

Suggested Reading: *Chicago Tribune* Friday pA Dec. 19, 1997, with photos, Tempo p1+ Dec. 24, 1997, with photos; *Cinemania* (on-line); *Films in Review* p66+ Feb. 1988, with photos; *Los Angeles Times* Calendar (on-line) Dec. 20, 1997; *New York Times* (on-line) Dec. 19, 1997, with photos

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John Spellman/Retna Ltd.

Taymor, Julie

1952– Theater, film, and opera director and designer. Address: c/o International Creative Management, 40 W. 57th St., New York, NY 10009

In 1995, Thomas Schumacher, the executive vice president of theatrical productions at the Walt Disney Co., was searching for the right person to create a live-theater version of the animated feature film *The Lion King*, a moving coming-of-age story centering on Simba, a lion cub who, after struggling with self-doubt induced when his evil uncle fools him into thinking that he killed his own father, asserts his right to the throne as king of the jungle. A lot was riding on Schumacher's choice, because the movie was one of the studio's most valuable properties: It was the highest-grossing animated film of all time, having made around $765 million worldwide. Many observers were therefore surprised when, in late 1996, Julie Taymor was tapped for the job, for Taymor had never before worked on a project quite like *The Lion King*. Indeed, unlike her best-known works—operas, classical plays, and experimental theater projects—*The Lion King* had to have mass appeal.

But Schumacher made his choice with good reason. He first encountered Taymor's work in 1985, when he saw a videotape of *Liberty's Taken*, one of her first major works to be performed in the United States, at a festival in Ipswich, Massachusetts, and had been "knocked out" by it. In fact, her work had made such an impression on him that she was the first person he thought of when he was charged with bringing *The Lion King* to the stage. "When you look at Julie's work, she deals with mythic material, legends, stories that have something deeper at their roots, and then she finds literally fantastic ways of telling them," he told James Kaplan for *New York* (December 16, 1997). "*The Lion King* is mythic at its core—it's about this kid who has to find out who he is."

Indeed, for more than 20 years, Taymor has been mounting productions based on myths and other stories to which she is drawn, as well as lending her directorial vision to productions of Shakespeare plays and operas. Working in collaboration with designers, Taymor herself designs, and at times creates, puppets, masks, imaginative costumes, and other visual elements for the productions she directs. In 1986, for example, she created flying bears and a ghost-like stag for *The King Stag*, and for *Juan Darién: A Carnival Mass*, which was first produced in 1988, she created a lush jungle, jaguars, and a sky filled with butterflies.

Many people were also surprised by Schumacher's choice of Taymor because of her reputation as "a downtown avant-garde theater artist," as she is sometimes described. This is a characterization, however, with which Taymor has little patience. Among other things, she has taken great pains to point out that she has had significant experience working on large-scale productions. "The thing that people in New York aren't aware of is that I have done huge shows, bigger than *The Lion King*," she was quoted as saying in *Tony Awards Online*. "[Igor Stravinsky's opera] *Oedipus Rex*, which I directed with [the singers] Jessye Norman and Bryn Terfel in Japan, had 90 men in the chorus with 20 dancers and six principals; Seiji Ozawa conducted it."

In any event, doubts about whether Taymor's version of the animated film would appeal to a mass audience were dispelled when the production opened in New York City, in November 1997. John Simon of *New York* (December 1, 1997) called *The Lion King* "a cornucopia of dazzlements," and predicted that audiences "will be bombarded by some of the most beautiful and spectacular sights theater can offer." The dazzlements include over 100 puppets of different types representing 25 kinds of animals, among them life-size elephants with a human performer in each limb and prides of lions portrayed by actors in elaborate leonine headpieces. As Vincent Canby of the *New York Times* (November 23, 1997) wrote, "With *The Lion King*, [Taymor] demonstrates that she is quite capable not only of meeting the demands of the commercial theater but also of setting new standards for it." In 1998, *The Lion King* won six Tony Awards, more than any other show that season. Two of those went to Taymor, for best costume design and best direction. She is the first woman ever to win a Tony for best director.

The youngest of three siblings, Julie Taymor was born in 1952 in the Boston suburb of Newton, Massachusetts. Her father, Melvin L. Taymor, is a prominent gynecologist who is a nationally recognized expert on infertility, and her mother, Betty Taymor, is active in Massachusetts Democratic politics. Taymor became involved in theater at an early age. "It was just always something I did," she told James Kaplan. Her first collaborator was her sister, with whom she staged plays in the family's backyard garage. By age 10, she was commuting to Boston regularly to perform with the Boston Children's Theater. At age 15, she joined the experimental Theater Workshop of Boston. Later that year, she lived in Sri Lanka as part of an exchange program.

At age 16, Taymor graduated from Newton High School and continued her world travels, studying mime in Paris with Jacques Lecoq. After returning to the United States, she enrolled at Oberlin College, in Ohio, where she designed her own major, in folklore and mythology. While at Oberlin, she joined the theater company of the experimental director Herbert Blau, where she worked alongside Bill Irwin. After graduating, Phi Beta Kappa, in 1974, Taymor traveled to Eastern Europe, Japan, and Indonesia on a Watson fellowship. She planned to stay only three months in Indonesia, but ended up staying until 1979. She lived on the Indonesian islands of Java and Bali, in small houses with dirt floors and no electricity or running water. The various accidents and illnesses that she suffered did not faze her; as she told Mel Gussow for the *New York Times Magazine* (March 22, 1992), "From a young age, I've always liked to be thrown into adverse circumstances."

Working with an international group of actors, Taymor formed a company called Teatr Loh ("loh" means "the source" in Javanese), with which she created her first major theater work, a trilogy entitled *Way of Snow*. The piece took spectators on a cross-cultural journey that began with the tale of an Eskimo shaman on the tundra of the far north. The second part took place among Indonesian peasants, one of whose oxen had been killed by a speeding bus. The third section was set in a modern city, and involved a telephone operator who is driven crazy by the frenzied pace at which she plugs and unplugs the phone lines that precariously connect people's lives.

Way of Snow made use of Balinese-style masks and Javanese shadow-puppet techniques and rod puppets, which Taymor carved herself from a tree outside her home. Taymor has said she had no interest in puppets as a child, but became intrigued by them as a teenager, after seeing performances by the Bread and Puppet Theater in Boston. In Indonesia, she was exposed to Javanese shadow puppetry, in which flat puppets made of leather and decorated with cutout patterns are manipulated behind a screen. A light shines in back of them, and the audience, seated in front of the screen, sees the shadows of the puppets rather than the puppets themselves. Taymor later used this technique in the opening storm scene for her 1986 version of Shakespeare's *The Tempest*, staged at Theatre for a New Audience in New York City. A cutout of a ship is seen sailing on the horizon. As the storm descends, a screen drops in front of the ship, and by moving the cutout and a light behind it, the effect of a storm is created.

Upon returning to the United States, Taymor worked for several years designing productions for other directors before focusing solely on her own work. The first piece she directed herself was an adaptation of the Thomas Mann novella *The Transposed Heads*, in 1984. Set in India, the story involves two friends who are in love with the same woman and decapitate themselves. They are then magically restored to life, each with the other's head. One of Taymor's main goals for the production (for which she won her first Obie Award, in 1988) was to create a work in which visual elements and movement are as important as language in conveying the story. Her next major project was *Liberty's Taken*, an original musical that Taymor directed and, with David Suehsdorf and Elliot Goldenthal, co-created. She also designed the 150 masks and puppets for the work. She described it as "extremely earthy, with talking ships' figureheads, hobbyhorses that fall apart and get eaten, Punch and Judy, and a brothel that's a 30-foot-tall woman who has copulating shadow puppets in her torso."

When working on a project that makes use of puppets and masks, Taymor typically begins by making a drawing of each character, "going after the chief trait of each," as she told Hilary DeVries for the *Christian Science Monitor* (October 31, 1986). For much of her career, she has also executed the designs herself. She feels that it is crucial that the form of a puppet be suited to both the character it portrays and that character's role in the story. "Why resort to a mask instead of the human form? Why use a shadow puppet instead of a three-dimensional one? There should always be meaning in the technique," she told DeVries. "If you want to call it a gimmick, then I've failed." Puppets appeal to Taymor because, with forms and features that are often exaggerated, they can express pure, specific human emotions. She described her approach to DeVries as "going from the inner reality to the outer. You are exposing, in an almost cubist way, the inner emotion in an external form. And that is made much more theatrical with the use of masks and puppets." By resorting to the fantastic, she enables audiences to view human experiences from a fresh perspective. "I don't find naturalism in itself challenging," she told DeVries. "Besides, TV and film can do it better [than live theater]. But when you juxtapose naturalism with an exaggerated reality [on stage], the naturalism becomes magnified and, in its own way, larger than life."

Through puppetry techniques, Taymor is free to realize characters in ways that would not be possible using only live actors. As she told the *New York Times* (November 25, 1988), "Another of the great things about puppetry is its ability to transform. In *Juan Darién*, the main character is transformed four times. He starts out as a little jaguar, then transforms into a baby, then a big puppet, and then a human 11-year-old actor." *Juan Darién* is based on a Uruguayan story by Horacio Quirogà in which a jaguar becomes a boy, is subjected to human cruelty, and turns back into a jaguar. Taymor's adaptation was co-created with the composer Elliot Goldenthal, whose score for the piece evoked traditional religious music and had lyrics in Latin and Spanish. It was produced by Music Theater Group and premiered in 1988 at St. Clement's Church in New York City.

Juan Darién provides an excellent example of how Taymor is able to transform not only characters but the stage space as well. Writers have described her staging techniques as being cinematic, because she often shifts from life-size tableaux to miniature ones, creating the effect of cutting from closeups to long shots. In the opening scene of *Juan Darién*, a church dissolves and is immediately replaced by jungle foliage, which in turn gives way to a hillside village with stuccoed cottages. In a prophetic remark, Mel Gussow, writing in the *New York Times* (December 24, 1989), commented, "In performance, the show is like an animated film live on stage." And, in fact, Taymor employed many of the same scenic techniques in *The Lion King*. Perhaps Taymor's best-known work prior to *The Lion King*, *Juan Darién* has been reincarnated in several different New York productions, most recently in late 1996, at Lincoln Center (Taymor's Broadway debut). The show was nominated for five 1997 Tony Awards, including that for best director. Taymor also won her second Obie Award, for writing, designing, and directing, for her work on *Juan Darién*, in 1988.

Among Taymor's other notable productions is *Fool's Fire*, a film she created for the PBS television series *American Playhouse* in 1992. The film was adapted from an Edgar Allan Poe short story entitled "Hop-frog," about a court jester who is so abused by his master that he is driven to plot a grisly revenge. While Taymor's only previous film experience had been a hands-on workshop she attended at the Sundance Institute, in "Hop-frog" she created a technically complex hour-long movie that used puppets with performers hidden inside as well as two live actors. In what is perhaps the most memorable scene, the king and his ministers sit down to a banquet, only to find that their food is still alive.

While Taymor is perhaps best known for her work involving puppets, she has often pointed out that she is not a "puppeteer," and that many of her productions have made no use of puppets at all. One of them was her production of Shakespeare's *The Taming of the Shrew*, which she directed for Theatre for a New Audience in New York City. In that production, she left the design aspects to others and focused instead on working closely with the actors to develop their characters and the characters' relationships. Her *Taming of the Shrew* was praised for cutting to the core of the relationship between Kate and Petruchio without diminishing its complexity.

In 1994, Taymor directed *Titus Andronicus*, one of Shakespeare's less frequently performed plays, for Theatre for a New Audience. She used the gory tale to draw connections between the world represented in the play and the blood lust that manifests itself in the world today through war as well as public interest in sensational and violent news stories. Taymor's inventive staging, as well as the striking sets and costumes (which she did not help design), created a darkly timeless world that combined punk and contemporary styles with classical and Roman elements. One of the unique visual elements was what Taymor referred to as "penny-arcade nightmares," in which red curtains surrounded by floating gold frames would open to reveal a tableau depicting a character's inner emotions. Clearly presented as an entertaining spectacle being performed for an audience and, at the same time, fully bringing out the horror of the atrocities being enacted onstage, the production made the audience complicit, in a sense, in the violence of the play.

Among the operas that Taymor has directed is *Oedipus Rex*, which was performed at the Saito Kinen Festival, in Japan, in 1992. One of the predominant images was that of silken red ropes, used to represent the bloodlines that tie Oedipus to his parents. The ropes recur throughout the production, taking on different functions and tying the production together visually and symbolically. They serve as the umbilical cord that lowers the infant Oedipus to the stage. Later, they are the noose with which Jocasta hangs herself and the blood that streams from Oedipus's eyes after he blinds himself. Taymor has also directed productions of *The Magic Flute*, for the Maggio Musicale in Florence, under the baton of Zubin Mehta; *Salomé*, for the Kirov Opera, in Russia, with Valery Gergiev conducting; and *The Flying Dutchman*, for the Los Angeles Opera.

Taymor and Elliot Goldenthal met in 1980, after mutual friends suggested that he attend a production of *The Haggadah* at the Public Theater that Taymor worked on under the director Elizabeth Swados. The two started collaborating professionally soon afterward and eventually began living together. They currently share a loft in downtown Manhattan. Their next collaboration will probably be an opera version of John Gardner's novel *Grendel*, which is a retelling of the Beowulf myth from the monster's point of view. It is a project that Taymor has been thinking about for a long time. "Grendel has been with me since I was 16. He is my first love," she told the *Christian Science Monitor* (November 13, 1992). "He's a great character. He's up there in the league with the Hunchback of Notre Dame and Frankenstein and all the underdog beasts of the world—the outcasts who are more human than everybody else." Taymor is also working on a film adaptation of her production of *Titus Andronicus*. In recognition of her groundbreaking work, Taymor received a MacArthur Foundation "genius" grant in 1991.

Selected Theater Works: as director and designer: *Way of Snow*, 1976; *Liberty's Taken*, 1985; *The Tempest*, 1986; *The Transposed Heads*, 1986; *Juan Darién*, 1988; *The Taming of the Shrew*, 1988; *Titus Andronicus*; *The Green Bird*, 1996; *The Lion King*, 1997; as designer: *The Haggadah*, 1980; *The King Stag*, 1984

Selected Films: as director and designer: *Fool's Fire*, 1992

Selected Operas: as director and designer: *Oedipus Rex*, 1992; *The Magic Flute*, 1993; *Salomé*; *The Flying Dutchman*

Suggested Reading: *Boston Globe* N p1+ Dec. 8, 1996; *Christian Science Monitor* p26 Oct. 31, 1986, with photos; *New York Times* II p3+ Dec. 24, 1989, with photos, B p3+ July 2, 1991, II p5+ Nov. 23, 1997, with photos; *New York Times Magazine* p48+ Mar. 22, 1992, with photos; *Smithsonian* p62+ Feb. 1993, with photos; *Time* p64+ July 28, 1997; Blumenthal, Eileen, and Julie Taymor. *Playing with Fire*, 1996; Taymor, Julie. *The Lion King—Pride Rock on Broadway*, 1997

John Spellman/Retna Ltd.

Tilberis, Liz

(til-BEHR-iss)

Sept. 7, 1947– Editor of Harper's Bazaar*; fund-raiser for ovarian-cancer research. Address: c/o* Harper's Bazaar*, 1700 Broadway, 36th Fl., New York, NY 10019*

"I'm a very nervous dresser. I'm very insecure about dressing." Liz Tilberis, the editor-in-chief of *Harper's Bazaar* since 1992 and an internationally respected arbiter of style, made that admission to the *Chicago Tribune* reporter Genevieve Buck in 1993. She has also said that her own wardrobe is usually about six months out of date. Tilberis's refreshing unpretentiousness has made her wildly popular in the high-strung world of fashion, but don't let her down-to-earth manner deceive you: Time and again, the British-born Tilberis has proved her mettle. She had what it took to restore a faltering 130-year-old U.S. fashion magazine to its former prestige, and she has succeeded in maintaining its lofty position in an atmosphere of fierce, and intensely catty, competition. And in the past four years, she has demonstrated rare courage in her battle against ovarian cancer. "When I was first diagnosed, I was very melodramatic," she told Elisabeth Bumiller for the *New York Times* (March 31, 1998). "I wondered if I'd make it to the end of the year. Now I never think about it. When I wake up in the middle of the night, I don't worry about cancer. I worry about *Harper's Bazaar*."

Tilberis has always loved fashion. While growing up in Bath, England, where she was born on September 7, 1947, she loved to make costumes for her dolls. "I liked to draw girls in 18th-century costume by the time I was eight," she recalled to David

Hutchings for *People* (December 7, 1992). The eldest of the three children of Thomas Kelly, an ophthalmologist, and Janet Kelly, she took up piano, ballet, and horseback riding in her early years. After graduating from Malvern Girls' College Boarding School, in 1964, she studied art and design at Leicester Polytechnic Institute. After she violated some of the school's strict rules governing male–female relationships, she was expelled. She then enrolled at the Jacob Kramer Art College, in Leeds, where one of her tutors was Andrew Tilberis. Although the college prohibited romantic relationships between students and teachers, the two became involved, and in 1971, they married. At some point earlier, she returned to Leicester Polytechnic, from which she earned a B.A. degree in English.

Meanwhile, in 1969, Tilberis entered a *Vogue* talent contest for writing and design. She placed second, and won a summer internship with *British Vogue*, in London. For a time, she also wrote a weekly fashion page for her hometown newspaper, the *Bath and Wilshire Evening Chronicle.* In 1970, she got a job as a fashion assistant at *British Vogue*, Great Britain's most revered fashion publication. About four years later, she became the magazine's fashion editor. During the next few years, she weathered a multitude of dramatic changes in fashion and demonstrated her talent for spotting important trends and thus keeping *British Vogue* up-to-the-minute.

In 1984, Tilberis was promoted to executive fashion editor of *British Vogue*, a job that included overseeing the work of the magazine's several fashion editors and making major decisions about all fashion editorials and related articles. In 1987, when *British Vogue*'s editor-in-chief, Anna Wintour, left her post to take on the editorship of the Condé Nast publication *House and Garden* (rechristened *HG* the next year), she recommended Tilberis as her replacement.

According to Michael Gross, writing in *New York* (April 27, 1992), during the time she spent as editor-in-chief of *British Vogue*, the British press put Tilberis "through the wringer." At one point, the more sensationalistic tabloids went so far as to print—in boldface type—her not-so-slender dress size. The tabloids began to treat her more favorably a few years later, after she hit a security guard who had behaved rudely toward another *British Vogue* staff member during a fashion show in Paris. "I just socked him in the mouth," she told William Langley for the *Electronic Telegraph* (October 5, 1996). "It served him right."

In 1991, the British press began reporting that the Hearst Corp. of New York was supposedly using lucrative salary offers to lure Tilberis to the editorship of *Harper's Bazaar.* Such rumors worried Condé Nast executives; they were eager to retain Tilberis, who had recently been named to Condé Nast's board of directors and had also become an executive member of the British Fashion Council. According to Gross, Tilberis was given a generous salary increase, with the understanding that she would reject all offers from Hearst.

Harper's Bazaar and the U.S. edition of *Vogue* have competed for critical acclaim, advertising revenue, and journalistic and photographic talent since 1913, when Hearst bought *Harper's Bazaar* and proceeded to transform it into an elite fashion magazine. *Vogue* has long led *Harper's Bazaar* in advertising revenues, while for nearly half a century, *Harper's Bazaar* enjoyed a reputation for attracting more prestigious photographers and writers. In 1973, Anthony A. Mazzola became editor of *Harper's Bazaar*, and afterward, according to many industry observers, the magazine began to stagnate. By 1992, according to Michael Gross, *Harper's Bazaar* was "drowning" and "rudderless," while Condé Nast controlled a veritable "fashion armada"; *Harper's Bazaar* trailed far behind *Vogue* and the next best-selling fashion magazine—the new remake of the French weekly *Elle*—in such areas as numbers of subscribers and ad pages.

On January 6, 1992, Mazzola announced his plans for an early retirement. Soon after, *Harper's Bazaar* announced that Tilberis would be his successor. With her husband and the couple's two adopted sons, she moved to New York City and, in April 1992, assumed her new position. According to various accounts, Hearst started her off with an annual salary of anywhere from $300,000 to $1.5 million, and gave her extravagant allowances for clothing, accessories, and travel.

Tilberis had long been a favorite among the world's top designers and photographers, and in New York City, the response to her move was overwhelmingly positive. "We really needed a jolt, and she is it," the New York-based designer Anna Sui told Hutchings, citing the deep recession that then gripped the fashion industry (along with most other industries in the nation). "The competition between the magazines will put everyone on their toes." In the same article, the designer Donna Karan was quoted as saying, "I adore Liz. I love her genius and her good heart."

Tilberis's arrival was not greeted with universal cheer, however, largely because, at her direction, most of *Harper's Bazaar*'s senior editorial executives were fired shortly before she came. Many of those executives were over 40, and they reportedly considered filing age-discrimination lawsuits. But Tilberis maintained that she had another reason for dismissing them. "A magazine is a team," Tilberis explained to Gross. "And the senior people are the editor's team. I provide the continuity. . . . This business is very tough, and I'm very sorry, but that's life." For the position of creative director, Tilberis selected Fabien Baron, an innovative graphic designer who had been freelancing for the best fashion companies and with *Vogue* in Europe. She hired Baron's wife, Scia Gambaccini, as senior fashion editor.

Perhaps the most daring play that Tilberis made early on was to convince the world-famous photographers Peter Lindburgh and Patrick Demarchelier to work with her. Condé Nast had warned the two that doing so would mean the end of their professional association with the more successful *Vogue*, which was now being edited by Tilberis's former boss, Anna Wintour. The defection of Lindburgh and Demarchelier exacerbated the longstanding rivalry between *Harper's Bazaar* and *Vogue*. It also reportedly sparked negative feelings between Tilberis and Wintour, who had been on good terms at *British Vogue*. According to news reports of fashion shows, the two women would glower at each other from opposite sides of the runway and refuse to take canapes from the same tray. "It's all nonsense," Tilberis told Langley. "Of course there is a healthy competitive rivalry between the magazines, but Anna and I have known each other for absolutely ages, and we get on perfectly well. We don't socialize, but there's no reason why we should. I like to go home in the evenings and cook the family a meal."

The first issue of *Harper's Bazaar* that Tilberis edited hit newsstands in September 1992. Its cover featured a stunning photo of the supermodel Linda Evangelista wearing a beaded, black bodysuit by Donna Karan and posed against a stark white backdrop. In addition to the *Harper's Bazaar* logo, the cover had just one cover line: "Enter the Era of Elegance." Tilberis explained to Hutchings that to a large extent, elegance defined her vision for the magazine, and she felt that elegance was absent from the edgier *Vogue*. "What I'd like to bring to *Bazaar* is a calmness. I see it very clean and beautifully designed," she said. A Hearst Corp. Web site quotes Tilberis as saying, "The American woman has evolved a highly sophisticated way of scanning international horizons for the essence of what matters in fashion, the arts, and world events. *Harper's Bazaar* is a place for celebrating this—the best in all arenas." The number of pages in Tilberis's first issue of *Bazaar* was nearly double the number in the previous issue, and newsstand sales jumped from 250,000 to 450,000. Within months, people in the fashion industry reportedly viewed *Bazaar* as significantly more chic and, indeed, more elegant than it had been under Mazzola. By the end of Tilberis's first year at *Bazaar*, the number of pages of advertising had nearly tripled.

Under the direction of Tilberis, *Harper's Bazaar* won National Magazine Awards in 1992 for design and photography and the Society of Publication Designers' gold medal for overall redesign. In 1994, *Advertising Age* named Tilberis editor of the year, and Princess Diana of Wales presented her with a special award from the Council of Fashion Designers. "I never dreamed anything like this could happen, especially so soon after I had moved here," Tilberis wrote in her editor's note in the April 1995 issue of *Harper's Bazaar*. "To receive this kind of acknowledgment from people I have revered for my entire career means more to me than I can say." In 1995, Tilberis received the Matrix Award for Women in Communications. Although *Bazaar* still lagged behind *Vogue* in advertising revenue at that point, Tilberis told Deirdre Carmody for the *New York Times* (June 19, 1995), "I think we made the niche we wanted to make, and I think we are the elegant fashion magazine I really wanted to create."

In 1994, at the age of 47, Tilberis was diagnosed with stage-three ovarian cancer. (Cancers that reach stage four are almost invariably fatal.) Tilberis believes that the fertility treatments that she underwent years earlier in England caused the disease. After an operation and extensive chemotherapy, doctors detected no trace of the cancer. During the following year, "I was jogging, riding my bike, enjoying my work," Tilberis told Langley. "I thought the worst was behind me." Then a blood test revealed that the cancer had returned. In the summer of 1996, Tilberis underwent a still-experimental, and exceedingly painful, procedure known as an autologous bone-marrow transplant (BMT), which necessitated a one-month stay in the intensive care unit of Mount Sinai Hospital in New York City. In the procedure, doctors removed and then froze bone marrow from the affected part of Tilberis's body and then administered massive doses of radiation to the area. (If left in place, the bone marrow would have been destroyed by the radiation.) Afterward, the marrow was reinserted in the bone. In an article for *Harper's Bazaar* (May 1996), Annemarie Iverson, *Bazaar*'s beauty editor and a close friend of Tilberis's, wrote that Tilberis "had actually taken exercise weights with her to work out [at Mount Sinai]. Of course, they sat in the closet, but she was proud to have them sitting here, reminding her of how strong she would be. It was a mind trick, and that's her biggest strength: staying positive, looking ahead." "It's all about keeping your chin up," Tilberis wrote in her diary, parts of which were included in the article.

Throughout her recovery from the marrow transplant, Tilberis used work as therapy. She had storyboards set up in her hospital room, and during the frequent visits that members of her staff made to the hospital, she would talk with them about goings-on at the office. Three days after being discharged from the hospital, Tilberis began working in her office part-time, and in less than two months, she had returned to a full-time work schedule. "You can't sit at home all day wondering what's going to happen to your children," she told Langley. "And the last thing the kids want is some decrepit parent mooching around the place. So I got back to work whenever I could." "I've heard from the team at Mount Sinai that BMT is often a transforming experience," she wrote in her diary. "Some people make the decision not to return to work that was too stressful. . . . I've not done anything differently—that would feel like conceding to the cancer. But I won't put up with nonsense anymore. . . . I've seen the dark side of the moon and can't take life for granted." In 1997, doctors again found evidence of cancer cells in her body, and once again, she had a course of chemotherapy.

"You can live in the fashion world and go to fashion shows and have your picture taken, et cetera, et cetera," Tilberis observed to Elisabeth Bumiller in 1998. "But there's an important balance with what really goes on in life, which is sickness and suffering and people dying. Prior to having cancer, I didn't realize there was this whole different world. It's a great wake-up call."

Since becoming ill, Tilberis has been active in raising funds for research in the prevention and treatment of ovarian cancer. She is on the board of the Ovarian Cancer Research Fund, a New York City–based nonprofit organization. In the fall of 1996, in collaboration with her friend Tom Ford, the designer behind the Gucci label, Tilberis held a fund-raiser in England, where she believes the treatment of ovarian cancer lags far behind what is considered routine in the U.S. "If I had stayed in Britain, I would be dead by now," she bluntly told Langley. "The attitude of the doctors there is to say, 'Just take the pills, dearie, and come back in a week.' . . . Here they are incredibly aggressive. It costs a lot of money, but they keep at it, and they don't stop until they find out what is wrong with you. . . . I was never even told [by doctors in England] . . . that the fertility drugs I took were a potential cause of cancer." *No Time to Die*, the book that Tilberis wrote with Aimee Lee Ball about her struggle with cancer and her life in the fast-paced world of fashion, was published in 1998.

According to William Buck, Liz Tilberis is "notoriously nice and unconscionably popular." Tilberis's friendliness, Genevieve Buck wrote, makes her "quite a contrast to the generally aloof contingents of fashion-magazine staffers." But like them, Buck wrote, "she speaks with authority, has a confident air, has definite viewpoints." Her clothing is "primarily black, gray, or white, but [she] is thinking of branching into oatmeal," Elisabeth Bumiller reported. Tilberis lives with her husband, Andrew, who is an artist, and her teenaged sons, Robert and Christopher, in a townhouse on Manhattan's Upper East Side. On weekends, she enjoys cooking, walking, and playing the piano at the family's cottage on Long Island.

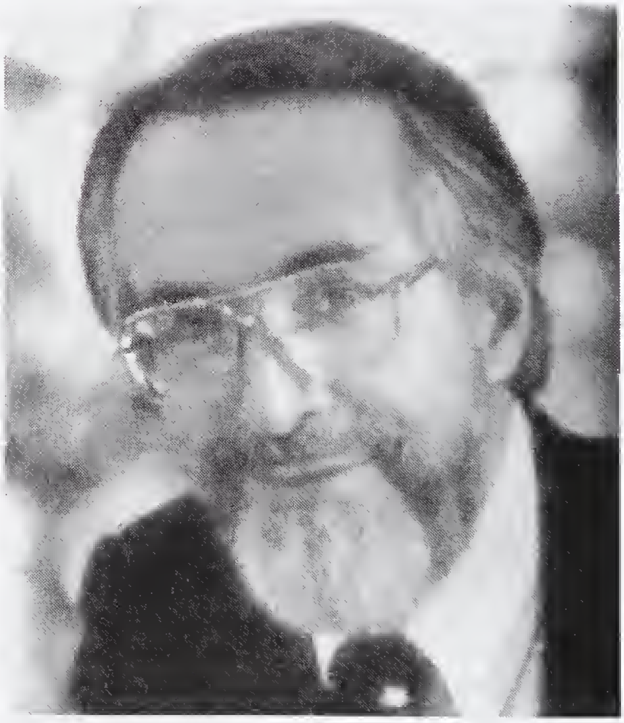
Selected Books: *No Time to Die*, 1998

Suggested Reading: *Chicago Tribune* VII p14 Apr. 21, 1993, with photo; *Electronic Telegraph* (on-line); *Harper's Bazaar* p 164+ May 1996; *New York* p 24+ Apr. 27, 1992, with photos; *New York Times* D p7 June 19, 1995, with photo, B p2 Mar. 31, 1998, with photo; *People* p 21+ Dec. 7, 1992, with photos; Tilberis, Liz. *No Time to Die*, 1998

Torrey, E. Fuller

Sept. 6, 1937– Psychiatrist. Address: c/o Stanley Foundation Research Programs, 5430 Grosvenor Lane, Suite 200, Bethesda, MD 20814

For the past three decades, E. Fuller Torrey has been one of the leading researchers into schizophrenia—a condition that affects approximately 1 percent of the population of the United States. In the many books he has published on the etiology and treatment of the disease, he has argued that schizophrenia is not the result of childhood experiences and family upbringing, as some psychiatrists have contended, but rather the result of neurobiological dysfunction, perhaps even something caused by a virus. He now heads the mental-health branch of the Stanley Foundation, a private organization that provides funding for research into schizophrenia and manic-depression, at a level of support that rivals that of the U.S. government.



Walter P. Callahan

Something of an iconoclast within the psychiatric profession, Torrey has often come into conflict with his fellow psychiatrists. He has compared the practice of psychiatry to that of witchcraft, and has written books calling for the abolition of psychiatry. At times, he has criticized psychiatrists for maintaining lucrative private practices that serve the "worried well"—people with, for example, marital problems, midlife crises, or social difficulties—rather than the "seriously mentally ill." In contrast to those psychiatrists, Torrey has worked in the Peace Corps, in the South Bronx, in clinics for the homeless in Washington, D.C., and on a remote Alaskan island.

In addition to his research on the biology of schizophrenia, Torrey has written several books on public policies toward those with mental illnesses. He is also a supporter of the National Alliance for the Mentally Ill, a nonprofit advocacy and support group for people with neurobiological disorders. He is currently developing a "human brain bank" that will significantly increase the number and quality of human brains available to scientists studying schizophrenia and manic-depression.

Edwin Fuller Torrey, who was born on September 6, 1937, in Utica, New York, to Edwin Fuller Torrey and Loretta (Dean) Torrey, knew from an early age that he wanted to become a doctor, but he did not develop a special interest in mental illness until much later. As a sophomore at Princeton University, in New Jersey, he found out that his younger sister, Rhoda, was exhibiting the first signs of schizophrenia. Upon hearing the doctors' explanation for his sister's affliction, he had his first intuition that something was wrong with the state of psychiatry. "At the Mass. General, they said the schizophrenia had been brought on by the shock of my father's death when my sister was young," he recalled to Michael Winerip for the *New York Times Magazine* (February 22, 1998). "It made no more sense to me than the man in the moon. Why didn't *I* have schizophrenia if that's what caused it?"

After earning a bachelor's degree, in 1959, Torrey entered the McGill University School of Medicine, in Montreal, Canada, where he received a medical degree in 1963. He interned at the Kaiser Foundation Hospital, in San Francisco, California, and later joined the U.S. Public Health Service and the Peace Corps. After a two-year stint as a doctor in Ethiopia, he worked for a year in the South Bronx, in New York City, setting up health centers. Torrey then began a psychiatric residency at Stanford University, in California, where he also received a master's degree in anthropology. "The brain looked like the most exciting frontier in medicine, the area of research that stood the best chance of moving faster during my practicing lifetime," he told Robert Trotter for *American Health* (October 1991). "Compared with the liver and the heart, the brain was Alaska—nobody quite knew what was up there." After graduating, he became an administrator at the National Institute of Mental Health, a division of the National Institutes of Health, in Washington, D.C.

In part because of his own ideas about schizophrenia, Torrey quickly established himself as an outsider within the psychiatric community, and he eventually quit the American Psychiatric Association. In the 1960s and 1970s, many psychiatrists believed that schizophrenia was the result of childhood experiences and pathological family environments. Some even thought the illness was a result of a certain type of emotionally cold mother, the "schizophrenogenic mother." Torrey, by contrast, believed that schizophrenia was a medical problem and possibly the result of a dormant virus.

One of Torrey's earliest published works was *Mind Games: Witch Doctors and Psychiatrists* (1973), in which he drew from his anthropological training and argued that psychotherapy is similar to the practices of witch doctors. In another broadside to the psychiatric community, he published *The Death of Psychiatry* (1974), in which he argued that psychiatry isn't needed at all. "Most of the people seen by psychotherapists are the 'worried well,'" Torrey explained to Robert Trotter. "They have interpersonal and intrapersonal problems and they need counseling, but that isn't medicine—that's education. Now, if you give the people with brain diseases to neurology and the rest to education, there's really no need for psychiatry."

Torrey often criticized his fellow psychiatrists for setting up lucrative private practices that treated the rich and not the poor. The same criticism could not be leveled at him. In 1975, he took a job with the Indian Health Service and spent a year as the only doctor on the Pribilof Islands, which lie in the Bering Sea, hundreds of miles off the coast of Alaska. He returned to Washington in 1977 to work at St. Elizabeths, a federal mental institution that Trotter likened to "a 19th-century insane asylum." "My friends thought I had gone berserk in the Pribilof Islands, because no competent psychiatrist would volunteer to work in such a place [as St. Elizabeths], but I enjoyed it thoroughly," he told Trotter. "Taking care of people with schizophrenia and manic-depressive illness, especially those resistant to treatment—that's what honed my clinical skills."

In 1983, Torrey published two of his best-known books. One, *Surviving Schizophrenia: A Family Manual*, is a comprehensive book on the diagnosis, etiology, and treatment of schizophrenia. The other is *The Roots of Treason*, which he was inspired to research after hearing many rumors about the modernist poet Ezra Pound, who was a patient at St. Elizabeths for 13 years after World War II, after he was diagnosed as insane. The rumor was that Pound and the hospital superintendent, Winfred Overholser, faked Pound's mental illness so that the poet would not have to stand trial for treason. (During the war, he had broadcast pro-Fascist, anti-Semitic statements from Italy.) While researching *The Roots of Treason*, Torrey unearthed evidence that the rumors were, in fact, true, and he presented his evidence in the book, which was nominated for a National Book Critics Circle Award. According to Torrey, his superiors at St. Elizabeths punished him for painting what they considered to be a damaging portrait of Overholser. "There was a story about the book in the *Washington Post*," he told Michael Winerip. "The next Monday I was demoted to ward psychiatrist, overseeing 25 patients."

In 1985, two years after the publication of the book about Pound, Torrey left St. Elizabeths and became an independent researcher. (Since quitting, he has occasionally worked as a guest researcher at St. Elizabeths.) Fortunately for Torrey, he has been able to continue his work in schizophrenia, thanks to the assistance of Vada and Ted Stanley, a couple who have made a fortune marketing collectibles, leather-bound books, commemorative items, and other products via direct mail. In about 1989, they contacted Torrey to offer financial assistance; they have since donated millions of dollars to research into schizophrenia and bipolar disorders. In 1998 alone, they plan to donate $20 million. According to Torrey, the couple currently spends more than the federal government on manic-depression research, and one-fifth of what the government spends on schizophrenia research. Torrey has distributed the money to other researchers in the form of grants. He pays himself no salary for his Stanley Foundation work and lives on his retirement pay and book royalties.

In addition to research on the biological causes of schizophrenia, Torrey has played an active role in shaping the public debate over how to best help the mentally ill. He has been a strong supporter of the National Alliance for the Mentally Ill (NAMI), a nonprofit advocacy and support group for the mentally ill. NAMI now has over 170,000 members, and Torrey has donated his royalties from the hardcover edition of *Surviving Schizophrenia* to the group. In 1986, he published the first of his surveys ranking each state's programs for the mentally ill; according to Torrey, those surveys have inspired some states to increase their budgets for treatment of the mentally ill. He has also published several books, including *Nowhere to Go: The Tragic Odyssey of the Homeless Mentally Ill* (1988) and, more recently, *Out of the Shadows: Confronting America's Mental Illness Crisis* (1997), in which he analyzed the reasons why so many homeless people are mentally ill. Chief among them is the failure of the public mental-health system. Beginning in the 1950s, there was a movement to release the mentally ill from large state hospitals and have them be treated in smaller, community clinics. However, many of these community facilities never materialized. Moreover, the resources of many of those in existence have been stretched thin, because the facilities treat not only the seriously mentally ill, but also people with milder forms of mental illness. Because of a lack of resources and a lack of housing due to gentrification, many mentally ill people have ended up in the street or in prison. In addition to changing the public mental-health system, Torrey has argued that laws that make it difficult to commit people to institutions without first attaining their consent should be changed. This position has put him in conflict with many civil liberties groups.

Torrey's other books include analyses of mental illness and culture; among them are *Schizophrenia and Civilization* (1979) and *Freudian Fraud: The Malignant Effect of Freud's Theory on American Thought and Culture* (1992). Torrey is currently working on his 16th and 17th books; one is about the history of lunacy in industrialized societies, and the other is a cartoon book intended as an introduction to the brain for the lay public.

Besides these pursuits, Torrey remains actively involved in research. To aid his own research and that of others, he established a "human brain bank" in 1994. One of the major problems in research on schizophrenia and other mental illnesses is that the brains that become available to scientists tend to be from older donors. Torrey has attempted to address this problem by hiring pathologists to scour the nation for suitable brains. His brain bank now has over 200 brains, and he shares them with other researchers.

Torrey directed one of the first complete studies of schizophrenic twins, the results of which were published in a book (co-written with Ann Bowler, Ed Taylor, and Irving Gottesman) entitled *Schizophrenia and Manic Depressive Disorder: The Biological Roots of Mental Illness as Revealed by the Landmark Study of Identical Twins* (1994). In the study, he demonstrated that the twin of someone with schizophrenia is more likely than an unrelated person to acquire the illness, although such a twin will not *necessarily* develop the illness. This finding seems to indicate that genes play a role in the development of schizophrenia, but that other factors may be at work as well. Torrey is one of a small number of scientists who believe that a virus may be one of these factors. He has put together a team at Johns Hopkins University, in Baltimore, Maryland, to try to find such a virus. As one piece of evidence for this theory, he has noted that there is a higher incidence of schizophrenia among people born in the U.S. in late winter or early spring—when viruses are most abundant—than among those born at other times of the year. Most psychiatrists, however, remain skeptical about the virus hypothesis.

Torrey is hopeful that not only the cause of schizophrenia but also a cure for the disease will be found. "I really enjoy getting out of bed in the morning now, because we finally have the technology to do something about schizophrenia," he told Robert Trotter. "Only 10 years ago, it was the leprosy of the 20th century—no one was interested in it. Now, studying schizophrenia is respectable, and good young researchers are going into the field. Things keep happening faster and faster, and we're getting closer to teasing out the answers. I certainly expect that we'll discover schizophrenia's cause in this decade."

Since 1967, Torrey has been married to the former Barbara Boyle, an administrator at the National Academy of Sciences. They have two children, Michael and Martha. For recreation, Torrey likes to play hockey.

Selected Books: *The Mind Game: Witchdoctors and Psychiatrists*, 1973; *The Death of Psychiatry*, 1974; *Why Did You Do That? Rainy Day Games for a Post-Industrial Society*, 1975; *Schizophrenia and Civilization*, 1979; *Surviving Schizophrenia: A Family Manual*, 1983; *The Roots of Treason: Ezra Pound and the Secret of St. Elizabeths*, 1983; *Witchdoctors and*

Psychiatrists, 1986; *Nowhere to Go: The Tragic Odyssey of the Homeless Mentally Ill*, 1988; *Freudian Fraud: The Malignant Effect of Freud's Theory on American Thought and Culture*, 1992; *Out of the Shadows: Confronting America's Mental Illness Crisis*, 1997; with Ann Bowler, Ed Taylor, and Irving Gottesman: *Schizophrenia and Manic Depressive Disorder: The Biological Roots of Mental Illness as Revealed by the Landmark Study of Identical Twins*, 1994

Suggested Reading: *American Health* p26+ Oct. 1991, with photo; *New York Times Magazine* p26+ Feb. 22, 1998, with photos; *Contemporary Authors* vol. 119, 1987

Courtesy of Benetton USA Corp.

Toscani, Oliviero

1942– Italian photographer; publisher; creator of ad campaigns for the Benetton Group. Address: c/o Benetton Group spa. Villa Minelli, 31050 Ponzano, Treviso, Italy

"I have found out that advertising is the richest and most powerful medium existing today," the Italian photographer Oliviero Toscani told Stuart Elliott for the *New York Times* (July 23, 1991). "So I feel responsible to do more than to say, 'Our sweater is pretty.'" Since he began working with the Italian clothing company Benetton, in 1982, Toscani has created some of the most controversial images in the history of advertising. His early ads for Benetton are among the first in the world to place models of different races side by side, hugging, kissing, and holding hands. Highly popular and highly praised, some of his photos for Benetton were used by the United Nations in its celebration of the 50th anniversary of the drafting of the Declaration of Human Rights, in 1998. Much of Toscani's work has proved to be far more controversial, however, and many of his photos that depict ugly realities of social or political problems have been banned by governments, courts of law, and some of the world's most widely read publications.

Toscani is undaunted by such responses to some of his work. "The fact that they censor us is a big honor," he said to Stuart Elliott for the *New York Times* (July 21, 1995). "It says we're saying something new." In his attempts to "say something new," Toscani is carrying out his self-imposed mission of countering the message that saturates conventional advertising, which implies that buying the products featured in the ads will secure for consumers happiness, beauty, love, or worldly success—or all of those things. "Advertising people have done a lot of social damage by telling us a lot of lies, using fake images and fake dreams to sell us their products," the photographer told Gary Mead for the London *Financial Times* (January 28, 1993). "Today, if you are a girl, you really are a nobody if you don't look like Isabella Rossellini, and if you are a boy, you are nothing if you haven't got at least a 16-valved engine." Because many ads reach tens or even hundreds of millions of people globally, Toscani believes that it is within the power of the ad industry to inspire positive change within and among human societies. "With the amount [of money] large multinationals spend on advertising, they could make the best campaign in the world against drug abuse, for example," he said.

Toscani also spreads his ideas under the mantle of publisher: In 1991, he created the magazine *Colors*, in cooperation with Benetton and Tibor Kolman, a designer with the New York City graphics firm M & Co. Originally a biannual publication, *Colors* offered not articles about clothing or fashion editorials but stories on culture and global communication. The first issue, for example, contained a feature story about versions of the television game show *Wheel of Fortune* that air in different parts of the world; another article dealt with the subject of cultural transvestites—people who adopt the dress of foreign cultures. The articles in the early editions appeared in both English and a second language (Italian, French, Spanish, German, or Japanese, depending on where the magazine was to be distributed) and were given away free at Benetton's 7,000 stores. Currently, *Colors* is published every other month, in even more languages, and is sold on newsstands and by subscription throughout the world.

Oliviero Toscani was born into a middle-class family in Milan, Italy, in 1942. At the time of his birth, World War II was raging, and repeated bombings by Allied forces destroyed large parts of the city. "Strangely, it was the war and, above all, the British bombs which saved my life," Toscani explained to Dalbert Hallenstein for *Marketing* (February 20, 1995). "My mother, bless her, already had two girls and absolutely didn't want any more children. She had already had one abortion, and when I began to arrive she wanted yet another. But the British bombs, thank God, made it impossible for her to get rid of me. So God save the Queen!" Toscani's father frequently entertained local intellectuals at home, among them the novelist Dino Buzzati and the journalist Indro Montanelli. "I have always been lucky in life," Toscani told Hallenstein. "I have always found interesting, stimulating people to make friends with, even in the oddest of places."

After high school, Toscani studied photography at the prestigious Kunstgewerbeschule, in Zurich, Switzerland, from 1961 to 1965. When he completed his studies, he returned to Italy, where he worked for a short time as a photojournalist. He then switched to fashion photography, which appealed to him partly because his favorite subject to photograph is the human face.

For several years before he began working with Benetton, Toscani forged a successful career with many leading international fashion magazines, among them several international editions of *Vogue*, the Italian magazines *Donna* and *Lei*, and the U.S. publications *Gentleman's Quarterly* (now *GQ*), *Mademoiselle*, and *Harper's Bazaar*. His first ad campaign, for a European company called Jesus Jeans, consisted of a closeup of a pair of denim shorts worn by a woman, accompanied by a line from the Bible: "He who loves me will follow me." Toscani also shot campaigns for such fashion companies as Valentino, Esprit, and Fiorucci.

Almost immediately after signing a contract with the Benetton Group, in 1982, Toscani became something of an in-house advertising agency for the company, by producing and designing as well as shooting their ads. "When Benetton asked me to make an image for the company, I suggested doing it through photographs of different-colored people," Toscani told Randall Rothenberg for the *New York Times* (April 15, 1991). Such images, he thought, would appeal to the company's diverse customers, and, simultaneously, would promote the concepts of global unity and racial equality. One early ad, for example, featured a photo of a Jew and an Arab, both wearing Benetton clothes, embracing and, together, holding a globe.

Throughout the 1980s, the content of Benetton's ads alternated between simple, friendly looks at people of different ethnicities, on the one hand, and strong statements on race relations, on the other. Beginning in 1989, the slogan "The united colors of Benetton" appeared in otherwise wordless ads in which Benetton products were absent. In some of these ads, such as one that showed a small black sheep and a large white dog "kissing," the meaning was plain; others, such as one that showed a small white girl with angelic blonde ringlets and a small black boy with his hair combed up into devil's horns, aimed at stimulating people to question long-held assumptions. "To the white culture, the devil will always be black," Toscani told Nancy Millman for the *Chicago Tribune* (December 31, 1992). "I like to use stereotypes to show that it's often the opposite."

One of the most controversial photos of this type featured a black woman breast-feeding a white baby. The photo provoked complaints from several African-American groups in the United States, which contended that it was painfully reminiscent of conditions under slavery, when black women whose own children had been taken from them were forced to care for the children of their white owners. Many of the U.S. magazines in which Benetton intended to place that ad rejected it. Outside of the U.S., however, the image won several awards, including Italy's Grand Prix for the best photo in print advertising. A few years later, many countries in which the predominant religion is Catholicism banned a Benetton photo of a priest and a nun bashfully kissing. "In some parts of the globe, people are alienated by our messages," Toscani told Millman. "The problem we're talking about is much bigger than their alienation."

In 1991, Toscani began using photos of real-life events in the Benetton campaigns. He scanned thousands of pictures from an international array of newspapers and magazines in search of pictures that could "present to a worldwide audience the searing and contradictory elements of our common existential experience," as he put it on the *Benetton* Web site. Produced in various years during the 1990s, these ads came to be known as the "reality ads." They included images of a field of graves marked with white crosses; the uniform of a sniper victim of the war in Bosnia; a bird drenched in oil from a spill; and child laborers in Latin America. Many of these ads, most notably one that showed a photo of a just-born baby girl with her umbilical cord still attached, never reached mainstream U.S. publications because they were considered offensive.

The AIDS epidemic, too, became a theme in Toscani's work. One of his 1991 photos connected with the illness featured an array of brightly colored condoms; the magazines *Cosmopolitan*, *Self*, and *Essence* all rejected it. A 1995 ad that showed a body stamped with the words "HIV positive" was ruled illegal in Germany; in the *New York Times* (July 7, 1995), Nathaniel C. Nash reported that Germany's second-highest court ruled that "anyone who exploits feelings of pity in such an intense way for commercial interests violates competition law." After the publication of the same ad in France, a French court ordered the Benetton Group to pay the equivalent of $32,000 in damages to people infected with the AIDS virus who were offended by the ad.

Perhaps the most controversial of Toscani's AIDS-related photos ran in *Colors* in 1994, in a mock obituary of the former U.S. president Ronald Reagan that portrayed Reagan as an AIDS victim. Spokespeople for Reagan vociferously protested what they decried as the piece's bad taste. Explaining what had stirred him to present Reagan that way, Toscani said, as quoted by Mary Alma Welch in the *Washington Post* (June 29, 1994), that as president, Reagan "did nothing to spread the use of condoms, he did nothing to sensitize the people to the risk of contracting AIDS."

Despite criticism by governments, special-interest groups, and consumer publications, much of Toscani's work has fared well in the art world. A highly controversial 1993 photograph montage created by Toscani, for example, was exhibited in the avant-garde pavilion at the prestigious Venice Biennale art show, in Italy, in 1993, where it earned high praise. Called "Portraits," it showed the genitals of 58 different people (the people's faces were not pictured). "We wanted images of men, women, and children—but as simple as possible without identifying them . . . something in which it is impossible to discern differences in class, in culture, and in earnings. . . . It's our message," Toscani told Pino Corrias for the London *Guardian* (June 8, 1993). While the photographer was not surprised that virtually every magazine and newspaper in which Benetton regularly advertised refused to run the photos, he saw no justification for the publications' action. "We are going back to the time when the popes used to put underpants on the saints," he said to Corrias. "For 40 years, you have had no problems printing [the painter] Andreotti's picture[s], and now you are coming over all puritanical about nothing." When asked whether he considers the advertisements he is paid to shoot to be art, Toscani told Rothenberg, "All the Renaissance art painting was sponsored."

To replace the rejected "Portraits" ad for that season's Benetton advertisements, Toscani photographed the president of the Benetton Group, Luciano Benetton, nude, and, in the ad, covered parts of his body with copy that read, "I want my clothes back." The ad copy asked customers to bring their old clothes to Benetton stores, so that the company could redistribute them, with the help of charitable organizations, to needy people in Africa, Asia, and the former Yugoslavia.

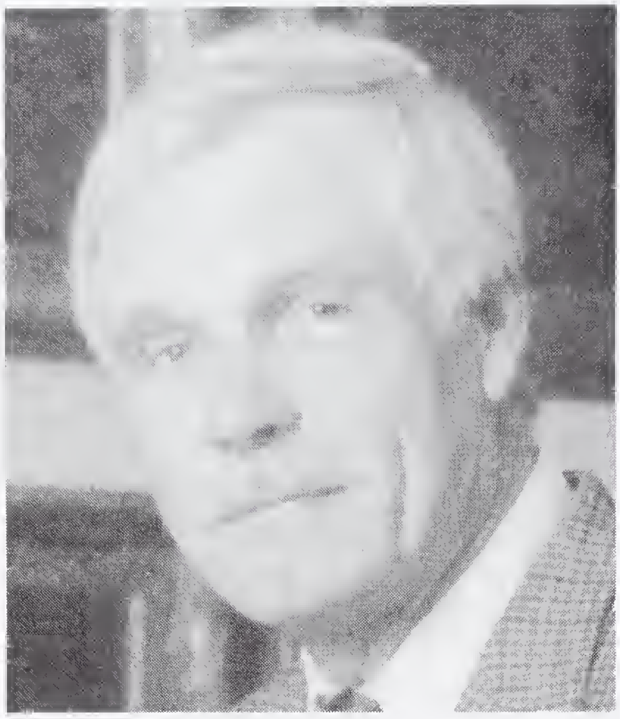
Since 1990, in addition to shooting Benetton ads and directing the publication of *Colors*, Toscani has created ad campaigns for Benetton's Sportsystem division, which produces sporting goods under such brand names as Nordica, Prince, and Killer Loop. Most of the campaigns that Toscani creates for Benetton and its subsidiaries each cost between $18 million and $27 million to produce—in total, less than 5 percent of the company's annual revenues. As Mead noted, Toscani's relationship with the Benetton Group is significantly different from that of many other commercial photographers and their contractors, in that Benetton does not demand that Toscani's ads lead directly to increased sales. Freed from having to focus specifically on Benetton products, Toscani explained to Millman, he tries to address "the interest[s] of consumers, on issues, on daily life—the human condition, instead of human consumption." According to Toscani, Luciano Benetton, with whom he has worked closely for more than 15 years, understands his work and shares his belief that most companies could use advertising dollars far more constructively. "I am not exploiting, I am just showing reality," Toscani told Corrias. "But at the same time, Luciano and I are enjoying ourselves like schoolboys."

Photos by Toscani have been exhibited at the Museum of Contemporary Photography in Chicago, Illinois; the Museum of Modern Art in Tel Aviv, Israel; the Kunstmuseet Trapholt in Kolding, Denmark; the Bonnefanten Museum in Maastricht, Holland; the Pitti Immagine Uomo project in Florence, Italy; the Museum of Contemporary Art in Lausanne, Switzerland; the Bienal de Sao Paolo, Brazil; and the Estacion Mapocho in Santiago de Chile, among other places.

Toscani's many honors include the UNESCO Grand Prix d'Affichage, the Art Director's Club of New York's Management Medal, and a citation from the government of Croatia for speaking out on the tragedy of the recent fighting there. Toscani was instrumental in the establishment, in 1995, of the Benetton Group's Fabrica research center for communications, which invites students from around the world to study and discuss their ideas about communication and media in the 21st century. In 1998, photos from one of Toscani's 1997 ad campaigns of children of many races playing happily together were exhibited in more than 20 nations as part of the United Nations' celebration of the 50th anniversary of the drafting of the Declaration of Human Rights by the UN Commission on Human Rights.

Millman described Oliviero Toscani as "looking more like an art school professor than a famous ad man." The photographer has longish, unkempt dark brown hair and a scruffy beard, and, somewhat unusually for someone who works in the fashion and advertising industries, he dresses in jeans and well-worn sweaters. Toscani lives in the Tuscan region of Italy with his wife, Kirsti, a former model from Norway, and their three children—Rocco, Lola, and Ali. In his free time, he enjoys making wine and olive oil and raising Appaloosa horses.

Suggested Reading: *Chicago Tribune* V p1 Dec. 31, 1992, with photo; (London) *Financial Times* p12 Jan. 28, 1993, with photo; (London) *Guardian* p16, June 8, 1993; *Marketing* p6 Feb. 20, 1995, with photo; *New York Times* D p8, Apr. 15, 1991, with photos, D p22 July 23, 1991, with photos, D p6 July 7, 1995, with photo, D p4, July 21, 1995, with photos; *Washington Post* D p3 June 29, 1994, with photo



Mark Hill/Turner Broadcasting System, Inc.

Turner, Ted

Nov. 19, 1938– Vice chairman of Time Warner, Inc. Address: c/o Turner Broadcasting, 1 CNN Center, P.O. Box 105366, Atlanta, GA 30348-5366

Note: An earlier article about Ted Turner appeared in *Current Biography* in 1978.

Classic films. Twenty-four-hour news. Animated cartoons. Atlanta sports games. Pro wrestling. The media magnate Ted Turner has his hand in all of them. Turner became a pioneer in the cable business when he started broadcasting Superstation TBS nationally via satellite, in 1976. Since then, he has launched many other cable channels, and they comprise a substantial chunk of most cable systems. These channels include the Cable News Network (CNN), the first 24-hour all-news network, which according to some observers has revolutionized the nature of journalism; Headline News, another 24-hour all-news channel; Turner Network Television (TNT), a sports and entertainment channel; the Cartoon Network, which reruns the 8,500 episodes of Hanna-Barbera cartoons that Turner bought in 1991; and Turner Classic Movies (TCM), which makes use of his extensive library of classic films from MGM (Metro-Goldwyn-Mayer) and Warner Bros. In addition, Turner has owned two professional sports teams—in baseball, the Atlanta Braves, and in basketball, the Atlanta Hawks—since 1976.

Turner, who began his business career working at his father's billboard advertising company, in 1960, entered the television industry in 1970, when—against the advice of some senior members of his company—he bought a bankrupt UHF station in Atlanta. Many of his later moves would also cause his executives to question his judgment: the expensive decision to broadcast via satellite; the move to launch CNN, which for a while was derided as "the Chicken Noodle Network"; and the acquisition, for more than $1 billion, of MGM's film library, a transaction that saddled Turner with an almost overwhelming amount of debt. Currently, he is even talking about creating a new professional football league. More often than not, however, Turner's moves have turned out to be the right ones. His net worth is estimated to be several billion dollars, and in 1996, his company merged with Time Warner, Inc., to create one of the world's largest media conglomerates. Turner, who has long been accustomed to running his businesses with almost complete authority, is currently vice chairman of Time Warner, with responsibility for overseeing its many cable operations.

Turner is as famous for his personal life as he is for his business ventures. Sometimes called "the Mouth of the South," he is particularly well known for his outspokenness and brash personality. He is also an accomplished sailor—he won the America's Cup in 1977—and has been involved in several high-profile philanthropic efforts aimed at protecting the environment and promoting international peace. The latter goal inspired his sponsorship of the Goodwill Games, which have been held once every four years since 1986 at a cumulative cost to Turner of more than $100 million. More recently, he pledged $1 billion to the United Nations, a gift that makes him one of the largest individual donors in the United States.

Ted Turner was born Robert Edward Turner III on November 19, 1938, in Cincinnati, Ohio. His father, Robert Edward Turner Jr., also known as Ed Turner, was a Mississippian who settled in Ohio during the Depression and started his own outdoor-advertising company, Turner Advertising. Ted's mother, Florence Rooney Turner, was the granddaughter of the first chain grocer in Cincinnati. Raised a Catholic, she became an Episcopalian after Ed, whom she married in 1937, insisted that she give up Catholicism and choose another religion.

According to many accounts, Ed Turner treated his son harshly. Often, he would deliver physical and verbal punishments that went beyond the norms of parental discipline; according to some reports, he would even beat Ted with a wire coat hanger. "Ninety percent of the arguments I had with Ed were over his beating Ted too hard," Ted's mother was quoted as saying in *It Ain't As Easy As It Looks* (1993), a biography of Turner by Porter Bibb. Ed also charged Ted room and board, which Ted paid by working for his father during the summer. Only rarely were there moments of generosity. When Turner was about 10 years old, Ed Turner bought him a sailboat, a gift that sparked Ted's lifelong love of sailing.

Turner spent a good deal of his early life away from his family. When he was six, he was left in a boarding school in Cincinnati, while his father, who had volunteered for the Navy, moved with Ted's mother and younger sister, Mary Jane, to a base on the Gulf Coast. A year or two later, the family was reunited in Ohio, and in 1947, after Turner Advertising merged with a billboard advertising company, the family relocated to Savannah, Georgia. Ted did not join them, however; instead, because of his record of disciplinary problems at school, he was sent to the Georgia Military Academy, outside Atlanta. Then, in 1950, his parents enrolled him at the McCallie School, in Chattanooga, Tennessee, a college preparatory school that included military training in its curriculum. Initially, Turner didn't like the rigid structure of the school. "At first, I was just a terrible cadet," Bibb quoted him as saying. "I did everything I could to rebel against the system." By the time he graduated, though, he had grown to love the school. Moreover, he had thrived there: He had served as a commander of a company and, at age 17, won a Tennessee state high school debating contest. "Probably no single thing or institution has influenced my life more [than the McCallie School]," he has said, as quoted by Bibb.

After graduating from high school, Turner wanted to attend the U.S. Naval Academy, but he ended up entering Brown University, in Providence, Rhode Island. He chose classics as his major, a decision that infuriated his father. According to Bibb, Ed Turner wrote to his son, "I think you are rapidly becoming a [expletive], and the sooner you get out of that filthy atmosphere, the better it will suit me." Outraged at the letter, Ted had it reprinted anonymously in the school newspaper. Later, however, he switched his major to economics. He also continued to work for his father during the summers.

According to one story that Turner is fond of telling, his father, who by that time had divorced Ted's mother and married Jane Dillard Hartmann, said he would give Ted $5,000 when he turned 21—provided he had never touched alcohol. Turner didn't get the money. Although he continued to excel in debating and sailing, he developed a reputation for partying; after one drunken fracas, the college suspended him. He spent six months in the U.S. Coast Guard before returning to Brown. He was expelled again—this time for good—when it was discovered that, contrary to the school's policy, he had hosted a female visitor in his room. (At about this time, Ted's sister died, after years of suffering from a rare form of lupus. Ted, who had been a practicing Christian, has said that he lost his faith as a result of his sister's death.)

In 1960, after another short stint with the Coast Guard, Turner began working as a junior salesman for the Turner Advertising Co. During Ted's tenure there, his father bought some of the General Outdoor Advertising Co.'s choice billboard operations in Virginia (in Richmond and Roanoke) and Atlanta—acquisitions that made Turner Advertising one of the largest billboard operations in the nation. Soon after closing the deal, Ed decided that he had overreached. The company had gone into debt to purchase the new billboard operations, and Ed thought that he could not service the loans. He initiated plans to sell off the acquisitions, a move that Ted vigorously challenged.

On March 5, 1963, six months after purchasing the new billboards operations, Ed Turner shot and killed himself. Precisely what triggered the suicide—possibilities include stress, problems with alcohol, and even manic-depression—is unclear. Ted was quoted in *Time* (January 6, 1992) as saying that his father's death "left me alone, because I had counted on him to make the judgment of whether or not I was a success." At the age of only 24, Ted became president and CEO of his father's company. His first move was to stop the sale of the new billboard operations. Under Ted's management the company thrived, and continued to do so for the next several years.

In 1970, Turner made one of his first big business gambles. Having decided to diversify Turner Advertising, he bought Channel 17, WJRJ, a UHF television station in Atlanta that had ended $800,000 in the red in the previous fiscal year. The new station was rechristened WTCG, the last three letters being an acronym for "Turner Communications Group." Six months after that purchase, Turner acquired another UHF station, Channel 36 in Charlotte, North Carolina, which, using his own initials, he named WRET.

For a while, both of Turner's stations lost money. To keep WRET on the air, Turner resorted to a "begathon." Gradually, he built up the stations' ratings, by mounting clever advertising campaigns on his own billboards and by counterprogramming. By showing primarily reruns of such sitcoms as *Leave It to Beaver* and *I Love Lucy* and old black-and-white films, he promoted his stations as upholding "family values"—something that he maintained the three big networks (ABC, CBS, and NBC) did not do. Also, he did not try to compete with the "big three" networks in some programming areas—news, for example, which he relegated to the 3 a.m. time slot.

As WTCB and WRET became profitable, Turner was eventually able to return the entire $50,000 that he had raised through the begathon. He added broadcasts of pro wrestling competitions to his programming lineups, and successfully bid against the major networks for the right to air games of Atlanta's three sports teams—the Braves, the Hawks, and the Flames (hockey). In 1976, he bought the last-place Braves and the last-place Hawks outright, a move that guaranteed sports programming for his stations. Turner, who often personally introduced shows on his television stations, had an equally visible, and sometimes eccentric, presence on the sports field. To help promote baseball, for instance, he once pushed a baseball from first base to home plate with his nose, and he was known to ride around in motorized bathtubs and to conduct ostrich races on the field.

Having established himself in television, Turner next moved into cable. He had discovered cable systems in about 1972, when he began broadcasting to regional cable systems via land-based microwave delivery systems. Later, he learned that RCA was launching its first satellite, SATCOM I, which could be used to send television signals nationally. Realizing that he could significantly increase the number of viewers by broadcasting via satellite, Turner (along with Gerald Levin, the CEO of the newly established pay channel Home Box Office) was one of the few businessmen willing to risk buying the expensive equipment needed to broadcast via the satellite. On December 27, 1976, Channel 17 began beaming its signal through the satellite to cable systems all around the nation, and Superstation TBS (an acronym for Turner Broadcasting System) was born. By the end of 1978, Turner's station was reaching 2 million homes, more than double the number it had previously been capable of reaching.

Turner's foray into the cable business did not stop with Superstation TBS. In 1980, he proposed launching a 24-hour live-news network, and in June of that year, he sold WRET for $20 million to help fund the launch of CNN. Again, many felt that Turner had taken a huge risk—never before had anyone attempted to broadcast news around the clock—and, indeed, in CNN's early, low-budget years, the network was plagued with technical problems. Still, because it broadcast news nonstop, CNN regularly scooped the major networks. Recognizing the advantage of CNN's approach, in 1982 ABC and Westinghouse attempted to establish their own 24-hour cable news network, the Satellite News Channel (SNC), which offered an updated news report every half hour. To counter this threat, Turner launched Headline News, which, like SNC, presented updated news reports every half hour. Turner's efforts paid off. SNC's first-year losses proved too much for ABC and Westinghouse to stomach, and Turner promptly bought out the rival news network.

A third piece of Turner's rapidly growing empire fell into place in 1986. After a failed attempt, in 1985, to take over CBS for $5.4 billion, he bought MGM's prized library of films and its other businesses (MGM's studios, video business, and logo) from Kirk Kerkorian, for around $1.5 billion. Problems he encountered in trying to come up with that sum forced Turner to sell back to Kerkorian, at a loss, everything except the library and its collection of Oscar statuettes. Even after the sale, Turner was left with a bill for $1.1 billion. There was also the possibility that Kerkorian, who was to be paid in shares of TBS stock at a fixed price, could take over TBS: If the value of TBS stock fell below the fixed price, Kerkorian was to be compensated with extra shares of TBS. In the end, a consortium of cable operators, including TCI and Time, Inc., gave Turner about $562 million to pay off Kerkorian in exchange for minority ownership of TBS, seven seats on the TBS board, and a clause stating that deals involving more than $2 million had to be approved by 12 of the 15 board members.

At the time, many investors felt that Turner had overpaid for the MGM library. Today, by contrast, investors tend to regard the acquisition as a steal. Having become the owner of 3,300 movies, including such classics as *Gone with the Wind*, *Casablanca*, and *Citizen Kane*, Turner had essentially acquired a library of films whose value would not depreciate in the future. (In some cases, he attempted to appreciate the value of the films by colorizing them, an action that caused an uproar among some film aficionados.) The library was initially used for programming on Superstation TBS, which by 1990 had become one of the most-watched cable channels. To capitalize on his vast film library, Turner also started two more networks—TNT (Turner Network Television), in 1988, and TCM (Turner Classic Movies), in 1994.

Meanwhile, CNN, which did not post a profit until 1985, had become one of the most valuable brand names in broadcast journalism. Though its ratings were usually dwarfed by those of the major networks' news programs, CNN, because of its unparalleled international coverage, had become the news channel of choice for leaders and opinion-makers around the world. While serving as the nation's president, George Bush once quipped, as quoted by *Time* (January 6, 1992), "I learn more from CNN than I do from the CIA." According to many people, by providing live coverage of breaking events, CNN transformed the way news was reported. "The very definition of news was rewritten—from something that *has happened* to something that *is happening* at the very moment you are hearing it," *Time* editors observed. In recognition of CNN's role as an innovator in broadcast journalism, *Time* magazine named Turner its "man of the year" in 1991. CNN has since expanded to CNN Radio, CNN Airport Network, CNN Interactive, CNNfn (for business and financial news), and CNN en Español.

Turner has continued to expand his programming library. In 1991, he purchased Hanna-Barbera's cartoon library, which consists of 8,500 episodes of such cartoon classics as *The Jetsons*, *The Flintstones*, *Yogi Bear*, and *Scooby-Doo, Where Are You?*, and the next year, he launched the Cartoon Network, the first 24-hour all-cartoon channel. For new programming, in 1993 Turner acquired New Line Cinema (which produced such films as *The Mask* and *Teenage Mutant Ninja Turtles*) and Castle Rock (which produced the films *The Shawshank Redemption* and *When Harry Met Sally* as well as the television sitcom *Seinfeld*), for about $800 million. Turner also established his own in-house production company, Turner Pictures (which produced the movie *Gettysburg*).

In 1996, in his biggest move yet in this decade, Turner agreed to the merger of TBS and Time Warner. Gerald Levin, Time Warner's chairman and chief executive, retained his position, while Turner, who had been head of his company for over 30 years, became vice chairman. "I'm married to Jane Fonda, so I know what it's like to be number two," he told the *New York Times* (September 23, 1995). Under the terms of the deal, Turner's stock in TBS was transferred into stock of the new Time Warner. Currently Time Warner's largest shareholder, Turner holds 11 percent of its shares and two of the 17 seats on its board. His job is to oversee Time Warner's cable networks division, which consists of Turner Broadcasting Systems' assets as well as HBO, Cinemax, and Time Warner's interest in the cable channels Comedy Central and Court TV.

One of the major reasons Turner agreed to the merger, which created the largest media conglomerate in the world, was that he gained the use of Time Warner's library of films and cartoons and thus significantly increased his own cable channels' range of programming. Moreover, Time Warner was the second-largest cable systems operator in the nation, and the merger gave Turner easier access to limited cable channel space. (Each system currently carries only about 30 channels.) In addition, new programs could be produced by drawing on each company's resources in creative ways. In late 1996, for instance, Turner launched CNN/SI, a 24-hour sports-news network, which makes use of the resources of CNN and *Sports Illustrated*, a Time Warner magazine.

Along with the obvious synergies in the Time Warner merger, there have been instances of friction. Recently, Time Warner's cable system decided to carry both MSNBC (Microsoft's and NBC's joint 24-hour all-news channel) and Fox News (Rupert Murdoch's 24-hour all-news channel), both of which compete directly with CNN. (Many observers view the battle between the rival 24-hour all-news networks as a crucial element in future competition in interactive television.) By Federal Trade Commission mandate, one of the news channels had to be carried by Time Warner, but not both. Turner opposed the decision to carry Fox News, and thereby, in the first half of 1997, sparked a war of words between him and Murdoch, whose satellites carry Time Warner programming in other parts of the world. Eventually, Gerald Levin agreed to broadcast Fox News.

In 1960, Turner married Judy Nye Hallisey, with whom he had two children, Laura Lee and Robert Edward IV. The marriage ended in divorce in the early 1960s. (The decisive incident in the breakdown of the marriage reportedly occurred when Turner rammed his boat into his wife's boat when it appeared that she might win the race in which they were both competing.) Turner's second wife was Jane Smith, an airline stewardess whom he married in 1964 and divorced in 1988. They had two sons, Beauregard and Rhett, and a daughter, Jennie. Turner started dating the actress and fitness guru Jane Fonda in 1990, after the breakup, in 1989, of her marriage to the social activist and politician Tom Hayden. Fonda and Turner married on December 21, 1991.

Conservatives have sometimes criticized Turner for his liberal views. On TNT, he has shown such programs as *Nightbreaker* (1989), about atomic-weapons testing, and *Abortion: For Survival* (1989), a pro-choice documentary. He has also gotten flak from liberals for his outspoken positions on violence and sex in the media. Once, on CNN, he delivered an editorial inveighing against such films as *Taxi Driver*, which he felt motivated John Hinckley to shoot President Ronald Reagan.

Turner has been engaged in many philanthropic efforts. In 1985, he formed the Better World Society, to support and produce socially conscious TV programming. Some of the documentaries the organization funded have aired on CNN, Superstation TBS, and other cable networks. The Better World Society folded in 1991, the same year that Turner formed the Turner Family Foundation, which makes donations to various causes. The foundation's board is composed of his wife and his five children.

Another of Turner's personal projects is the Goodwill Games, an Olympics-style event that, by providing a forum in which athletes from both communist and capitalist nations could compete, aimed to ease Cold War tensions. He first staged the games in Moscow, in 1986, and ended up losing $26 million. He staged the games again, in 1990, in Seattle, Washington, at a loss of $44 million, and in 1994, in St. Petersburg, Russia, for a loss of at least $40 million. The 1998 Goodwill Games were held in New York City.

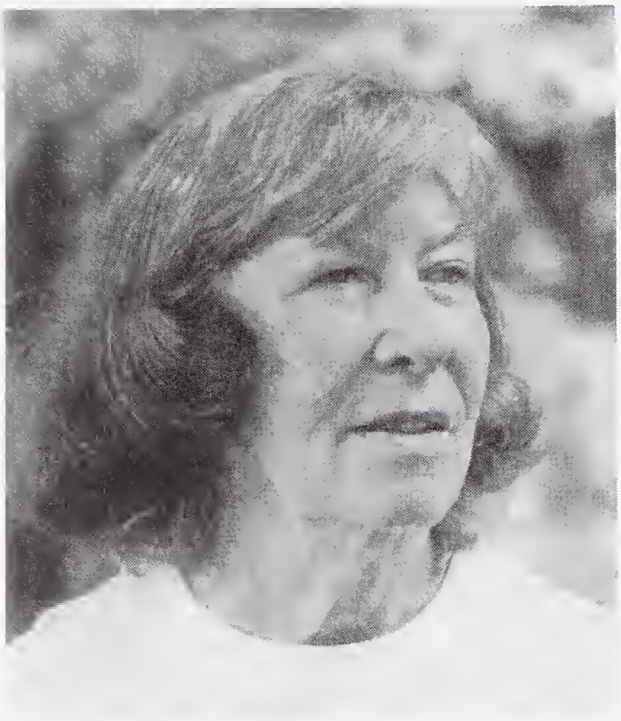
In 1997, Turner became one of the largest individual donors in the U.S., when he pledged $1 billion to the United Nations, to be paid in installments over the next 10 years. Many wonder how Turner will be able to make good on his pledge without cashing in some of his Time Warner stock (which is valued at a little over $3 billion) and possibly losing power within the company.

For relaxation, Turner likes to fish, hunt, and sail. As a yachtsman, his numerous victories led him to be named "yachtsman of the year" four times. In 1974, he competed for the first time in the U.S. trials to race in the America's Cup, and in 1977, piloting the *Courageous*, he won the America's Cup. (He is often remembered for being drunk when he delivered his victory speech.) Turner gave up competitive racing after failing to win the right to represent the U.S. in the 1980 America's Cup trials.

As of 1996, Turner owned 1.3 million acres of ranch land in Montana, New Mexico, and Nebraska. Those holdings make him one of the top 20 landowners in the U.S. On part of his property, he lets his growing herd of buffalo (the largest such herd in the nation) roam freely. Turner has vowed that he will never develop his land.

In *Who's Who in America, 1998*, the list of Ted Turner's awards and honors fills 32 lines.

Suggested Reading: *Audubon* p110+ Nov. 1991, with photo; *Business Week* p98+ July 17, 1989, with photos; *Entertainment Weekly* p19+ Nov. 22, 1996, with photo; *Esquire* p68+ Feb. 1991, with photos; *Forbes* p82+ Jan. 4, 1993, with photos; *New York Times* III p6 June 6, 1993, with photo, III p1 Nov. 24, 1996, with photo, A p1 Mar. 24, 1997, D p2 Sept. 22, 1997; *Time* p22+ Jan. 6, 1992, with photos; *Vanity Fair* p74+ Jan. 1997, with photos; Bibb, Porter. *It Ain't As Easy As It Looks*, 1993; Goldberg, Robert, and Gerald Goldberg. *Citizen Turner: The Wild Rise of an American Tycoon*, 1995



Miriam Berkley/Knopf

Van Duyn, Mona

(van DINE)

May 9, 1921– Poet. Address: 7505 Teasdale Ave., St. Louis, MO 63130

Mona Van Duyn's first volume of poetry, *Valentines to the World* (1959), was published when she was 38 years old. "For half my life, nobody knew I wrote," she told Staci Kramer for the *Chicago Tribune* (September 7, 1991). During the 38 years since that secret was revealed, Van Duyn has become one of the most highly regarded poets in the U.S. In 1991, when she was 70 years old, she won a Pulitzer Prize, and a year later, she was named the U.S. poet laureate. Those honors capped an already illustrious career—illustrious, that is, in the world of poetry—in which she has won virtually every major award, including the National Book Award and the lucrative Ruth Lilly Award.

In critiques of Van Duyn's poetry, two reasons are often offered to explain why her poetry is much admired. On the one hand, she writes in a style that many readers find accessible. As Phoebe Pettingell wrote in the *New Leader* (December 14–28, 1992), Van Duyn "writes as if the reader were seated across from her—a welcome, familiar guest eager to be entertained by a warm and ever-inquiring intelligence." At the same time, Van Duyn is able to turn commonplace incidents into reflections on larger human concerns. "Van Duyn presents us with words as if each were a moon," Jessica Greenbaum wrote in the *Women's Review of Books* (January 1991). "She first shows us the lit side, the obvious meaning, then throws the light of her mind on meanings we had not seen."

Mona Van Duyn was born on May 9, 1921, in Waterloo, Iowa, and grew up in Eldora, Iowa. Her father, Earl Van Duyn, was a descendant of Iowan farmers of Dutch ancestry. Before Mona's birth, he tilled the land; later, he became a gas-station manager. Her mother, Lora (Kramer) Van Duyn, who was of German descent, was also the child of farmers.

Van Duyn's early poems, Cynthia Zarin noted in the *New Republic* (December 31, 1990), reveal Van Duyn's relationship with her parents, and her mother in particular, as "a stultifying rather than instructive bond." According to Van Duyn, her mother, whom she has described as "hysterically nervous, driven, but gregarious," exercised an inordinate amount of control over her. "I was an only child, and all my mother's anxieties, fears, and resentments focused on me," Van Duyn told *World Authors 1970–75*. "Among her many needs was that of considering me to be a chronic invalid who would perish instantly if I showed any independence or even played as vigorously as the other children did. I was sent to bed at 7:30 every night until I entered high school, and kept home from school for weeks at the slightest sign of a cold or flu. Attempts at disobedience were quickly squashed by frightening threats that I would 'get sick and die,' since my parents would refuse to pay 'the doctor bills.'"

Van Duyn has described herself as a "docile" child who strived hard to be "good," but, as she noted in her *World Authors* profile, "nothing I achieved ever quite satisfied my mother. My father, an unimaginative man who had an unexpressed fondness for me, took no part in my rearing except for delivering the punishments my mother requested. I led, as a consequence of all of this, a very inward life, finding that reading enormously was of great consolation (though my parents constantly warned that so much reading would cause me to lose my mind)."

Very tall and gangly in adolescence, Van Duyn found solace in three things: a best friend, her maternal grandmother, and school. She was a "devoted, hard-working student," in her words, and her teachers "praised and encouraged her." She loved school in spite of the teasing she suffered from other students because of her height. "In adolescence, my life was perhaps more than usually unhappy since I was the tallest female in the town and, for all I knew, in the world, and I thought of myself as a freak," she told *World Authors*.

Later, Van Duyn realized that her education had been exceedingly circumscribed. "My education was the painfully limited one offered by a tiny, Midwest town of that time," she told *World Authors*. "Though I was forced to practice for hours each day on a saxophone (which I hated, but which my parents had bought as a secondhand bargain), I had never heard a piece of classical music until I went to college; nor had I seen a serious painting or print." Despite her lack of exposure to the arts, she developed an interest in writing at an early age. She wrote her first poem at the age of six and, starting in the fifth grade, filled notebooks with her poetry. "In my writing, and there only, I had freedom and power," she told *World Authors*. Because she "wanted to be a normal child," as she told Staci Kramer, she kept her zest for poetry to herself, and she did not show her poems to her parents or her teachers. Before reaching her teens, she began reading every novel and book of poetry ("good or bad," in her words) in the town library, and she eventually finished all of them.

When she graduated from high school, Van Duyn indicated that she wanted to be either a writer or a dress designer. She won a scholarship to Iowa State Teachers College (now the University of Northern Iowa), where a professor, Bert Booth, encouraged her to continue writing. "It is to him that I owe any sense of confidence in my work that I have," she has said. After receiving a B.A. degree, in 1942, she started graduate work at the University of Iowa, which had established the first writer's workshop in the country. She received an M.A. degree there in 1943, and for the next three years, taught English there. Also in 1943, she married Jarvis Thurston, a writer.

In 1946, after her husband finished his Ph.D.—but before she had completed her own—the couple moved to Louisville, Kentucky, where both began teaching at the University of Louisville. In 1947, the couple began a literary magazine called *Perspective*, which they co-edited, according to most accounts, until 1967. They left the University of Louisville in 1950, when school officials told Van Duyn, who had just been recommended for promotion into the department where her husband taught, that a "no nepotism" rule prevented husbands and wives from working together in the same department. ("How I wish I had had the support of the present day women's right movement!" Van Duyn later told *World Authors*.) The couple then moved to St. Louis, Missouri, and got teaching jobs at Washington University—but not in the same department, since the same rule regarding married couples was enforced there. Thurston joined the staff of the English Department, and Van Duyn became a lecturer in the school of adult education, which offered courses at night. She taught there until 1967. By that time, she had published, in addition to *Valentines to the Wide World*, a second book of poetry, *A Time of Bees* (1964).

The easy rhythms and often story-like progression in the poems in Van Duyn's first two books impressed critics. In the *New York Review of Books* (April 8, 1965), Robert Mazocco wrote, "Faulkner spoke of the novelist as a 'failed poet.' In a provocative sense, not necessarily nasty, the reverse may be said of Mona Van Duyn. . . . Her poems, so rattlingly well assured, are less poems . . . than a series of sketches, essayish anecdotes of experience." She also earned praise for addressing a broader range of subjects than did many other contemporary poets. "She is not a confessional poet fingering her emotional sores," Herbert Leibowitz wrote in the *New York Times Book Review* (December 9, 1973).

Had she so chosen, Van Duyn could have based her poems on any number of her own "emotional sores." She has admitted to having intermittent bouts of depression since leaving St. Louis; some of them led to stays at psychiatric hospitals and electroshock therapy. Despite such grist for the poetic mill, Van Duyn's preferred themes lay elsewhere. "Unlike Lowell, Berryman, Plath, or Sexton, I have not found the subjects for my poems in my illness," she told *World Authors*. "It is the years of good health between depressions that I cherish, that seem to me most real, and that provide me with occasions for poems. My adult life, thanks to my husband, my friends, and my writing, is a happy one, though I still regret that I was unable to have children."

Van Duyn's reputation received a boost after the publication of her third book, *To See, To Take* (1970), which won the Bollingen Prize and the National Book Award. Reviewing the book for the *Sewanee Review* (Winter 1973), Thomas Landess wrote, "*To See, To Take* is a collection of remarkably tough-minded lyrics. As a matter of fact, I can think of no contemporary poet who looks at the world with a steadier eye than does Mona Van Duyn." In another positive review, for the *Nation* (May 4, 1970), Richard Howard wrote that in her poetry, Van Duyn "does not ask us to believe what she sees, she lets us see it."

To See, To Take was followed by *Bedtime Stories* (1972), a book of verses written from the standpoint of her grandmother and in a German-American dialect, and *Merciful Disguises* (1973), a collection that included previously published poems. By this time, Van Duyn had acquired a reputation as a "domestic poet"—that is, a poet who writes most often about daily life and household affairs. This reputation probably had its roots in the seemingly innocuous subject matter of her poems, if one judges that subject matter from such titles as "Walking the Dog: A Diatribe" and "A Quiet Afternoon at Home." In the *New York Times* (September 22, 1973), Harvey Shapiro wrote somewhat condescendingly that Van Duyn "writes as a wife, indeed as a housewife, putting up poems as another good woman might put up peaches." He added that "among the poets in New York, she has few readers."

Van Duyn has rejected the "domestic poet" classification as a gross mischaracterization of her work. "A great many of my poems have been misread by mostly male critics—I mean, most often critics are male," she told Elizabeth Kastor for the *Washington Post* (January 5, 1993). "I use domestic imagery and extend that imagery through the whole poem, but I'm not writing about that. It's simply used as a metaphor." As she told *Contemporary Authors* (1993), "The world of my poems is not a world of 'the pantry and the zoo' nor of 'going to the supermarket.' . . . When 'I cupboard these pickled peaches in time's despite,' I am not talking about pickled peaches."

In a quote in *Contemporary Literary Criticism* (1991), Van Duyn described one of her major themes as "the idea of time as a taking away of things and love and art as the holders and keepers of things." This theme, which she addressed in her early books, is perhaps most movingly examined in her sixth, *Letters from A Father, and Other Poems* (1982), which was written after the deaths of both of her parents, in 1980. The title poem is written from the perspective of a dying father who has grudgingly accepted a gift of a bird feeder from his daughter. Another poem, "The Stream," is an elegiac account of a daughter's last visit to her mother. In an excerpt of a review that appears in *Contemporary Literary Criticism* (1991), Robert Haas reported that the detail in "The Stream "is potentially gruesome, the story potentially sentimental, but there is something in the implied attitude of the daughter—her clear eye, amusement, repugnancy, fidelity—that complicates the whole poem and brings it alive, and it gets at an area of human experience that literature—outside of Samuel Beckett—has hardly touched."

Van Duyn won the Pulitzer Prize for poetry for her seventh book, *Near Changes* (1990). Published when she was 69, *Near Changes* provides an overview of the poet's life starting from childhood, in such poems as "First Trip through the Automatic Car Wash," and progressing to middle age, as with "Falling in Love at Sixty-Five." "Since, as the book's dedication tells us, Van Duyn's life did not include having children, the reader senses the poet's personal obligation to record her life's poetics: No one else will do it afterward," Jessica Greenbaum wrote in the *Women's Review of Books.*

Widely praised for her mastery of form, Van Duyn has expressed herself through various poetic structures, both formal (sestinas, sonnets) and informal (free verse). In her latest book, *Firefall* (1993), Van Duyn experimented with other poetic forms. "My new work consists of about 30 'minimalist sonnets' in which I have increased the fun and the difficulty by cutting the sonnet line to either one foot [the basic unit of poetic meter] or two feet," she told *Contemporary Authors* (1993). "There are also long autobiographical poems. Though my books have usually been a mixture of free verse and formal poems, I have been indulging myself in these later years intensifying the concentration of writing by producing more formal poems than before, usually adding some extra difficulty or challenge to the received or invented form."

In 1992, Van Duyn became the sixth poet laureate of the United States and the first female to have that distinction. (The American poet laureate position, established in 1985, evolved from the "poetry consultant" post at the Library of Congress.) Unlike their British counterparts, American poets laureate hold the position for only a year and are not expected to create poetry for major events. One major national event, however, did inspire Van Duyn to write a poem: the election of Bill Clinton as president in 1992. "Much as one detests the insensitivity, the lying, the grossness, et cetera, one mostly sees in politicians, it is clear that not the poets but the politicians have to save the world," she remarked to Elizabeth Kastor.

Van Duyn's many honors include the Eunice Tietjens Prize (1956), the Helen Bullis Prize for Poetry (1964, 1976), the Harriet Monroe Memorial Prize (1968), first prize in the Borestone Mountain Awards (1968), the Hart Crane Memorial Award (1968), the Sandburg Prize (1982), the Shelley Memorial Prize (1987), the Ruth Lilly Prize (1989), and fellowships from the Academy of American Poets, the American Academy of Arts and Sciences, the Guggenheim Foundation, and the National Endowment for the Arts.

Van Duyn lives in St. Louis, Missouri. Her interests, she told *World Authors*, are "in flower and vegetable gardening, dogs, DNA, Mexico City, cooking, fishing, sewing, the poem, the short story, the novel, the causes and cures of mental illness, old movies, myself, and other human beings, particularly my friends."

Selected Books: *Valentines to the Wide World*, 1959; *A Time of Bees*, 1964; *To See, To Take*, 1970; *Bedtime Stories*, 1972; *Merciful Disguises*, 1973; *Letters from a Father, and Other Poems*, 1982; *Near Changes*, 1990; *If It Be Not I: Collected Poems 1959–1982*, 1993; *Firefall*, 1993

Suggested Reading: *Chicago Tribune* V p1+ Sept. 7, 1992, with photos; *New York Times* C p13 June 15, 1992, with photo; *Washington Post* C p1 June 15, 1992, with photo, C p1 Jan. 5, 1993, with photo; *World Authors, 1970–75*, 1980; *Contemporary Literary Criticism* vol. 63, 1991; *Contemporary Authors*, new revision series vol. 38, 1993; *Who's Who in America, 1998*

Courtesy of KCD, Inc.

Versace, Donatella

(ver-SAH-chay)

1955– Creative director of the Gianni Versace Group. Address: c/o Keeble Cavaco and Duka Inc., 450 W. 15th St., Suite 604, New York, NY 10011

For the past two decades, Donatella Versace, the sister of the late Gianni Versace, has played a key role in building her brother's self-named business into the fashion empire that it is today, one that sells not only several lines of clothing but also perfumes and items for the home, including chinaware, carpets, and lamps. "We created a style together that's recognizable all over the world," she told Julie K. L. Dam for *Time* (October 20, 1997). Over the years, she not only served as her brother's assistant designer and collections consultant but also has overseen the company's advertising campaigns and public relations, the development of new product lines, and the distribution of merchandise to Versace boutiques around the world. It therefore came as no great surprise when Donatella assumed the role of creative director following her brother's sudden, tragic death, in the summer of 1997. What *was* remarkable was that, in spite of her grief, she was able to do so with great aplomb and efficiency. "The day after Gianni died, I didn't want to work or do anything ever again," she told Sarah Mower for *Harper's Bazaar* (January 1998). "But then I remembered what he always told me: 'If anything ever happens to me, you must go on.' And so I started." Just three months later, when the spring 1998 ready-to-wear collections were shown in Milan, Italy, and New York, Donatella was able to send new collections of both the Gianni Versace and the secondary Versus lines down the runway. Both were said to uphold Versace's reputation for producing highly creative fashions, and they indicated that the company would maintain its status in the fashion industry even though its original designer was gone.

Donatella Versace was born in 1955 in Reggio Calabria, a geographically dramatic region on Italy's southwestern coast. Her mother, Francesca, was a successful couturiere to the aristocracy of southern Italy, and her father, Antonio, was a supplier of methane gas who, because he traveled a great deal for his work, played a less influential role in his children's upbringing than did his wife. It was Francesca who inspired in her children a great love of design, color, and southern Italian style—elements that have become the signature of the bold Versace style. Donatella's oldest brother, Santo, who was born 13 years before her, is in charge of the finances of the Gianni Versace Group.

Donatella, who was a somewhat spoiled child, always had a special fondness for her brother Gianni, who was 11 years her senior. She would often encourage him to steal their parents' car keys and take her dancing at nearby discotheques, and when she was only 10 years old, she heeded his fashion advice and had her long brown hair streaked with blond at a local beauty parlor. After completing high school, in the early 1970s, Donatella moved to Florence, in the north of Italy, where she studied literature.

At about the same time, Gianni Versace, who had worked for several years as his mother's assistant and showed exceptional promise as a designer, moved to Milan, which was then emerging as an important fashion center in Europe. There, he began freelancing for Alma, Genny, and Complice, which are now well-known labels. On weekends, Donatella would visit her brother in Milan, where, in addition to frequenting the city's hottest night spots and partying with celebrities, she would help him with his work. "Gianni was always asking my opinion," Donatella told Dam. "And I would always tell him my opinion on how something would work on a woman's body." While Gianni appreciated her stylistic expertise and would incorporate many of his sister's ideas into his work, he disapproved of the sexy clothes that she tended to wear. Shortly before his death, Gianni Versace told Cathy Horyn for *Vanity Fair* (June 1997), "I used to say to her, 'I don't like you dressing in these tight pants, those high heels.' But she could not care less. That's her strength. She knows what she is."

In 1978, Gianni Versace established his own company and asked both Donatella and Santo, who was then pursuing a career in business in the south of Italy, to help him with his enterprise. The siblings agreed, and before long, a boutique bearing the name Gianni Versace opened on Milan's fashionable Via della Spiga. Gianni's first few years in business came to be known as his "leather and mesh period," because the collections produced during that time made use of those materials—

materials with which Gianni loved to work and which Donatella loved to wear.

Unsure of exactly what Gianni Versace's very visible sister's role was in the company, fashion editors in Milan began to call Donatella a muse, a label that has endured but that Donatella does not accept. "A muse is a very passive person, a passive role," she explained to Dam. "I never was passive in the company. Actually, I was very active." Certainly, she has always been very active socially, and this has had a huge impact on the business, especially in the early days. At the parties she attended and the clubs she frequented, Donatella—who always wore her brother's latest designs—met and eventually became friends with celebrities, among them Sting, Elton John, Eric Clapton, the artist formerly known as Prince, Axl Rose, Cher, and Madonna. Her new friends liked not only her but also the clothes she was wearing, and before long, they were wearing Versace designs, too. Versace designs were also popping up in many European fashion magazines, generating even more awareness of the Gianni Versace label.

Donatella's public-relations instincts also led her to insist that Gianni use only the most famous and recognizable models at fashion shows; she knew that this would draw further attention to his designs. She became so well known for pursuing this strategy that some industry insiders have credited her with the transformation of some models into superstars. "Had it not been for Donatella and her instinct for publicity," Mats Gustafson wrote in *Harper's Bazaar* (April 1995), "the supermodel phenomenon might never have happened."

Beginning in the 1980s, Donatella added to her responsibilities the creation of some of her brother's designs. She started out by designing the accessories that accompanied the Versace menswear and womenswear collections; eventually, they achieved enough popularity to be manufactured and sold alongside Versace clothing in boutiques. Later in the 1980s, Donatella took on the design of the innovative Versace children's collection. And in the 1990s, she became the sole designer of one of Versace's secondary clothing lines, Versus, and collaborated with her brother on the creation of the company's other secondary line, Istante. Both retained the colorful, sexy style for which Versace was already well known; to make them more affordable than the primary line, they were made out of less expensive fabrics. Donatella has also been behind the company's advertising campaigns. (In this realm, she has worked closely with her husband, Paul Beck, who had worked briefly as a model for the Versace men's collections before becoming involved with the company's licensing and advertising.)

Whatever project she is working on and whatever her role, Donatella maintains only the highest standards. In 1995, for example, she oversaw both the creation and advertising of the Versace fragrance Blonde, which was named for the long, platinum-dyed hair for which Donatella has become famous. Just before the perfume's scheduled launch, she postponed the multimillion-dollar advertising campaign (for which she had been photographed by Richard Avedon) because she didn't like the fragrance and felt that she needed to rework it. "It's done when we think it's good," Donatella told Barbara Sgroi for *Cosmopolitan* (March 1997). "But it's never good enough for me." Her uncompromising attitude seems to have insured the success of Versace products: By 1994, the company's gross sales worldwide reached $730 million.

Although Gianni and Donatella's partnership was clearly successful, the two did not always work together in complete harmony. Beck told Horyn that the siblings' arguments sometimes became so heated that he believed "somebody was going to kill someone." "I had to leave the room," he added. "And the argument would be over something like where to put the sweaters in the new boutique." Although most of their disagreements were short-lived, a serious rift developed between them in 1996, when Gianni Versace returned to work after being treated for cancer of the ear. "It was a moment when I didn't feel any communication," Donatella told Horyn. "Gianni did not feel jealous that I was there. He felt people were not giving him attention." By the end of the year, Donatella and Gianni had patched things up, and Donatella told Horyn that she loved her brother "more than ever."

Although he had no definite plans to retire, Gianni Versace handed a great deal of responsibility over to Donatella and Santo after his bout with cancer, and he began spending more time at his posh home in Miami Beach, Florida. He kept in close touch with operations in Italy by phone. "Very often, Gianni felt very tired from the medication he had to take, so he left a lot of the creative decisions in my hands," Donatella recalled to Dam. "I mean, almost everything. He told me so many things, he taught me, involved me in everything he did. . . . The one who never had any doubt about [me] was Gianni." According to Horyn, Donatella's "truthfulness" and "intelligence" "inspired him . . . [and] made her enormously influential" with him.

On July 15, 1997, Gianni was murdered in front of his Miami home. Earlier that day, he had spoken to Donatella, who was in Rome overseeing the production of the new Versace couture collection, which was to be shown in Paris later that summer. "I was with the seamstresses in Rome when [Gianni] was killed," Donatella told Mower. "They found out with me. From that moment, they never left my side. Right up to the day of the show, everybody worked so hard. The night before, we finished the fittings at four in the morning and no one ever complained." Mower described Donatella's ability to continue working under such circumstances as "some incredible combination of grit, organization, and creativity."

Fashion editors were equally amazed when, just three months later, Donatella showed the new

Gianni Versace and Versus collections on schedule. As Amy M. Spindler put it in the *New York Times* (October 10, 1997), "The victory of this collection wasn't anything in the show, although the show was strong. It was that, in a state of mourning, with so much pressure and so much pain, Ms. Versace could produce anything at all. She is a survivor. And the house will be, too." Out of respect for the deceased designer, several other fashion designers attended the Milan show, breaking the longstanding, unspoken tradition among designers of not attending their competitors' shows. Giorgio Armani, Miuccia Prada, Carla Fendi, Angela Missoni, Romeo Gigli, Karl Lagerfeld, Donna Karan, and Narciso Rodriguez were among those present. "It was good work laid on the foundation of Gianni . . . , in a sense a tribute to him," Armani told Marco R. Della Cava for *USA Today* (October 10, 1997). A program note by Donatella and Santo read, "This show is dedicated to our brother Gianni's love of work and to our entire staff, whose incredible love and devotion was so precious to our brother and means so much to us. We thank each and every one of them." "I miss my brother very much," Donatella said during a press conference after the show. "I wanted to run away. Thinking about coming here without him . . ."

It wasn't until she presented the Versace fall 1998 collections, however, that Donatella proved to the fashion world that she has what it takes to be a world-class designer. According to Trish Donnally of the *San Francisco Chronicle* (March 7, 1988), the collection consisted of sexy chiffon dresses in a variety of shades of purple, light blue, and silver. For that season's ad campaign, which was shot in black and white by Bruce Weber, the rock-'n'-roller Courtney Love was shown wearing the dresses with high heels and knee-length coats. "She looks edgy, very rock and roll," Donatella told Mower. "But really, it's less about a look than her personality. She's a widow, and she's a mother, and she went through tragedy, like me. The way she is now is about strength and fighting. It's about life being terrible and being able to get through it and pull yourself together again. That means a lot to me."

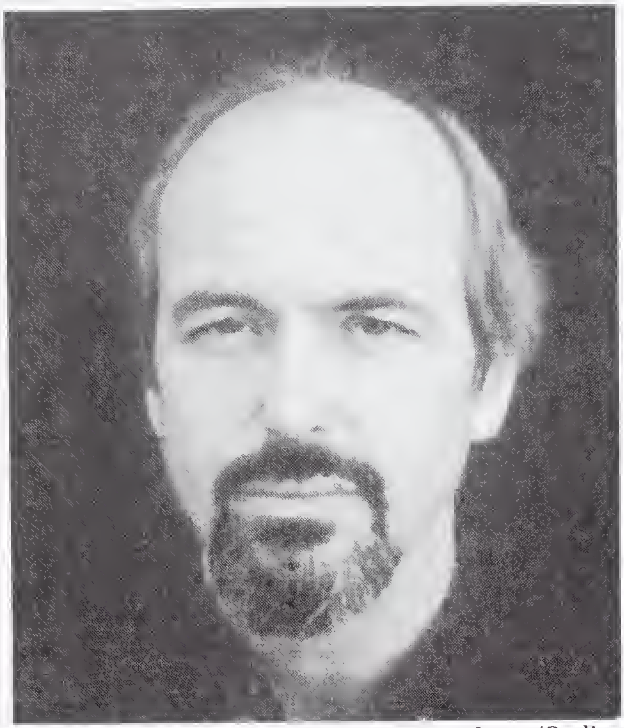
Because her brother's absence has dramatically changed the way she works, Donatella Versace has recently hired a number of graduates from the prestigious St. Martin's school of design in London, England, as assistants. "The people around [me] are too used to my taste and to Gianni's taste to criticize," she explained to Mower. "When [the assistants] came here, I threw the archive open to them and said, 'Go on in and enjoy it. Be impressed! But when you come to fittings, I want to hear what you're thinking. I don't want you to agree with me always. I want to be criticized. Just don't do it after the show, though. Before!'" Donatella told Dam that her goal as creative director of the company started by her brother is not to re-create Gianni Versace's work, but to "update the Versace style, day by day. Not ever season by season, but day by day, [because] I am aware that style gets old easily." While she still enjoys throwing parties and going out to keep up with changing trends, Donatella has said that she has slowed her social life significantly since her brother's death.

As for her working relationship with her husband, Donatella has admitted that their collaboration has sometimes produced tension. "The toughest part of working with him is having to forget that he's my husband," she told Sgroi. "Sometimes we fight over what we want to do. . . . When we're finally alone, we forget what we do all day and focus on our reality, our family." "I'm not a typical wife," she continued. "I'm a woman who's used to making decisions. But I'm lucky I fell in love with an American—he has a real respect for my career, for what I do. American men are more open-minded; they accept the idea of workingwomen more readily—unlike Italian men, who think they own their wives." The couple have two children—11-year-old Allegra, to whom 50 percent of the Versace corporation was willed at the time of Gianni Versace's death, and seven-year-old Daniel.

Donatella Versace has described herself as someone for whom "there is no middle way." "I live my life in extremes," she told Sgroi. "If a skirt is long, it has to be ankle-length; if it's short, up to here. If it's tight, it should be super tight. If I want to be blonde, it has to be platinum." Though she is only five feet, four inches tall, Donatella "thinks tall," she told Horyn. To keep fit, she works out for more than an hour every day at a small gym set up in her office. "I'm not obsessed with the way I look," she told Sgroi, "just vain enough to take care of myself." Unlike many in the fashion industry, Donatella never dresses in all black. "I love wearing bright colors," she said. "And why not? They make me feel happy."

Donatella is widely admired for her personable manner and for not taking herself too seriously despite her fame and popularity. "I teach my children and my mother taught me: You're not a big deal," she told Givhan. "If you think you're a big deal, it all falls away."

Suggested Reading: *Cosmopolitan* p258+ Mar. 1997, with photos; *Harper's Bazaar* p186+ Apr. 1995, with photos, p160+ Jan. 1998, with photos; *Time* (on-line) Oct. 20, 1997; *Vanity Fair* p156+ June 1997, with photos



George Lange/Outline

Viola, Bill

(vye-OH-luh)

1951– Video artist. Address: c/o 242 Inc., 242 E.
52nd St., New York, NY 10022; 2733 Gundry
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At the age of 10, Bill Viola had a near-death experience: He fell into a lake and came close to drowning. For many people, this would have been a traumatizing event, but for Viola, it was almost spiritual. "I remember the amazing experience of this world I had no idea existed," he told David Sterritt for the *Christian Science Monitor* (December 21, 1987). "I just broke through to it. It was incredibly beautiful, and I wasn't scared at all. There was this emerald green light everywhere, filtering down, and I could see the sandy bottom, and plants moving back and forth, and fish. Then a big hand came down, and gripped me, and yanked me right out of the water."

Viola forgot about the watery world of the lake until he was in his 30s. By then, he had become recognized as one of the foremost practitioners of video art, and his remembered images of being underwater found their way into his work. His video *I Do Not Know What It Is I Am Like* (1986), for example, includes a sequence in which a fish leaps from a lake into the air and seems to take flight before landing on the floor of a forest. Viola incorporated an even more overt reference to his near-death experience in *The Messenger* (1997), a video installation created for Durham Cathedral, in England. In that video, a man's body slowly becomes perceptible as it emerges from watery depths. Still submerged, the man floats toward the camera, all the while appearing larger and larger. When he becomes larger than life-size, his torso and head taking up the bulk of the screen, he breaks through the surface of the water and breathes deeply. He floats there for a moment and then sinks down again and eventually vanishes. In both *I Do Not Know What It Is I Am Like* and *The Messenger*, time slows down to a crawl. The slow-motion aspect of his work, in combination with the evocative imagery, creates an almost hypnotic effect—one that inexorably draws the viewer in, and, in the case of these two videos, invites him or her to share Viola's experience of being underwater.

Like these two videos, many of Viola's works draw on experiences he himself has had. Many, too, take inspiration from Eastern philosophy (especially Zen Buddhism), the writings of Walt Whitman, Rilke, and Persian lyric poets, and even other works of art that have moved him in some way. At their most fundamental level, though, Viola's works probe such universal themes as mortality and the fragility of life as well as such issues as the nature of the self, the relationship between the body and the mind, and the possibility of transcendence. Although a lot of contemporary art does not deal with ideas like these, Viola believes that they are natural subjects for the artist. "Love and hate and fear, the great themes of birth and death and consciousness, are age-old themes," he told Hunter Drohojowska Philp for *ARTnews* (November 1997). "I get somewhat frustrated that more people aren't thinking of the great themes in life as being in the domain of art."

While it may seem odd that Viola explores "the great themes in life" in a medium that has become so closely associated with consumer culture, his choice of video as his means of expression may be his greatest achievement, because through its use, he has found a way to make high art accessible to the layperson. "He's taken this medium so identified with television and commercial display and made it the medium of the artist," John Hanhardt, a curator at the Solomon R. Guggenheim Museum, in New York City, told Drohojowska Philp. The opera director Peter Sellars expressed similar sentiments to Andrew Solomon of the *New York Times* (February 7, 1998) when he said, "[Viola's] taken the devil's instrument—the television set—and said, 'Well, is beauty still possible?' It seems that it is."

It is a testament to Viola's stature as an artist that his work was the subject of a 25-year survey exhibition at the Whitney Museum of American Art, in New York City, in 1998. The retrospective, which consisted of 18 video installations and 25 videotapes created between 1972 and 1997, was billed as the largest one-man exhibition ever devoted to a video artist. Video art is a relative newcomer among visual art forms; it dates back only to the 1960s, when the first portable videocassette recorders became easily procurable. Viola is one of the pioneers of the form, and the widespread acceptance that video art enjoys today has been attributed in large measure to him. (A curator at the

Museum of Modern Art, in New York City, once said that Viola and Nam June Paik, another of the founding fathers of the form, are considered "the two bookends of video art.") Viola's work is in the permanent collections of the Guggenheim Museum; the Museum of Modern Art; the Los Angeles County Museum of Art; the Centre Georges Pompidou, in Paris; and the Tate Gallery, in London, among other prominent places. He has received many prestigious grants, including a MacArthur Foundation "genius grant" in 1989, and in 1995, he had the honor of representing the United States at the Venice Biennale, a major international exhibition in which each participating country is represented by only one artist. He is currently a Getty fellow. Although Viola has criticized the commercial gallery system and the way it has affected the art world, he sells his works through a gallery—Anthony d'Offay, in London—and some of it has been purchased by private collectors.

The son of an English mother and an American father, Bill Viola was born in 1951, in Queens, New York City, where he and his two siblings were raised. His father worked as a waiter and as the manager of in-flight service training for Pan Am. Viola first demonstrated a talent for art at the age of about three, when he corrected a drawing his mother had done of his new toy truck. At P.S. 20 in Queens, he was considered the class artist, and in the fifth grade, he was the captain of the TV squad, a group of students who wheeled a television into their classroom when the teacher wanted to show a video. During high school, he played drums in a rock band.

In 1969, Viola entered Syracuse University, in Syracuse, New York, with the intention of majoring in advertising. Before long, he decided to study Eastern religions and electronic music instead. The latter discipline, Viola told Drohojowska Philp, gave him "training in communication technology, which was a great basis for going into video." Although Viola is considered a visual artist, sound is an integral component of many of his works, and he often refers to his art as "sculpture with sound." He hinted at the importance of sound to his work when he told Andrew Solomon, "Sound is the mediator between this world and the unseen world. You can destroy a glass with sound—you can get the walls of Jericho to tumble down. You can kill someone with sound. And yet there's no visual component to it."

One of Viola's advertising professors at Syracuse suggested that he study with Jack Nelson, a professor who had just established a department called Experimental Studios. Nelson procured video equipment for his students' use, and Viola spent the remainder of his time at Syracuse doing independent studies with him. In experimenting with video and trying to uncover the properties intrinsic to the form, he was exceedingly productive: He created more videotapes in 1973, the year he graduated from Syracuse, than he has in any year since. As he told Solomon, "In the '70s, we all discovered this new technology and we were dealing with its novelty, and novelty creates energy, and energy creates vibrancy."

After earning a bachelor's degree, Viola gained additional experience in Syracuse at the Everson Museum of Art, where he got a job as a technical assistant and video preparator. Working with David Ross, who is also a Syracuse alumnus, Viola was charged with helping such established video artists as Nam June Paik and Peter Campus install their work at the museum. "It was the best education I could have had," he recalled to Drohojowska Philp. He built on this foundation during a two-year stint (1974–76) at a studio in Florence, Italy, called Art/Tapes/22, where, as the technical director, he assisted such artists as Jannis Kounellis and Vito Acconci with their video work.

Living in Florence is one of many encounters Viola has had with foreign landscapes and cultures. Among the most transformative was his first visit to a desert, in 1973. He stayed in Death Valley (which spans parts of California and Nevada), and he later recalled to Don Shewey for the *New York Times* (November 8, 1987) that in the two days following his arrival, "my life was changed." "I realized that, growing up in New York, I'd never seen 75 miles straight in front of me in all directions. Two things happen. Your self shrinks to an insignificant black speck on the face of the planet that could be flicked off at any moment, like a little bug. You become humbled by the scope. The second thing that happens is that your self expands. When you engage something in vision, literally a part of you goes out 75 miles to touch that, and you realize that what you see is not separate from your self."

The desert has been an important source of inspiration for Viola ever since. In 1979, he made a trip to the Tunisian Sahara, where he created *Chott el-Djerid (A Portrait in Light and Heat).* The work, his first involving landscape, was considered a breakthrough for Viola in terms of both technique and artistry; Shewey cites it as the first time Viola was able to turn away from explorations of form and focus completely on content. Shooting in the desert sun, he pulled off the technically difficult feat of capturing on tape the mirage-like heat waves; he then placed those images alongside snowscapes he filmed in Saskatchewan, Canada, to create dreamlike tableaux that reminded some critics of 19th-century paintings by Monet and Delacroix.

Between his trips to Death Valley and the Sahara, Viola traveled to the Solomon Islands, Java, and Australia, creating videos along the way. He also spent a year in Japan, thanks to a National Endowment for the Arts Creative Artist Fellowship (cosponsored by the Japan–U.S. Friendship Commission), which he received in 1980; there, he studied calligraphy, Zen meditation, and traditional Japanese culture. With the hope of gaining additional technical expertise, toward the end of his stay in Japan, Viola persuaded the Sony Corp. to grant him a residency at its state-of-the-art Atsugi Laboratory.

Viola has likened this opportunity, which was unprecedented for an artist, to "going to a marble quarry in Italy if you're a sculptor and seeing how they make the stuff you've been using." With equipment borrowed from Sony, Viola created *Hatsu-Yume (First Dream)*, a video inspired by his experiences in Japan. It ran nearly an hour, making it one of the longest pieces Viola had created up to that time. Shewey noted the "visual opulence" of the final sequence, in which "a shot of street signs seen through the rain flowing across the windshield of a moving car becomes a lush composition of color and light unmoored to any physical object."

Throughout the 1980s, Viola continued to create videotapes, although increasingly, he was focusing his energies on creating video installations. Many of his early installations incorporated objects. In the room used for *Reasons for Knocking at an Empty House* (1982), a heavy wooden chair with headphones attached to it faces a video monitor. After sitting in the chair and putting on the headphones, the viewer sees on the video monitor an image of the artist sitting in a similar chair. Sounds inside Viola's head are audible through the headphones—his breathing, swallowing, and murmurings that represent incomplete thoughts. A figure approaches, unseen by the artist. Suddenly, he strikes Viola over the head with a rolled-up magazine. At that moment, the headphones cut off and the amplified sound of the blow booms from speakers in the room. The effect is powerful: The viewer feels as if he or she has personally been struck. "One of the great tragedies of the world is that we can never truly enter the subjective of another," Viola told Andrew Solomon. "We're all isolated from one another. That's the core of that piece."

By the late 1980s, Viola had become renowned as one of the leading practitioners of video art. In 1987, the Museum of Modern Art staged a survey of his work, and he thus became only the second video artist to be given a one-man show at a major American museum. (The first was Nam June Paik, whose work was the subject of a large retrospective at the Whitney Museum in 1982.)

At about this time, Viola began to suffer what he referred to as a "creative block." The death of his mother and the birth of his second child, which both occurred in 1991, set his artistic juices flowing again. "The dates are intertwined for me," Viola told Drohojowska Philp. "These events focused my investigations in a very real way. . . . My mother was a deeply spiritual person. Her death gave me a deeper understanding of things I had been grappling with for most of my life. It stirred the pot up from the bottom." Viola commemorated both events in the *Nantes Triptych* (1992). For that work, which uses three 10-foot-high screens, Viola filmed a woman dying and a woman giving birth, and then projected the resulting videos onto the outer screens; on the center screen, he projected a video featuring himself, fully clothed, and suspended underwater as if drowned.

Viola's career reached a new high in 1995, when he was selected to represent the United States at the Venice Biennale. As his exhibition for the U.S. pavilion, he submitted what became one of his most acclaimed works, *Buried Secrets* (1995), a series of five related installations that were inspired by writings by the 13th-century Persian mystic poet Jalal ed-Din Rumi, whom Viola has cited as an important influence on his work and life since his college days. Viola recalled to Steven Henry Madoff of the *New York Times* (June 4, 1995) that while reading Rumi one day, the following line "just jumped out" at him: "When seeds are buried in the dark earth, their inward secrets become the flourishing garden." This led him to the idea for *Buried Secrets*—the idea, in his words, "that something is put away and concealed in us that's absolutely necessary for our spiritual nature."

As with the *Nantes Triptych*, *Buried Secrets* consists of large screens, mounted in specially designed rooms, onto which videos are projected. The final segment, *The Greeting*, is regarded by some critics as Viola's most sophisticated work. It was inspired by a painting of the Visitation (the visit of the Virgin Mary to Elizabeth described in the New Testament) by the Renaissance artist Jacopo da Pontormo. Filmed on a Hollywood sound stage, it incorporated an elaborate set based on the background of the painting. In the video, a pregnant woman walks up to two other women. After greeting them, the woman whispers a secret into the ear of the woman she knows; the viewer hears what she says.

Creating and installing *Buried Secrets* required a crew of 80 people, a budget of $650,000, and, in the artist's words, "hundreds of pieces of equipment." "I used a high-speed camera," Viola told Madoff, "shooting 300 frames per second—1,000 feet of film in under 50 seconds—and then slowed the work down so that it takes 10 minutes, revealing every ambiguous dynamic of their gestures as the secret moves through them."

Although, as with *The Greeting*, Viola makes use of the most advanced technologies available, his work is never mere flash. Rather, technique always serves content, and the content is at least as complex and worthy of the viewer's attention as the technical effects. "The veneer of technology is so sensual that people in our gizmo-crazy American culture can just take pleasure in the form," Viola told Andrew Solomon. "But it's what's in the container we're dealing with—not whether it's a Styrofoam or ceramic or metal cup." Attesting to Viola's artistic genius is the fact that he has taken the "lowbrow" form of video and transformed it into the perfect "container" for his thought-provoking themes. Further attesting to his genius is the fact that in so doing, he creates works that are far more than the sum of their parts; viewing them might be described as an all-encompassing, visceral experience that requires no prior knowledge or training in art. "Only respond. If you like the red one, you like the red one, you know?" he told Solomon. "You don't need a wall text to go the movies. I hate exhibitions designed as books, where people read the wall text and then look to the art to illustrate the point."

Back in the late 1970s, while he was visiting Australia, Viola met Kira Perov, who was then working as an arts administrator. They married in 1980, and Perov has collaborated with Viola ever since; she helps with the logistics and scheduling of his shows, advises him, and takes still photos of his work. Since 1981, the couple have lived in Long Beach, California, a suburb of Los Angeles. They chose Long Beach partly because the Long Beach Museum of Art was at that time one of the country's staunchest supporters of video art and partly because, with the town's proximity to Hollywood, Viola had excellent resources for video production available to him. No less important, as he told the *New York Times* (December 9, 1997), "Long Beach is sort of quiet and out of the way and—you know what?—that's the way I really like it." Viola and Perov have two young sons, Blake and Andrei.

Selected Videos: *He Weeps for You*, 1976; *Migration*, 1976; *The Space Between the Teeth*, 1976; *The Morning After the Night of Power*, 1977; *Chott el-Djerid*, 1979; *Hatsu-Yume*, 1980; *The Reflecting Pool*, 1980; *Reasons for Knocking at an Empty House*, 1982; *Room for St. John of the Cross*, 1983; *The Theater of Memory*, 1985; *I Do Not Know What It Is I Am Like*, 1986; *Passage*, 1987; *Nantes Triptych*, 1992; *Slowly Turning Narrative*, 1993; *Stations*, 1994; *Buried Secrets*, 1995; *The Messenger*, 1996; *The Crossing*, 1996

Suggested Reading: *Art in America* p152+ Mar. 1988, with photo, p119+ Oct. 1997, with photo; *ARTnews* p160 Jan. 1988, with photo, p206+ Nov. 1997, with photos; *Christian Science Monitor* p21 Dec. 21, 1987, with photo; *New York Times* II p22+ Nov. 8, 1987, with photo, C p12 June 17, 1994, with photo, II p30+ June 4, 1995, with photos, E p1+ Dec. 9, 1997, with photo, E p37 Feb. 13, 1998, with photos; *New York Times Magazine* p34+ Feb. 7, 1998, with photos

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Carol Rosegg/Shirley Herz Associates

Vogel, Paula

Nov. 16, 1951– Playwright. Address: c/o Graduate Writing Program, Brown University, Providence, RI 02912

"I want to seduce the audience," the playwright Paula Vogel, who in 1998 won the Pulitzer Prize for drama for her play *How I Learned to Drive*, told Steven Drukman for the *New York Times* (March 16, 1997). "If they can go along for a ride they wouldn't normally take, or don't even know they're taking, then they might see highly charged political issues in a new and unexpected way." In much of her work—more than 20 plays—Vogel has examined such hot-button topics as pornography, AIDS, domestic violence, gay parenthood, feminism, capitalism, and, most recently, in *How I Learned to Drive*, pedophilia and incest. At their best, her plays do not attempt to persuade the audience to adopt a particular political viewpoint or moral stance, but rather demonstrate that there are no easy answers. "In this time of political correctness," Vogel told Drukman, "you have to go against the grain. If audiences don't embrace both sides of an issue, there can be no real political dialogue. In my sense of political, you can never be politically correct. To be political means to open up a dialogue, not to be 'correct.'" Although her plays can be emotionally disquieting, Vogel nevertheless manages to draw the viewer in through her use of humor, inventive language, and sympathetic characters.

Despite the prevalence of political themes in her plays, these concerns are not Vogel's starting point. Instead, she comes at playwriting from a very personal place. "My writing isn't actually guided by issues," she told Kathy Sova for *American Theatre* (February 1997). "I know it seems that way, but I don't sit down and think, 'Oh, there's this issue that I'm bothered about.' I only write about things that directly impact my life. When I write, there's a pain that I have to reach, and a release I have to work toward for myself. So it's really a question of the particular emotional circumstance that I want to express, a character that appears, a moment in time, and then I write the play backwards."

The best illustration of Vogel's approach to playwriting is *The Baltimore Waltz* (1992), which was also Vogel's first big success. The play, about a schoolteacher and her brother, who is dying of AIDS, was Vogel's memorial to her older brother Carl, who died from the illness in 1988, at age 38. "When he got sick, I didn't know any way of getting through it and holding on to my sanity, other than doing what I know best, which is writing a play," Vogel told M. Elizabeth Osborn for the *Village Voice* (February 18, 1992). "I worked on it in my head a little while he was dying. I didn't want to write it *about* anything; it's my journey through the experience."

Born on November 16, 1951, in Washington, D.C., Paula Anne Vogel had been very close to Carl since their childhood. With Carl and her other older brother, she grew up in suburban Maryland, "on the wrong side of the Beltway," as she put it to Osborn. Her father, Donald S. Vogel, who worked in advertising, and her mother, Phyllis (Bremerman) Vogel, split up when Vogel was 10. After the separation, the children were raised by their mother, who worked as a secretary to support her family. "Through some instinct," Vogel explained to *New York* (April 7, 1997), Carl "realized I needed a father and turned himself into a father figure. At high school, he put a book into my hands, *Sexual Politics*, and he said, 'It is something called feminism. You are going to read this book, because you have a mind and you are going to learn how to use it.'" Carl also encouraged Vogel to continue her studies. "Both my parents never graduated from high school," Vogel told Sid Smith for the *Chicago Tribune* (April 18, 1993). "I never thought about college—it was his idea." Vogel's parents are now deceased.

In 1969, Vogel won several scholarships to attend Bryn Mawr, a prestigious women's college outside Philadelphia, Pennsylvania, but she left in 1971 after being reprimanded by the school for "naughty behavior," as she put it to Smith. She transferred to Catholic University, in Washington, D.C., where she earned a B.A. in theater in 1974, and then attended Cornell University, in Ithaca, New York, where she completed all the required courses for a doctoral degree, in 1977, but did not complete a dissertation. Vogel was a lecturer at Cornell from 1977 through 1978.

At around this time, Vogel wrote her first play, *Meg*, which received an American College Theatre Festival Award for best new play. It premiered in 1976 at Cornell University and the next year was produced at the New Playwrights Theatre and the Kennedy Center for the Performing Arts, both of which are in Washington, D.C.

During 1979 and 1980, Vogel was the recipient of a playwriting fellowship from the National Endowment for the Arts. Also in 1979, Vogel became an instructor of theater arts at Cornell, but was dismissed in 1982 for what, at that time, she said she felt were political reasons. In 1984, she was hired to teach playwriting at Brown University, in Providence, Rhode Island; she is still employed there.

Vogel enjoyed a good measure of success during the early part of her career, as evidenced by fellowships, teaching jobs, awards, commissions for new plays, and productions of her work at small theaters. Several of her plays were published by Samuel French, Inc. Even so, she often found herself in trouble financially, and at such times, Carl would come to her aid. "All my life, Carl was always bailing me out," she told Smith. "He knew, somehow, when the rent was due or when I had no money for food. His check would conveniently arrive. He was my savior."

In 1987, when Carl began suffering from full-blown AIDS and was frequently hospitalized, Vogel became his bedside companion, commuting from Providence to Johns Hopkins Hospital in Baltimore, Maryland, to be with him, and she took care of him and comforted him during his final days. "When you're close to someone and they're dying, you give yourself permission you might not under normal circumstances," she told Smith. "I would climb into bed with him in the hospital and sleep with him there. While all this dark stuff was otherwise in our lives, we had a kind of slumber party." Even though he was suffering acutely, Carl knew what was in the back of his sister's mind. He said to Vogel, as quoted by Smith, "You're going to write about all this, aren't you?"

For a year after Carl's death, Vogel was too grief-stricken to write at all. Then, she recalled to Osborn, the tenure committee at Brown told her, "'You have to write another play.' So I walled myself up in a cabin in New Hampshire. In my three weeks there, the play just came out. I walked around this little space and guttural noises were coming out of my throat. I was keening, and crying, and then I would start laughing hysterically, because the play was becoming a comedy."

That play was *The Baltimore Waltz*. In her introductory note to the play, which she dedicated to Carl, Vogel wrote that in 1986, Carl had invited her "to join him in a joint excursion to Europe. Due to pressures of time and money, I declined, never dreaming that he was HIV positive." One of the central characters in the play is Anna, a teacher and Vogel's alter ego. After Anna discovers that she has contracted ATD, or "acquired toilet disease," a fatal illness that can be contracted by using school bathrooms and that primarily afflicts single elementary-school teachers, she embarks on a whirlwind European tour with her brother, named Carl, who wears pajamas and carries a stuffed rabbit. Eager to live life to its fullest while she still can, Anna has various sexual encounters and eats voraciously. Eventually, Anna and Carl end up in Vienna, where they meet a specialist who treats patients by drinking their urine, and who supposedly has a cure for ATD. As the play progresses, it becomes clear that it is Carl, not Anna, who is dying; that the two are not in Europe but in Carl's hospital room in Baltimore; and that their journey has taken place only in Anna's imagination.

The Baltimore Waltz was produced in 1992 at Circle Repertory Theater in New York City, under the direction of Anne Bogart and starring Cherry Jones as Anna, Richard Thompson as Carl, and Joe Mantello in the various supporting parts. The play received a rave review from Frank Rich, who, in the *New York Times* (February 12, 1992), described it as "a crazy-quilt patchwork of hyperventilating language, erotic jokes, movie kitsch, and medical nightmare" that "spins before the audience in Viennese waltz time, replete with a dying fall." Of Carl's onstage death, Rich wrote, "Having turned up the volume of life so high with her dreamy theatrics, the author makes us feel the loss all the more deeply when another young corpse is carted off the stage."

Not everyone agreed with Rich's estimation. Capitol Repertory, a theater in Albany, for example, reneged on its pledge to produce the show, giving as its reason money troubles; the theater could earn more with a more upbeat play, Vogel was told. In addition, some critics contended that by creating a disease with a comical name as a proxy for AIDS, Vogel seemed to be trivializing the real illness. Furthermore, by flaunting Anna's promiscuity, the play could be interpreted as encouraging unsafe sexual behavior. Others saw Carl's stuffed rabbit as an inappropriate symbol for his sexual orientation. On the other hand, some people noted that by creating ATD, a disease that chiefly affected a specific segment of the population, as AIDS did at first, Vogel intended to show that illnesses strike at random, and all people are equally vulnerable. And she pointed out to Sid Smith that the play's bawdiness was a protest against society's impulse to respond to a sexually transmitted disease with puritanical moralizing. *The Baltimore Waltz* illustrates how Vogel uses her feelings and experiences to show ways that political, social, and moral issues affect us as individuals.

Vogel has said that she is deeply gratified by the way in which Carl is kept alive by the play. The play had a big impact on Vogel's professional life as well. It won the 1992 Obie Award for best Off-Broadway play, and it was produced at prominent regional theaters throughout the country. The play's success in turn increased Vogel's stature as a playwright and raised interest in both her earlier plays and her ongoing projects. However, none of Vogel's subsequent plays were as successful as *The Baltimore Waltz* until *How I Learned to Drive* was mounted at the Vineyard Theatre in New York City, in 1997. The play was inspired by Vladimir Nabokov's novel *Lolita*, about a relationship between a man in his 40s and a pre-teen girl. The book is one of Vogel's favorites. "I must have read that book a half dozen times since high school," she told Kathy Henderson for the on-line version of *Playbill* (May 23, 1997). "It was fascinating to me because it was so evenhanded and so neutral. I couldn't stop thinking about what would happen if a woman wrote the story from Lolita's point of view."

How I Learned to Drive is narrated and seen through the eyes of Li'l Bit, a woman who grew up in Maryland, and it travels backward and forward in time to tell the story of her relationship with Peck, an uncle of hers by marriage. The audience sees Li'l Bit at various ages from about 11 though 35. It is revealed that Uncle Peck has been in love with her since her birth, but until near the end of the play, nothing is said about how old Li'l Bit was when their relationship began. The ostensible reason for their meetings away from other family members is that Uncle Peck is teaching Li'l Bit how to drive, and driving is used throughout the play as a metaphor for stages and shifts in power in their relationship.

While it was certainly a bold choice on Vogel's part to depict a pedophilic relationship onstage, some critics were even more impressed by Vogel's skill in presenting it so that it was not reduced to one between a predator and his prey. As Ben Brantley wrote in the *New York Times* (March 17, 1997), "Ms. Vogel is too intelligent to present this simply as a study in victim versus villain or to fail to acknowledge that what's happening is, in some appalling way, a real love story." Brantley called Uncle Peck "surely the most engaging pedophile ever to walk across the American stage." In Vogel's hands, Uncle Peck becomes a sympathetic character, and this enables the audience to see that, in some ways, he too is a victim. Li'l Bit, on the other hand, is not presented as merely a passive casualty of the relationship; she is making active choices along the way, and ultimately the relationship empowers her, although she is clearly damaged by it as well.

How I Learned to Drive is similar to *The Baltimore Waltz* in that both are fundamentally very disturbing stories that, thanks to Vogel's use of humor and compelling characters, are engrossing nonetheless. As Ben Brantley observed, "The work begins with a comic blitheness and detachment that immediately disarm. Then, before you're even aware of it, you've fallen into dark, decidedly uncomfortable territory, and it's way too late to pull back." While it is not as clearly autobiographical as the earlier play—Vogel herself never experienced sexual abuse as a child—the subject matter touches a nerve in Vogel. "This culture trains us to be pedophiles," she told Steven Drukman. "The eroticizing of children is all around us. It's on film, on television, it's in those Calvin Klein ads."

The Vineyard Theatre production of *How I Learned to Drive* ran for over a year in New York. It won numerous honors in 1997, including awards from the Outer Critics Circle, the Drama Desk, and the New York Drama Critics, as well as an Obie Award, a Lucille Lortel Award, and, in 1998, the Pulitzer Prize for drama. During the 1998–99 season, it is scheduled to be produced by a greater number of regional theaters throughout the country than any other new play.

Like *The Baltimore Waltz* and *How I Learned to Drive*, many of Vogel's other plays are personal explorations of charged social and political issues. *The Oldest Profession*, produced in 1981, critiques Reaganomics and certain attitudes toward poverty by way of a broadly comic story of five over-the-hill prostitutes. Vogel has acknowledged that *Hot 'n' Throbbing*, written in 1994 and never produced in New York, is one of her angriest plays. It concerns a female pornographer and is both a response to the National Endowment for the Arts' so-called decency oath and an examination of domestic violence. It was produced in Boston and received a rave review in the *Boston Globe*.

A version of Vogel's 1980 play, *Desdemona*, which is subtitled "A Play About a Handkerchief," was staged in New York City at Circle Repertory Co. in 1993. The play turns Shakespeare's tragedy *Othello* on its head by transforming the character Desdemona into the whore Othello suspects her of being. Vogel's play, in which the male characters from *Othello* are referred to but never seen, also includes the characters Emilia, Desdemona's lady-in-waiting, and Bianca, a local floozy, from Shakespeare's original. *Desdemona* focuses on the relationship between the three women. Ben Brantley wrote in his review for the *New York Times* (November 12, 1993), "There is a certain shocked gratification to be derived from the idea of one of Shakespeare's most passive and virtuous heroines being transformed into an independent-minded strumpet." He added that the play "doggedly pursues a familiar political point: In an age of sexual oppression, women can achieve power only as wives or prostitutes."

Another Vogel play, entitled *And Baby Makes Seven*, was produced by the Circle Repertory Co. in 1993, this one at the Lucille Lortel Theater. The play revolves around a lesbian couple and their fantasy life, in which they pretend to be school-age boys. When the women decide to have a baby, they enlist their gay roommate to be the father, and an arrangement born out of practicality becomes increasingly complex.

Vogel's latest play is *The Mineola Twins*, which premiered at the Perseverance Theatre in Juneau, Alaska, where Vogel has taught workshops in playwriting and served as a consultant since 1981. (From 1995 to 1998, a Pew Charitable Trust residency grant supported both the writing of *How I Learned to Drive* and *The Mineola Twins* and productions of those plays at Perseverance.) Using the relationship between two sisters as a metaphor, *The Mineola Twins* explores liberal and conservative factions in American politics. As Vogel described the play to Kathy Sova, "There's a political schizophrenia that's dividing us, dividing us [with]in communities, into warring factions, into enraged siblings. To me, *The Mineola Twins* is working toward that moment—even if it's only in our dreams—that we'll talk to each other, that we won't be divided anymore."

Vogel continues to teach playwriting at Brown University, even though, as she told the on-line version of *Playbill* (April 7, 1997), "it's very hard for me to keep encouraging new playwrights. I'm supposed to tell them to hang on. Hang on for what? Why not go to TV and film?" She plans to write a novel, and is embarking on a three-year term as playwright-in-residence at the Arena Stage, in Washington, D.C., where she has received commissions for two new works. For a time, Vogel was engaged to marry a man. Currently, she shares a home in Providence with a female partner and their three cats.

Selected Plays: as author: *Meg*, 1977; *Apple-Brown Betty*, 1979; *Desdemona*, 1980; *The Oldest Profession*, 1981; *Bertha in Blue*, 1981; *The Last Pat Epstein Show Before the Reruns*, 1982; *And Baby Makes Seven*, 1982; *Heirlooms*, 1984; *The Baltimore Waltz*, 1992; *Hot 'n' Throbbing*, 1994; *How I Learned to Drive*, 1997; *The Mineola Twins*, 1997

Suggested Reading: *American Theatre* p24+ Feb. 1997, with photo; *Chicago Tribune* XIII p16 Apr. 18, 1993, with photos; *New York* p46+ Apr. 7, 1997, with photo; *New York Times* C p15 Feb. 12, 1992, with photo, C p5 May 7, 1993, with photo, C p20 Nov. 12, 1993, with photo, II p6 Mar. 16, 1997, with photo, C p11 Mar. 17, 1997, with photo; *Playbill* (on-line) Apr. 7, 1997, May 23, 1997; *Village Voice* p100+ Feb. 18, 1992, with photos; *Washington Post* G p14 May 22, 1994, with photos

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Wachner, Linda

(WAK-ner)

Feb. 3, 1946– CEO and chair of Warnaco Group, Inc. and Authentic Fitness Corp. Address: c/o Warnaco Inc./Authentic Fitness Corp., 90 Park Ave., New York, NY 10016

Linda Wachner, the CEO and chair of the Warnaco Group, Inc. and Authentic Fitness Corp., is the first woman to become the head of a Fortune 500 company and is one of the most powerful and wealthy female executives in corporate America. She led a $480 million hostile takeover of Warnaco in 1986, and since then, has built the firm into a $1.4 billion apparel powerhouse. The company manufactures and markets 36 percent of all the bras sold in the country, including such brand names as Olga, Warner's, Valentino Intimo, Marilyn Monroe, and Lejaby; it also has a sizable line of other intimate apparel and sportswear, which consists of products by such high-profile designers as Calvin Klein and Ralph Lauren. Since 1990, Wachner has also been running Authentic Fitness, which sells a sizable line of activewear and swimwear that includes the Speedo line.

John Abbott

Linda Wachner

Wachner started out in business as a department-store buyer's assistant and quickly made her way up the corporate ladder. A person with extraordinary drive and ambition, she has said that early in her career, she overcame gender bias by ignoring it. In 1974, when she was named a vice president of Warner's, a division of Warnaco, the president of the corporation advised her, in effect, not to expect another promotion anytime soon. But she expected much more, and about 12 years later, she bought the company.

Warnaco's stock has soared over the past decade, and most people attribute the firm's success to Wachner's business savvy. To the company's stockholders, the 52-year-old executive is a hero. Her reputation as a manager is another story. Wachner's exacting demands and brusque manner have led many of Warnaco's top executives to quit over the years, and in 1993, *Fortune* magazine listed her as one of the toughest bosses in America. When asked about her management style, Wachner has often said that she never asks people to work harder than she works herself (which is quite hard). "It was not the best glimpse of me," Wachner said of the *Fortune* article, as quoted in *Working Woman* (November/December 1996). "But if you've got to run a company and improve the results and the image, you're not going to come out being a darling."

Linda Joy Wachner was born on February 3, 1946, in New York City, to Herman Wachner, a fur salesman, and Shirley Wachner, a homemaker. Her only sibling, Barbara (who died in 1981), was 18 years older. Consequently, Wachner spent much of her childhood alone or in the company of adults. When she was 11 years old and in the fourth grade, she told Maggie Mahar for *Working Woman* (May 1992), "a boy pulled a chair out from under me." When she fell, her spine was injured, exacerbating a severe case of scoliosis, and she had to undergo corrective surgery. Bedridden and encased in a full-body cast, the young Linda was virtually immobile for almost two years, and there was some question as to whether she would ever be able to walk again. But after an extended period of rehabilitation, she fully recovered. "The focus I have today comes from when I was sick," Wachner remarked to Susan Caminiti for *Fortune* (June 15, 1992). "When you want to walk again, you learn how to focus on that with all your might, and you don't stop until you do it."

During high school, Wachner aspired to become a fashion buyer, and after she graduated, at the age of 16, she wasted no time in pursuing her goal. She enrolled at the State University of New York at Buffalo, where she studied economics and business administration. During summers and Christmas vacations, she returned to New York City, to work as a sales clerk at a department store. "I sold in every department there was," she recalled to Colin Leinster for *Fortune* (January 6, 1986).

A week after earning a B.A. degree, in 1966, Wachner landed a job as a buyer's assistant for Associated Merchandising Corp., the purchasing arm of several department-store chains. Robert Nesbit, a merchandising executive who was Wachner's boss at the time, remembered her well when Susan Caminiti interviewed him in 1992. "Linda used to come flying through my door every morning hitting me with ideas on how we could run the business better," he said. "She wanted to tell our manufacturers how they could do more business with the stores. It was the right move, but she was pissing people off, because she was going about it so forcefully. I thought, 'Either they are going to run this girl right out of here or else she's going to be running the place.'"

In 1968, Wachner moved to Houston, Texas, to accept a position as a junior buyer for Foley's Federated Department Stores. Like the other buyers at Foley's, she spent her lunch hours talking to salespeople and customers about product preferences. But she often went further than her colleagues, by conducting informal market surveys of people on the streets of Houston. Her moxie and business acumen came to the attention of David Yunich, an executive at Macy's, and in 1969, he hired her to buy bras and girdles for that giant New York City department store.

Two years later, while on a business trip to Florida, Wachner met her future husband, Seymour Applebaum, the executive of a dressmaking company. They married in 1973, when Wachner was 27 years old and Applebaum was 60. "I married a man so much older because my parents were older," she told Maggie Mahar. "I was comfortable with people of that generation." Applebaum supported Wachner's business ambitions and encouraged her to pursue her dreams. Because of a heart condition, he was in and out of the hospital for years. "I felt like we were fighting for his life the whole time," Wachner told Caminiti. Applebaum died in 1983, and Wachner has said that she regrets that they never had a child. "I thought at the time it would be wrong to bring a child into the world with one parent ill," she remarked to Mahar. "I was wrong—I'd be better off having the child now." Applebaum's death came only two years after the death of Wachner's sister. Her father had died many years earlier, and when her mother died, in 1987, Wachner was left with no immediate family.

Meanwhile, during the 1970s, Wachner's career continued to progress rapidly. In 1974, she joined Warnaco, and a year later, she was appointed vice president of Warner's, the company's lingerie division. "I remember the speech the president of the company [Philip Lamourex] made when he formally appointed me," Wachner told Mahar. "He said, 'We all know how aggressive you are, Linda, but remember: It took a woman 100 years to become a vice president in this company.' It was kindly meant—he was a sweet man. But by the same token, he was saying, 'You've got this, and you shouldn't expect too much more.'"

But Wachner aspired to achieve more than a company vice presidency. She quickly made her mark at Warner's, "by coming to the rescue of the brassiere, an occasional object of conflagration" in the early 1970s, to quote Colin Leinster (and in the process, as Leinster noted, "earned a footnote in the social history of that decade"). She did so partly by implementing what was then a novel idea: that of taking bras out of the boxes in which they were traditionally sold and, instead, displaying them on hangers, where customers could see them more easily. Sales jumped, and the practice of openly displaying bras quickly became widespread.

In 1977, Wachner became vice president of Caron International, a yarn manufacturer headquartered in New York City. Two years later, she was named president and chief operating officer of Max Factor's U.S. division, which was "bleeding red ink," according to Mahar. David Mahoney, the chairman of Norton Simon Inc., then the parent company of Max Factor, gave Wachner carte blanche to do what was necessary to turn things around. One of the first things she did was fire a number of people, including many of the men in the company's "old boy's network" who had had a hard time dealing with her as a boss, according to Mahar.

Needless to say, Wachner didn't win any popularity contests at Max Factor. However, her effectiveness in improving the company's bottom line was indisputable: In 1979, Max Factor lost $16 million; by 1984, it was in the black, with $5 million in profits. In 1984, Max Factor was taken over by the Beatrice Companies. Eager to run a company on her own, Wachner raised $280 million with the help of a New York investment firm, with the aim of buying Max Factor from Beatrice, but her offer was spurned. She left Max Factor soon after. Over the next several months, she put together a $905 million deal to buy the cosmetics division of Revlon, but at the last minute, the business magnate Ronald Perelman topped her offer.

Undeterred, Wachner next zeroed in on her former company, Warnaco. She teamed up with Andrew Galef, an entrepreneur from California, and in March 1986, they outbid Robert Matura, the CEO of Warnaco, with an offer of $46.50 a share (for a total price of $480 million). Wachner made no bones about her intention to run the firm as she saw fit. (Galef became a director of the company but reportedly has played no role in its day-to-day operations.) When asked about the firm's former management, she said, "They put those golden parachutes in themselves." Wachner, Caminiti noted, pulled their parachutes' rip cords.

Wachner "proceeded in textbook fashion to put [Warnaco] on the fast-growth track," Judith H. Dobrzynski wrote in *Working Woman* (November/December 1996). "She reorganized management, consolidated production, and renegotiated contracts to get better terms. She shed slow-selling products and pushed high-margin lines. She added licensed goods, including Calvin Klein underwear and Chaps by Ralph Lauren, to Warnaco's product mix and introduced a bevy of new products. As a result, Warnaco's stock has climbed 130 percent since 1991, compared with 46 percent over the same period for peer companies and 104 percent for Standard & Poor's 500. As owner of more than 12 percent of both Warnaco and Authentic Fitness, a former Warnaco division spun off while she remained its chair, she's worth more than $100 million."

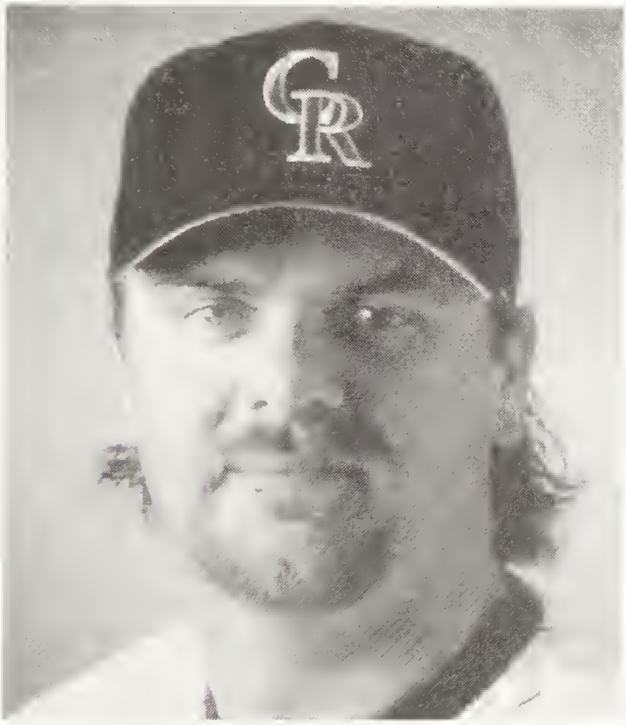
While Wachner has certainly been a favorite among Warnaco stockholders, she has not been a favorite among her subordinates, according to many reports. Wachner makes no apologies for her management style. "I've yelled at people and I'm not ashamed of it," she was quoted as saying in the *Fortune* article that listed her among the country's toughest and most intimidating bosses. "We have to run this company efficiently and without a bunch of babies who say, 'Mommy yelled at me today.' It's impossible to run a leveraged operation like camp. If you don't like it, leave. It's not a prison."

In 1996, Wachner got some more bad press—in the *New York Times* (May 15, 1996), *Time* (June 3, 1996), and many other publications—after she announced plans to close the 150-year-old Hathaway shirt factory in Waterville, Maine. The media portrayed her as heartless and ruthless—at first. But then Wachner agreed to keep the plant open until a group of local investors (led by Jock McKernon, a former governor of Maine) raised enough money to buy the facility, a move that generated considerable good will. "She understood she had a responsibility to the city her decisions could potentially devastate," the *Maine Sunday Telegram* (December 14, 1997) observed. "She worked hard to leave her employees in the best shape she could while serving her shareholders."

In December 1997, Wachner expanded Warnaco's empire by purchasing Designer Holdings Ltd., the company that manufactures Calvin Klein jeans. It was a significant acquisition, because when added to Warnaco's existing holdings, it made the firm responsible for nearly one third of the manufacture and distribution of the entire Calvin Klein line of clothing and related goods. Klein, who still designs everything that is sold under his name, counts himself among Wachner's admirers. "Linda is very hands-on, and that's the beauty of this relationship," he told Sarah Mower for *Harper's Bazaar* (November 1995). "She's the chairman of the board *and* has a great mind for the product. You don't often get that in one person."

Linda Wachner lives in New York City and also has a custom-built house in Southampton, a tony town near the southern tip of Long Island, New York, from which she helicopters to her corporate headquarters in Manhattan. According to *Working Woman* (February 1996), she is the highest-paid female executive in the country, with a total annual compensation package of about $10 million. In addition, her stock holdings in Warnaco and Authentic Fitness have been estimated to total between $100 million and $200 million.

Suggested Reading: *Cosmopolitan* p146+ June 1990, with photo; *Fortune* p76+ Jan. 6, 1986, with photos, p102+ June 15, 1992, with photos, p41 Oct. 18, 1993, with photo; *Harper's Bazaar* p186+ Nov. 1995, with photos; *Working Woman* p70+ May 1992, with photos, p106+ Nov./Dec. 1996, with photo; *Who's Who in America, 1998*



Colorado Rockies

Walker, Larry

Dec. 1, 1966– Baseball player. Address: c/o Colorado Rockies Baseball Club, 2001 Blake St., Denver, CO 80205

For some athletes, the pressure to perform sometimes takes all the fun out of competition. That does not appear to be the case with Larry Walker, who was named the National League's most valuable player in 1997. "Day after day I was shocking myself at the things I did," Walker said of the 1997 season to John Henderson for the *Denver Post* (November 14, 1997). "Each day, I went to the park thinking, 'Just let my abilities do what they can do.' The numbers went up and the balls went out of the park. I'd go home at night, back to the hotel room and sit there and say, 'Well, I did that again? I can't believe that. This is fun.'"

Walker, a right-handed right fielder who bats lefty, completed the 1997 season with an impressive .366 batting average and 49 home runs. He also hit a total of 409 bases, the greatest number since Stan Musial hit 429 in 1948. And as a fielder, he played 128 consecutive errorless games, making only two errors in the entire season, and winning his third Rawlings Gold Glove Award. Although injuries forced him to miss many games in 1998, Walker managed to maintain a batting average of .363 and thereby win the National League's batting title that year.

By most accounts, Walker does not take his growing celebrity too seriously. "I didn't get three new initials in my name," he told Mike Klis of the *Denver Post* (March 11, 1998). "It's not Larry 'MVP' Walker. My name's Larry K. R. Walker. I prefer it to be that way. I don't want it to be like other players. I don't need to . . . have all this hype about stuff I did. I'm just Larry." Walker also told Klis that what really makes him proud is being referred to "in the same sentence with [such legendary baseball players as] Hank Aaron and Stan Musial." Although he sometimes finds the frequent requests for autographs burdensome, he is said to fulfill such requests with a smile, especially when they come from youngsters.

Larry Kenneth Robert Walker was born on December 1, 1966, in Maple Ridge, British Columbia, Canada. As a boy, he loved hockey, and he dreamed of playing in the National Hockey League. "I would throw away this baseball stuff and go play goalie if could," he told *Sports Illustrated for Kids* (on-line). "I'm cuckoo about hockey." As a teenager, Walker played in various hockey leagues and eventually made a Canadian junior team (the equivalent of the minor leagues in baseball). In 1984, he was cut for a second time from the league, and this spelled the end of his hockey career.

That summer, Walker took up baseball, a game that came far more easily to him. Although he was unfamiliar with many of the game's myriad rules, he demonstrated great aptitude for hitting balls—he would hit them clear out of the ballpark. This skill was duly noted by baseball scouts in Canada, and on November 14, 1984, just a few weeks shy of his 18th birthday, Walker signed a minor-league contract for the 1985 baseball season with the Montreal Expos.

After going through spring training that first season, Walker still had a lot to learn, at least as far as the rules of the game were concerned. According to *Sports Illustrated for Kids* (on-line), during his first season with one of the Expos' minor-league teams, in Utica, New York, he once bypassed second base when another player hit a fly ball. When he realized that he had made a mistake, he ran straight across the infield toward first base. A disbelieving umpire called him out, for not touching second base.

In his second season in the minors, Walker's performance was notably better. After a season total of 29 home runs and 74 RBIs (runs batted in) in 95 games, he was promoted to one of the Expos' better farm teams, in West Palm Beach, Florida. The following year, he received the prestigious James "Tip" O'Neill Award, which is bestowed on the most promising baseball player in Canada. In 1988, it seemed that he might be moved up to the major leagues. However, that didn't happen, because a knee injury kept him in a cast for more than eight weeks and in rehabilitation for seven months.

The following year, Walker finally made it into the majors—and thus became the fifth Canadian ever to play for the Montreal Expos. Because his first major-league season was a short one (he signed with the team in August), 1990 is regarded as Walker's rookie season. He performed well enough to be considered for the National League's 1990 Rookie of the Year Award. (He lost the final vote to David Justice, of the Atlanta Braves.) Walker made the National League's All-Star Team in both 1989 and 1990.

During the next three years, Walker established himself as a reliable player and attracted the interest of other major-league teams. In August 1991, he was named player of the month, and later that season, he again won a spot on the National League's All-Star Team. In 1992, he won his first Rawlings Gold Glove Award as a right fielder. (The award is given to the best player of each position in the league.) He also won the Silver Slugger Award for offensive performance and placed fifth in the National League's most-valuable-player balloting. (Members of the Baseball Writers' Association of America vote each year for the person they consider the most valuable player for that baseball season.)

In 1993, Walker again demonstrated his excellence as a right fielder and was awarded his second Gold Glove. But despite his expertise in this position, the Expos' manager, Felipe Alou, wanted to reassign Walker to first base. "Larry would be a Gold Glove wherever he played," Alou told the *Sporting News* (July 26, 1993). Walker, with the kind of confidence that baseball fans have come to expect from him, was quoted in the same article as saying, "Do you think there's a better defensive right fielder in the league than me? I don't. And I'm not that comfortable at first base. I've played it a couple of times, and I don't think I'm that good."

However, Walker ended up playing first base after all. He injured his right shoulder in 1994, and played first base so as to lessen the strain of long-distance throwing on the shoulder. His lack of familiarity with the position may have caused him to make an error not unlike the one he had made in his rookie season in the minor leagues: During a game at Dodger Stadium, in Los Angeles, California, in 1994, he caught a ball that he erroneously believed was a foul fly—in fact, it was still in play—and then handed it to a little boy sitting in the stands.

In 1995, Walker became a free agent and was picked up by the Colorado Rockies. According to Murray Chass of the *New York Times* (April 9, 1995), he signed a four-year contract that was worth $22 million; on a per-year basis, this represented an increase of about $1 million over what he was making with the Expos. Walker has said that money was not the primary reason he wanted to play for the Rockies. "When I became a free agent, my agents asked me in the first place where I wanted to go, and I did say to Colorado," he told *At Bat* (March 17, 1998, on-line). "The main reason . . . was strictly because of the fan support. As a visitor with the Expos, coming here and playing the Rockies and playing at Mile High [Stadium] with 72,000 people, 70,000, 60,000, and that's something I never had in Montreal."

At the time that he signed with the Rockies, it was not yet certain that the proposed state-of-the-art Coors Field would actually be built in Denver. It ultimately was, and the improvement in Walker's batting average since he joined the team—and, consequently, his emergence as a baseball star—have been attributed to the new field. The reason is that, because of Denver's one-mile-high elevation, balls that are hit in Coors Field are said to travel farther than they would in other stadiums. "There are days when the ball . . . might go farther than you thought it would," Walker admitted to *At Bat*. "I've hit balls where they'd be gone in any ballpark, but here they seem to go a little farther. And then the ones that you don't hit as good or you don't think are going to go out might just barely make it." Walker has also said, as quoted in Sportszone, ESPN's Web site, "Eventually, Coors Field is going to lose the rap, just like Wrigley Field lost it or just like Fenway. . . . Every park has unique things that are going to work for you or against you.

You've still got to throw it. You've still got to hit it, and you've still got to catch it. It doesn't matter where you are." Whether or not the park was a factor in his batting, in 1995 Walker hit 36 home runs, becoming, as Henderson put it, "the most prolific home run hitter from north of the border."

The Rockies' newest star had to sit out most of the 1996 season because of a broken clavicle. Also during 1996, Walker slipped on some ice during a fishing excursion and injured his shoulder, and it had to be operated on again. He ended up missing 60 games, and, evidently feeling guilty, he promised to make it up to his team in 1997. "I owe the organization, the fans, and myself a great season," Walker told Woody Paige of the *Denver Post* (November 14, 1997). "I feel embarrassed. I must stay healthy this year."

Walker made good on his promise. He began the 1997 season with a batting average of more than .400, and he succeeded in maintaining that average for long stretches throughout the season. "Are you crazy?" he would respond when asked if he thought he could keep his batting up throughout the entire season. "I heard the question so many times that if I ever hear it again, I'm going to hop on a plane to Australia," he told Paige for the *Denver Post* (March 15, 1997).

The 1997 season turned out to be Walker's best ever, and, in the vote for the National League's Most Valuable Player Award, he received 22 out of 28 first-place votes. "I went upstairs after I heard, and I don't think I ever hit any stairs," Walker told Henderson. According to Walker, he was given the award in no small measure because he had shown consistency "and put up decent numbers" even when playing away from Coors Field. He also felt that his fielding had improved; he was no longer playing like a "kamikaze right fielder," he told Henderson. "I didn't dive head first for any balls all year. I started sliding feet first and didn't get carried away."

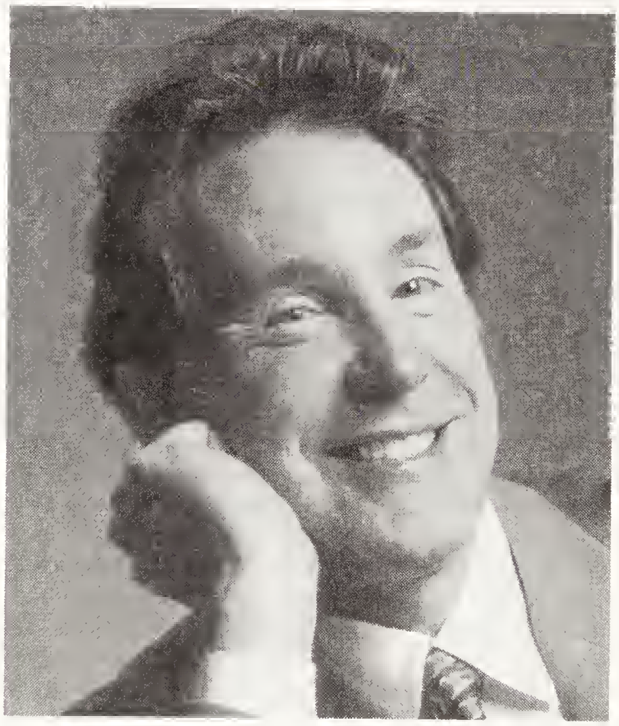
During spring training in 1998, Walker's batting average was a stellar .456, and for stretches he batted over .500. But after the regular season began, Walker was plagued by injuries. A bone spur on his right elbow, a sprained ligament in his right middle finger, and a wrenched back all caused him to miss games througout the season. His injuries notwithstanding, Walker maintained a batting average of .363 and took the National League's batting title that year.

Although he takes pride in the titles he has earned, Walker has said that the performance of the team as a whole is more important to him than his own statistics. "I'd take a .250 average if we could win the World Series," he told Paige. "There are a lot of players in baseball who don't care if they win. I'm in the game for one reason—to get a [championship] ring. . . . If I get a ring, I'll scratch my name off the MVP award and give it [away]."

Walker's current contract with the Rockies will run out at the end of the 1999 baseball season. Reportedly, both he and his agents hope that he will be offered another five-year contract with the team—this time, one worth about $50 million. "I hope they want me," Walker was quoted as saying by Mike Littwin in the *Rocky Mountain News* (on-line). "I know I've enjoyed playing here."

Larry Walker, whose baseball card recently doubled in value, stands six feet, three inches tall and weighs 225 pounds. He resides in Aurora, Colorado and owns two restaurants in Denver. He has one daughter, Brittany Marie Walker, who is five years old, and he is currently engaged to be married. Woody Paige described Walker as "a humble man and one of the good guys in sports, even if he was a mediocre goalie."

Suggested Reading: *At Bat* (on-line) Mar. 17, 1998, with photo; *Denver Post* (on-line) Mar. 11, 1997, Mar. 15, 1997, Nov. 14, 1997, March 11, 1998; *Sports Illustrated for Kids* (on-line), with photos



Jeff Sciortino

Warner, Ty

1940(?)– Toy-company executive. Address: c/o Ty Inc., P.O. Box 5377, Oak Brook, IL 60522

"I knew I had a winner," the toy designer Ty Warner told *People* (July 1, 1996). Warner was speaking of his most famous creation: Beanie Babies, arguably the biggest toy fad of the 1990s. The small, plush toys, which are filled not with beans but with plastic pellets, currently come in about 200 animal shapes, each with a cute character name, like Smoochy the Frog, Waves the Orca Whale, or Chip the Cat. Each character also comes with a "birth date" and a poem, which are written inside a heart-shaped tag attached to the toy. Beanie Babies are inherently appealing, and their small size and price tag make them even more attractive. Not long after they appeared on the market, adults and children alike began buying them up by the dozen. Few who purchase one seem able to resist the urge to own a second or a third, and many kids boast collections of more than 50 Beanie Babies.

Warner has shrewdly and purposefully fueled the demand for Beanies by making them hard to get. Beanie Babies are sold only at comparatively small toy and specialty stores, not at giant chains like Toys "R" Us or Wal-mart. Warner also limits their production and periodically retires certain characters, and this has made some models extremely sought-after by hard-core Beanie collectors. In 1996 and 1997, during the peak of Beaniemania, many stores had trouble keeping the toys in stock. While business experts keep predicting that Beanies will eventually join Cabbage Patch Dolls and Tickle Me Elmo in the graveyard of formerly hot toys, their popularity has showed little sign of dwindling significantly.

Ty Warner (whom some sources refer to as H. Ty Warner) guards his privacy closely and has revealed scant information about either his company or his personal life. Warner is said to be in his mid- to late 50s, and Gary Samuels, writing for *Forbes* (October 21, 1996), described him as an "Illinois native." He graduated from Kalamazoo College, in Kalamazoo, Michigan, in 1962, and then returned to Illinois to work for Dakin Inc., where he sold stuffed animals to specialty gift shops. It was at Dakin that Warner learned the important lesson of being selective when choosing retailers, which meant avoiding big chains. He told Samuels that his job at Dakin "taught me that it's better selling 40,000 accounts than it is five accounts. It's the more difficult to do, but for the longevity of the company and the profit margins, it's the better of the two."

Warner stayed at Dakin until 1980. In 1985, after spending several years living and traveling in Italy, he founded his own stuffed-animal company, Ty Inc., in the United States. The company is based in Oak Brook, Illinois. The first toys Warner designed were plush, understuffed Himalayan cats, and he began by selling them to the stores he had formed relationships with while at Dakin. He gradually began designing other animals as well; like the cats, they were standard stuffed-animal size. What made Warner's designs different was that the animals were floppy and malleable and could be manipulated into different positions. They were also reasonably priced, retailing for $10 to $20 apiece.

Warner took those same ideas a little further when he created the first Beanie Babies, in 1993. He recognized a gap in the market for toys that could be held in a child's hand and were inexpensive enough to be purchased with allowance money. Comparable products available at that time were, as he told *People*, "real trash." He kept the Beanies understuffed, which made them pleasingly squishable, and, as with his larger toys, enabled children to place them in various poses. In late 1993, Warner introduced the first nine Beanie Babies at a trade fair. Among them were such characters as Chocolate the Moose and Squealer the Pig. Seven of the nine original characters are still available today. (The designs of two of the seven—Patti the Platypus and Spot the Dog—have been altered slightly.)

In early 1994, Warner began selling Beanie Babies to small specialty shops and toy stores in the Chicago area. Later that year, 36 new characters were introduced, and the sales were broadened to include resort areas in the southern United States. While sales of Beanie Babies grew at a healthy rate in the first year, there was little, if any, sign that they would become a phenomenon.

In 1995, Warner began selling Beanie Babies to stores on the East and West coasts and in scattered areas throughout the rest of the U.S. Another batch of several dozen new Beanie characters was introduced, and during the summer of that year, sales began to take off. Early on, Warner decided not to advertise; news of the Beanies traveled by word of mouth. But even without advertising, demand soared. David Marks, the owner of the small toy-store chain Learning Express, told Joseph Berger for the *New York Times* (March 14, 1997), "This is the hottest product that has ever appeared in retailing—period—since Adam and Eve." As of March 1997, Learning Express was selling up to 2,000 Beanie Babies per day. While many observers predicted that the Beanie craze would die out after the 1995 holiday season, sales continued to increase. In the spring of 1996, Warner had to rent three 747 airplanes to rush extra toys from China and Korea, where they are manufactured, to the U.S. in time for the Easter holiday. *Forbes* magazine estimated 1996 sales figures for Beanie Babies at $250 million.

The demand for Beanie Babies made them a must-have item for retail shops, but Warner kept tight control over distribution, and he succeeded in forcing small-store owners who wanted to stock the coveted toys to play by his rules. As of 1996, stores were allowed to purchase no more than 36 units of each character per month, and they were required to pay for the Beanies in cash, or, if they had credit, by check within two weeks. "If we were to sell to Wal-mart, we would not be paid in 30 days," Warner told Samuels. "This thing could grow and be around for many years just as long as I don't take the easy road and sell it to a mass merchant who's going to put them in bins." This strategy, along with making the product scarce and not advertising, was intended to give Beanie Babies a cachet of exclusivity. Stores that sold Beanie Babies at a discount, as well as ones that, due to the high demand, jacked up prices beyond Ty Inc.'s suggested retail price of $5, risked having Ty terminate their accounts. Ty also insisted that stores order the company's less popular, full-size stuffed toys as well as the Beanie Babies.

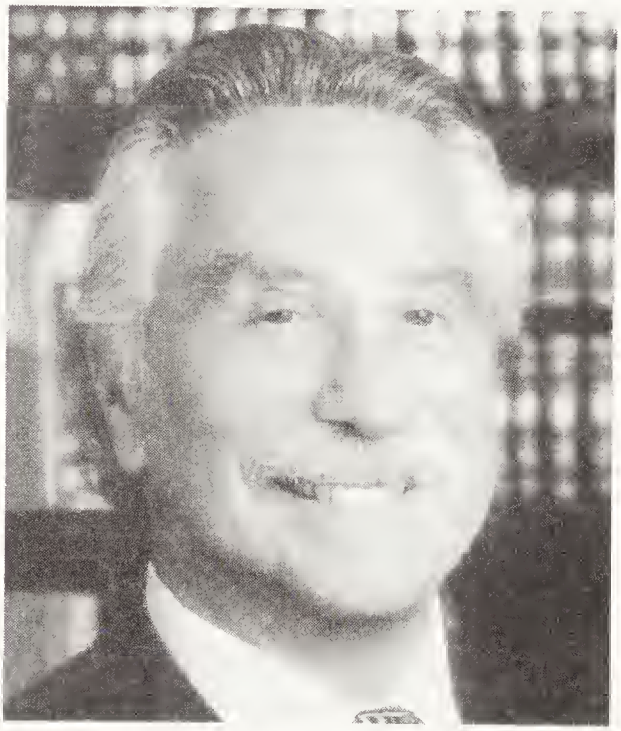
Beanie Babies' restricted distribution often made it necessary for children and parents to bend over backwards to purchase them, and the thrill of the chase became an integral part of the toys' allure. For example, because shipments sold out quickly, sometimes within hours of their arrival at a store, customers would try to find out when a delivery was expected and then line up outside, to increase their chances of being among the fortunate purchasers. Early in the craze, Ty had difficulty meeting consumer demand, and some stores were out of stock for months. Tales abounded of the amazing lengths to which children and their parents would go to get the toys. Berger told of an eight-year-old girl who, while riding the school bus one morning, saw a sign in the window of a toy store alerting customers that it had Beanies. Upon her arrival at school, the girl feigned sickness so that she could go to the nurse's office and call her mother—whom she then told to rush to the store to purchase Beanie Babies.

When word gets around that Ty Inc. has introduced new Beanie Baby characters, children scamper to stores so that they can be the first ones to own the latest models. Periodic retirements have made discontinued styles into collector's items. According to several sources, some buyers will pay as much as $5,200 for Peanut, the royal blue elephant. Serious collectors, among them many adults, can tell what vintage a Beanie is by the type of tag attached to it. Older versions of a Beanie, even if they are still being produced, are worth more to collectors. Avid Beanie-lovers consult Ty Inc.'s popular Web site (www.Ty.com) for hints and announcements about when characters are being retired and when new ones are due out. All of these tactics have been well thought out by Warner, who aims to keep the public hungry for his product.

In 1997, Warner did begin a type of mass distribution of the Beanie Babies, although he was very selective in how he went about it. In the spring of that year, McDonald's began giving away free "Teenie Beanies," which are even smaller versions of the toys, with the purchase of a children's Happy Meal. Despite efforts to meet predicted demand, many franchises were mobbed during the limited-time offer and quickly ran out of the Teenie Beanies. In 1998, Ty Inc. sold thousands of Beanie Babies to sports teams, to be given out to kids at one or two games a season as a special promotion. Teams such as the New York Yankees and the St. Louis Cardinals reported attendance well beyond their season averages at the games during which the Beanies were distributed.

Warner, who owns 100 percent of his company, designs Beanie Babies himself. He leaves new characters on his desk so that passing employees will be inspired to suggest names. Princess Bear, named in memory of Princess Diana of Wales, and Erin, a green "Irish" bear, are among the most sought-after characters. Warner lives in Oak Brook, Illinois, the posh town where his business is located, with his girlfriend and her two teenage daughters.

Suggested Reading: *Chicago Tribune* Business p1 May 2, 1996, with photos; *Forbes* p276+ Oct. 21, 1996, with photo; *New York Times* B p1+ Mar. 14, 1997, with photo, I p33 Mar. 29, 1997, with photos, C p1+ Aug. 11, 1998, with photos; *Orlando Business Journal* Aug. 24, 1998 (on-line); *People* p84 July 1, 1996, with photo; *St. Petersburg Times* Aug. 23, 1998 (on-line); *Wall Street Journal* B p1 Dec. 27, 1996, B p1 Apr. 11, 1997



Weider Publications

Weider, Joe

(WEE-der)

1923– Bodybuilder; president and CEO of Weider Publications. Address: c/o Weider Publications, 21100 Erwin St., Woodland Hills, CA 91367

Joe Weider has traced his enthusiasm for bodybuilding back to his youthful search for self-confidence. As a teenager, he built his first dumbbell out of some old flywheels he found in a junkyard, with the hope that by lifting weights, he would become better able to defend himself and his younger brother, Ben, from the bigger kids in his neighborhood. Gradually, as a result of his persistent, self-structured workouts, his physical strength and size increased, as did his love for bodybuilding. "Developing my body by lifting weights and applying intelligent nutrition concepts to my life became something of a holy quest," Weider told Tim Hoxha for *Flex* (September 1995).

Eventually, Weider's passion for bodybuilding led him to found Weider Publications, which publishes *Flex*, among other magazines, and Weider Health and Fitness, which produces diet supplements and food products designed to build muscle mass. "Sooner or later, it becomes necessary for people to do something that they consider important, and I felt it necessary to pass on the information I had learned to others." These enterprises, which generate combined revenues of over $350 million annually, along with his close affiliation with the International Federation of Body Builders, which he helped to found, have made Joe Weider the undisputed giant of the flourishing superfitness industry.

Joe Weider was born in Montreal, Canada, in 1923. He is said to have stopped going to school at the age of 12 so that he could help his parents support their household. Soon after his interest in bodybuilding was sparked, he became a devotee of one of the few resources available to bodybuilders at that time—a U.S. magazine called *Strength and Health.* Before his 17th birthday, the ambitious and energetic Weider, with an old mimeograph machine and a $7 investment in paper and ink, began self-publishing his own fitness newsletter, *Your Physique*, and selling subscriptions to people whose names he found in the "letters to the editor" pages of *Strength and Health.* By the time Weider was 19, *Your Physique* was being sold on newsstands throughout the U.S. and Canada. Its success prompted him, when he was not much older, to move to Jersey City, New Jersey, where he expanded the newsletter and launched a mail-order business that sold bodybuilding equipment and diet supplements. By 1950, Weider's business had undergone tremendous growth—he was now publishing 16 magazines, including such titles as *True Adventure* and *American Manhood and Fury.* Meanwhile, in 1946, Joe's brother, Ben, had expressed an interest in the business, and the two established the Montreal-based International Federation of Body Builders (IFBB). More than 50 years later, the IFBB remains the leading bodybuilding organization in the world and has members in more than 137 nations.

Joe Weider's business took a downward turn in 1955, when the American News Co., which was responsible for the distribution of his magazines, was sold to a smaller company that could not handle the high volume of Weider's 16-publication business. According to Weider, his company lost several million dollars as a result. Weider quickly downsized his operations to a single magazine—the original one, which had been renamed *Muscle Builder*—and the mail-order business, which was then bringing in approximately $1 million in sales annually. Despite this restructuring, his business continued to flounder. It produced only small profits until the late 1960s, when Weider, in a strategic move, relocated his business to Los Angeles, which had the largest concentration of serious bodybuilders and fitness enthusiasts in the country.

Even in Los Angeles, though, Weider faced many obstacles in his effort to market bodybuilding as a sport and superfitness as a lifestyle. Foremost among these obstacles was people's prejudice against bodybuilding. In an interview with Rusty Unger for *New York Newsday* (January 10, 1988), Weider cited a few of the widely held misperceptions about bodybuilding that existed when he arrived in California, misperceptions that persisted until relatively recently: "Bodybuilding is for Neanderthals. If you exercise like that you'll get ruptures, a bad heart, high blood pressure, stunt your growth. You'll become narcissistic, homosexual, frightening things like that." The idea that bodybuilding was a marginal activity was reinforced by the fact that bodybuilding competitions resembled what Tim Hoxha described as "exploitive carnival and vaudeville contests . . . in which participants had to perform such stunts as bending steel bars or biting through metal." This began to change after the establishment, in 1971, of the IFBB's Mr. Olympia contest, which was directed by Ben Weider and widely promoted by *Muscle Builder.* Because the contest was organized as a serious annual event in which the form and technique of bodybuilders was judged by experts in the industry, bodybuilding came to be viewed as a sport, and weight lifters, as legitimate athletes.

What also helped Weider eliminate some of the negative ideas about bodybuilding was his association with the remarkably telegenic and articulate Austrian bodybuilding champion Arnold Schwarzenegger. Weider, who had met Schwarzenegger through some European connections, paid for his move to Los Angeles, in 1972, and gave him $100 per week to write articles about his training and diet for *Muscle Builder.* Weider also encouraged Schwarzenegger to study real-estate investment, media relations, and the fine arts. In addition to crediting Weider with helping to make him a star, Schwarzenegger has said that Weider is an extraordinary businessperson. "When it comes to doing business, you better get all you can out of [Weider], because he's going to get all he can out of you," he told Mark Stuart Gill for the *New York Times Magazine* (December 3, 1989). Indeed, Schwarzenegger often wrote about the food products sold by Weider Health and Fitness, and Weider, in turn, would strategically juxtapose the articles with advertisements for the same muscle-enhancing, energizing, or fat-burning products.

Yet another strategy Weider used to grow his publishing empire was to appeal to women, who had been almost completely excluded from the sport until the 1980s. When a competing publishing company began the annual Ms. Olympia bodybuilding contest, in 1980 (the IFBB acquired the contest several years later), Weider began using photographs of female bodybuilders on the covers of *Muscle & Fitness*, the third—and glossiest-yet—incarnation of his original publication. Female bodybuilders were also featured on the covers of *Shape*, a monthly publication that Weider launched in 1981 and that focused on women's training and fitness. Articles about female bodybuilders in both magazines glamorized such champion female bodybuilders as Rachel McLish and Cory Everson and helped foster an even wider acceptance of the hyper-muscular aesthetic. Also during the 1980s, Weider tried to appeal to the growing number of people who were interested in less strenuous forms of exercise. To that end, he toned down *Muscle & Fitness* and launched another new magazine, *Flex*, in 1983, which targeted hard-core muscle builders. In 1987, Weider began yet another magazine, *Men's Fitness*, a men's version of the highly successful women's magazine *Shape*.

On the food-product and workout-guide fronts, Weider began to market more widely his many diet supplements, which include such products as Muscle Builder protein powder, Anabolic Mega-Paks, Carbo Energizer Chewables, and a pancake mix called Performance Foods. "Nowadays, people want what a professional athlete would eat," he told Mark Stuart Gill, who reported that in 1989, as many as 29 million people in the U.S. alone had gone "beyond aerobic workouts to embrace a new kind of physical aesthetic."

Weider also coined phrases to identify various weight-training techniques—the "ISO tension method" and "progressive overloading," for example—in his training books, such as *The Weider System of Bodybuilding* (1985) and *The Best of Joe Weider's Flex Nutrition and Training Programs* (1990). While many of his disciples, among them winners of the IFBB's Mr. and Ms. Olympia and Mr. and Ms. Universe contests, have attested that Weider's techniques have been an invaluable part of their training, Rusty Unger of *New York Newsday* (January 10, 1988) observed that many of the techniques that Weider is credited with originating are "all the techniques of bodybuilding that anyone ever thought of but that no one else ever thought of taking credit for." Weider's products, as well as the various methods of training he has promoted, eventually came to form what Weider calls his "triangle of peak performance," which, in his own words, refers to the "education of the whole person: body, mind, and spirit."

By the 1980s, it was widely assumed that Weider's highly popular muscle-building diet supplements were effective. However, after thorough investigation, the Federal Trade Commission (FTC) concluded in 1985 that several of the claims made in advertisements and on the labels of some of Weider's products were unsubstantiated, and it demanded that the company reimburse dissatisfied consumers. From the outset, Weider and his company have maintained that the food products, which are high in protein, increase the body's ability to build muscle. While a number of studies have cast doubt on the theory that increased protein intake can build muscle tissue, many athletes who use Weider's products have insisted that their experience has shown otherwise. Thus, Weider's products have continued to fly off the shelves of retail stores in the U.S. and abroad.

Weider and his brother, Ben, who has remained president of the IFBB since its founding, have also been criticized for creating an impenetrable monopoly within the bodybuilding industry. Their critics have pointed to, among other things, the fact that almost all the winners of the Mr. and Ms. Olympia contests have been involved with the promotion of some of Joe Weider's products and have posed for covers of his magazines. "It's as if NFL Commissioner Pete Rozelle had a younger brother who owned *Sports Illustrated* and each January threw the Rozelle Super Bowl," George Snyder, a former editor of a competing magazine, told Mark Stuart Gill. "Joe has competitors in each division of his company. But no one can put it all together like he does." A more serious charge has been that the IFBB's contests have been "fixed" to the advantage of Weider-trained and -affiliated athletes—something the Weiders have vehemently denied. As Ben Weider told Tim Hoxha, "You approach the nine judges and say, 'I am president of the IFBB, and if you guys want to continue being judges, you're going to vote my way.' . . . How long do you think that is going to stay a secret? How quickly do you think my life's work . . . would be destroyed?" Yet another accusation, made in 1990, was that Joe Weider did not allow competitors to advertise their products in his publications, but the charges were dismissed in court. Hoxha reported that the presiding judge remarked that Weider's decision to block advertising was "responsible and legitimate," and that the plaintiff was "not a 90-pound weakling in whose face Weider kicked sand. Rather, it [was] a muscular competitor who [was] complaining about the competitive process."

In the early 1990s, Weider produced 10 volumes of body-conditioning videotapes aimed at ordinary people wanting to improve their physique through relatively simple workouts. These days, Joe Weider is working on a line of vitamins and other dietary supplements as well as bodybuilding techniques for older adults who would like to halt, or at least slow, the aging process. "There's no reason whatsoever to give in to the aging process," Weider told Mark Stuart Gill. "There is no reason you can't continue to build muscle mass into your 60s, 70s, and 80s." Two new Weider magazines that address the exercise and health concerns of seniors are the men's magazine *Prime Health and Fitness* and its counterpart for women, *Living Fit*. In keeping with this trend, in 1997 the IFBB created the Masters Olympia contest, for bodybuilders who are over 40 years of age. Joe Weider has also recently been involved in the IFBB's efforts to further legitimize bodybuilding as a sport through its becoming an official Olympic event. One reason that the Olympic Committee has not approved the sport is the frequent use of anabolic steroids among bodybuilders. Bodybuilding has been an event at the Pan-American Games since 1995.

In addition to the movie star Arnold Schwarzenegger, Weider is credited with promoting the careers of Cher, Sylvester Stallone, Joe Piscopo, and Lou Ferrigno, television's memorable "Incredible Hulk." Rusty Unger, who interviewed Weider at his Los Angeles headquarters, reported that Weider is affectionately known as the "Master Blaster." Unger also noted that Weider, despite having devoted a great portion of his life to bodybuilding, looks "normal . . . like any reasonably healthy businessman," and that his "shirt fits." Weider lives in a Mediterranean-style home with a 1,000-square-foot gym in the suburbs of Los Angeles with his second wife, Betty, a former model who has often posed for *Shape*. He remains enthusiastic about promoting superfitness as a healthy lifestyle choice and has said that he prefers his work to vacations.

Weider's many honors include the Publisher of the Year Award, from the Periodical Book Association (1983); the United States Sports Academy's Dwight D. Eisenhower Fitness Award (1992); the Lifestyle Achievement Award, from the Council on Physical Fitness, a function of the office of the governor of California (1995); and a Distinguished Citizen Award, from the Boy Scouts of America (1991).

Selected Books: *Bodybuilding Nutrition and Training Programs*, 1981; *Training Tips and Routines*, 1981; *Weider Book of Bodybuilding for Women*, 1981; *World's Leading Bodybuilders Answer Your Questions*, 1981; *More Training Tips and Routines*, 1982; *Women's Weight Training and Bodybuilding Tips and Routines*, 1982; *The Best of Joe Weider's Muscle and Fitness*, 1983; *Bodybuilding and Conditioning for Women*,1983; *Building Arms for Mass and Power*, 1983; *Chest and Shoulders*, 1984; *Competitive Bodybuilding*, 1984; *Mr. Olympia: The History of Bodybuilding's Greatest Contest*, 1984; *Nutrition and Training for Women Bodybuilders*, 1984; *The Weider Body Book*, 1984; *Joe Weider's Weight Training for Sports*, 1985; *The Weider System of Bodybuilding*, 1985; *Joe Weider's Ultimate Bodybuilding: The Master Blaster's Principles of Training and Nutrition*, 1989; *Joe Weider's Mr. Olympia Training Encyclopedia* (1991); *Bodybuilding: the Weider Approach*, 1996

Selected Videotapes: *Advanced Training: Weider*, 1992; *Mass and Strength Training*, 1992; *Back and Biceps Training* 1993; *Legs and Shoulders Training*, 1993; *Chest and Triceps Training*, 1994; *Introduction to the Weider System*, 1994; *Joe Weider's Body Conditioning* vols. 1-10, 1994; *Nutrition*, 1994; *Training Safe and Smart*, 1994; *Basic Bodybuilding Techniques*, 1996

Suggested Reading: *New York Newsday Magazine* p22+ Jan. 10, 1988, with photos; *New York Times Magazine* p57+ Dec. 3, 1989, with photos

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Whelan, Wendy

(WEE-lan)

1967(?)– Ballet dancer. Address: c/o New York City Ballet, New York State Theater, 20 Lincoln Center, New York, NY 10023

George Balanchine, the legendary choreographer and founder of the New York City Ballet, died in 1980, six years before Wendy Whelan joined the company's corps de ballet. In spite of this, Whelan has excelled in her interpretations of Balanchine's works, and has performed leading roles in most of the company's largely Balanchine repertoire. "Balanchine would have adored Wendy," Peter Martins, the current artistic director of the company, told Deborah Weisgall for *Harper's Bazaar* (January 1996) of the dancer he calls the ideal "post-Balanchine ballerina." In addition, given that she has received this honorable title, Martins and several other contemporary choreographers have made Whelan the center of works that they have created for the New York City Ballet, establishing what Weisgall described as a "nuanced collaboration": "Who she is determines what the ballet looks like, and vice versa—what the choreographer wants dictates how she performs." Widely admired by critics, audiences, and dance professionals, Whelan has come to embody immaculate technique, high energy, and ability to perform roles in a straightforward, neoclassical style—the signatures of the New York City Ballet.

"I felt a place for myself from the time I was very little," Whelan told Sheryl Flatow for *Dance Magazine* (May 1993) of her very first experience with dance. "I can't tell you how much I loved it." Born in about 1967, in Louisville, Kentucky, Whelan began taking ballet, with a local dance teacher named Virginia Wooten, at the age of three. When she was eight, she was cast as a mouse in the Louisville Ballet's production of *The Nutcracker*; her natural ability was plainly visible in that production, and she began studying ballet more seriously at the Louisville Ballet Academy shortly thereafter. By the time she was 10 years old, Whelan was taking classes at least six times a week, and was very sure that she wanted to pursue a career as a ballet dancer.

When she was 12, Whelan had her first painful dance injury—a pinched nerve in one of her hamstrings. The orthopedist who examined her noticed that one of the muscles in her back was significant-

Douglas Hay/New York City Ballet

Wendy Whelan

ly overdeveloped, and upon examining her spine further, diagnosed Whelan with scoliosis, a significant lateral curve of the spine that inhibits equal movement of both sides of the body. "There I was, all of 12 years old and being told that what lay ahead of me—instead of a summer of dance—was a choice of surgery for my spinal curvature or weeks in traction and a brace," Whelan recalled to Marian Horosko for *Dance Magazine* (February 1991). "I wanted to dance so badly, none of these things were going to stop me."

Because the surgical treatment of scoliosis, which consists of fusing vertebrae, results in limited flexibility, Whelan opted for traction, which stretches and realigns the spine. For four weeks, she lay on a hospital bed; when not in bed, she wore a 15-pound body brace that extended from the base of her skull to her pelvis. She did continue to dance—while wearing the brace—under the supervision of Robert Dicello at the Louisville Ballet Academy. While she was unable to participate in the entire class, she did basic ballet warmup exercises and worked on her front and side extensions by doing grands battements. The dancer told Horosko that it was, without doubt, "the worst summer of my life." While she was not required to continue wearing the brace to dance class in the fall, she did have to wear it at school. "I was the funniest-looking thing in school," she said. "But I didn't care, because I had a definite goal to reach."

In 1981, when she was 14, Whelan auditioned for the summer program at the School of American Ballet, the official school of the New York City Ballet, and was accepted with a scholarship. Whelan told Otis Stuart for *Elle* (May 1989) that she had "thought [the school] was going to be harder." "I'd seen [the film] *The Turning Point* 25 times and was ready for blood, sweat, and tears. But when I got to New York, I focused more on myself and what I could be, rather than trying to be like someone else. Competition just gets in the way." That summer, she still wore her back brace to bed.

The following year, Whelan became a full-time student at the school, and in 1984, she became an apprentice to the company. Although when she was younger, she had dreamed of dancing with the more classical American Ballet Theater, when she saw some performances of the New York City Ballet, which is known for its repertory of more contemporary works, she soon changed her mind. "I remember seeing [Balanchine's] *Agon* for the first time," she told Flatow. "I went, 'Oh my God. This is it.' It was glamorous and clean and striking, and it hit me like a ton of bricks. . . . I knew there was much more to this kind of dancing." Among the legendary New York City Ballet dancers whom Whelan admired and emulated as a student were Lourdes Lopez, Heather Watts, and Kyra Nichols. Achieving such levels of technique, strength, and artistry, however, did not happen overnight. Whelan's main teacher at the school, Suki Schorer, told Stuart, "It didn't just fall into place for Wendy. The girl is a hard worker. She has wonderful legs and muscles but had to learn how to use them."

Whelan joined the New York City Ballet as a member of the corps in 1986, and even before she was promoted to the rank of soloist, in 1989, she danced several solo parts in New York City Ballet performances. In 1987, Whelan originated two roles in new ballets—the female lead in Peter Martins's *Les Petits Riens* and one of the female solos in Christopher d'Amboise's ballet *The Bounding Line*, which was created for the City Ballet's American Music Festival.

The excitement of dancing in the premieres of new works notwithstanding, Whelan's specialty as a soloist was dancing in the intensely technical works of Balanchine. "[Balanchine] has a huge mystique for me," the dancer told Flatow of the choreographer, whom she saw only once, as he entered the door of the School of American Ballet when she was a student there. "The more I do his ballets, the more I wish I could have heard him talk about them. I'm very lucky to have so many people around who worked with him, who help me learn and tell me things that he said." One of Balanchine's ballets in which she excelled as a soloist was *Symphony in C*. In her review of Whelan's performance in that dance for the *New York Times* (February 19, 1991), Anna Kisselgoff noted, "Whelan, a young soloist with a no-nonsense style, gave a startlingly good performance. Her reading of the role was fresh, avoiding the dreaminess often associated with a musical adagio. This was dancing wonderfully free of sentimentality, a new straightforward interpretation that focused on the clarity of shape and detail that Balanchine's brand of classicism demands."

Shortly after becoming a soloist, Whelan was diagnosed with a new misalignment in her spine. Although it had not yet begun to affect her work as a dancer, doctors predicted that it would significantly limit her abilities if left untreated. To correct the curvature this time, Whelan worked with the physical therapists Marika Molanar and Robert Jokel in a therapeutic program called "bodymirroring." The process of correction consists of the patient's using her own resistance to realign the vertebrae, while observing herself carefully in a mirror. The intense treatments required a great deal of self-discipline and were often very painful, causing Whelan to faint more than once. Nevertheless, the determined dancer achieved a six-degree improvement in her curvature and continued to perform as a soloist with the company. Whelan told Horosko that she still concentrates on her spinal alignment while in the company's daily class, but not in rehearsals or performances.

One evening in 1991, Whelan was promoted to the rank of principal dancer. While she was elated to see her dream come true, she told Flatow, "it took me another year to accept that I deserved it." "You have to be beautiful to be a principal," she remembered thinking. "All the others are, but I'm not. I kept knocking myself down. I was hurting myself." A lack of self-confidence, the dancer admitted to Flatow, had for some time been a major problem in her life, and it began to affect the way she felt about her career as a dancer.

One autumn, when Whelan, as a new principal, was placed on the list of dancers to play the role of the Sugar Plum Fairy, the female lead in *The Nutcracker*, in which ballerinas are required to exude a great deal of confidence in their beauty and charm rather than in their clarity of technique, she became "completely intimidated." She told Flatow, "I thought, 'This is not me. This will never be me. I want to . . . run and be free. I don't [want to] have to stand there and look pretty. I didn't think I could stand there and look pretty. . . . I literally cried to one of the ballet mistresses and pulled myself out of the running for the role. I was typecasting myself, which is stupid. But I wasn't ready to do it."

Shortly after that incident, Whelan began working on her self-confidence, and she eventually came to find her "own way of feeling beautiful." "I'm different and unique," she told Flatow. "I have certain qualities that give me character." In recent years, Whelan has played the role of the Sugar Plum Fairy to overwhelmingly positive reviews.

Another of the ballets that at first was difficult for Whelan to conquer is one of the world's best-loved classical ballets, Marius Petipa's *The Sleeping Beauty*, set to music by Peter Ilich Tchaikovsky. The moment in a ballerina's career when she makes her debut in that ballet's main role—the Princess Aurora—is an important one; for Whelan, it took place in the spring of 1994. Reviewing her performance for the *New York Times* (May 9, 1994), Anna Kisselgoff noted that Whelan's interpretation of the role was somewhat less romantic than what is usually expected. "Her entrance was jaunty and the ensuing solo quick and efficient," Kisselgoff wrote. "Magic was not to be radiated here. But a steely Aurora promised to be an interesting one until the Rose Adagio." In this segment, perhaps because she felt tense about making such an important debut in a classical role, Whelan's nervousness, according to Kisselgoff, was evident. Fortunately, Whelan ended her first *Sleeping Beauty* on a high note, in the wedding scene, where, Kisselgoff wrote, she showed "brilliant contrasts of high extensions and articulate shapes." Just three years later, when Whelan danced the role for the second time, the same critic was quite taken with her progress as a performer. "A strained Princess Aurora several years ago, [Whelan] now triumphed," Kisselgoff wrote for the *New York Times* (May 5, 1997). "There was no better testimony to the individuality possible within the so-called artificiality of classical dancing. Ms. Whelan, as sleek as a thoroughbred in her perfect line, shared the energy of her elegant partner, [New York City Ballet principal dancer Nilas Martins]. Together they were a modern pair, abstracting the essence of their roles."

By this time, Whelan was receiving rave reviews for her performances of several other ballets as well. In 1996, after watching her dance the lead in Jerome Robbins's *Opus 19*, a ballet that was originally created for Mikhail Baryshnikov and Patricia McBride, Clive Barnes of the *New York Post* (February 5, 1996) wrote that as "one of the company's youngest principal dancers, [Whelan] has during the past couple of seasons or so improved, almost literally, by leaps and bounds." In the *New York Times* (January 29, 1996), Kisselgoff called her debut in one of Balanchine's more important works, *Tchaikovsky Suite no. 3*, an expansion on his earlier work *Theme and Variations*, "refreshing" and "very suitable to Balanchine's straightforward style." An important role that Whelan originated was the female lead in Peter Martins's *A Reliquary for Igor Stravinsky*. Choreographed to music by the contemporary composer Charles Wuorinen, the piece was Martins's tribute to Balanchine, Martins's teacher and mentor for many years, and to Stravinsky, with whom Balanchine collaborated on several ballets.

Whelan's performances in 1997 included a debut as the beautiful young sleepwalker in the Balanchine favorite *La Sonnambula*. Writing in the *New York Times* (March 3, 1997), Jennifer Dunning noted that the choice of Whelan to play the lead in this ballet was unusual because the role is generally considered one "most often played by ballerinas with idiosyncratic or highly perfumed presences." "Whelan, new in the role, would seem to be an unlikely choice, given her coltish, straightforward approach to movement," Dunning wrote. "But Ms. Whelan's performance . . . brought the ballet's idealism to the surface. Playing down her very

American natural glamour, Ms. Whelan created a sleepwalker who was a young innocent, a metaphor for ideal love, whose . . . [rapid footwork] had the ghostly inevitability of a force of fate."

Among the ballets that Whelan has danced in 1998 are Jerome Robbins's *I'm Old Fashioned*, a tribute to Fred Astaire, and the Balanchine standard *Allegro Brilliante*. Of her work in *I'm Old Fashioned*, in which she danced a particularly fast duet with Robert LaFosse, Jack Anderson of the *New York Times* (February 10, 1998) wrote, "Whelan and LaFosse emphasized the jauntiness of some of the choreography, yet also brought a touch of passion to a scene in which they, after regarding each other hesitantly, appeared to get increasingly carried away by love." She found herself on far more familiar turf in *Allegro Brilliante*, in which she was partnered by her fellow New York City Ballet principal Philip Neal; in the *New York Times* (February 10, 1998), Anderson described her as "bound[ing] through the appropriately titled [ballet] with the requisite speed and sparkle, yet without any sense of strain, suggesting that the choreography was bearing [her] steadily onward from one state of joy to another. [Whelan and Neal] treated its tiny pauses not as rests, but as preparations for further whirls and jumps."

Stuart described the on-stage Whelan as having a "regal carriage, an infectious sense of discovery, and an affability that puts you on her side." Of her physicality, the same author wrote, "She reflects the era's ideal ballet body—long limbs, functional proportions, a natural smile." Weisgall felt that the dancer's offstage persona was quite different from the ballerina that New York City Ballet audiences have come to know and love: "In person, with her pale skin, blue eyes, and light brown hair, she is much softer," she wrote. Whelan, who speaks with a southern drawl, lives close to the New York City Ballet's Lincoln Center studios, in Manhattan.

Suggested Reading: *Dance Magazine* p74+ Feb. 1991, with photos, p46+ May 1993, with photos; *Elle* p184+ May 1989, with photo; *Harper's Bazaar* p60+ Jan. 1996, with photo; *New York Post* Feb. 5, 1996, with photo; *New York Times* C p20 Jan. 1 1991, with photo, C p14 May 9, 1994, C p16 June 16, 1994, C p15 Mar. 3, 1997, with photo, C p14 May 5, 1997, with photo, E p3 Feb. 10, 1998, E p4 Feb. 13, 1998, with photo, E p5 Mar. 2, 1998, with photo

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Willes, Mark H.

(WILL-is)

July 16, 1941– Chairman, president, and CEO of the Times Mirror Co.; publisher of the Los Angeles Times. *Address: c/o Times Mirror Co., Times Mirror Square, Los Angeles, CA 90053*

Times Mirror Co.

In June 1995, Mark Willes became the CEO and president of the Times Mirror Co., one of the largest newspaper companies in the United States—its properties include the *Los Angeles Times*, Long Island *Newsday*, the *Baltimore Sun*, and the *Hartford Courant*, as well as a number of magazines, among them *Field & Stream*, *Popular Science*, *Outdoor Life*, and *Golf*. On January 1, 1996, Willes became chairman of the times Mirror Co. as well. Because he had been an executive at the breakfast-cereal giant General Mills before joining Times Mirror, many industry observers worried that he would bring his bottom-line business sense to his new post unaccompanied by a knowledge of, or respect for, the traditions of journalism. Almost immediately upon assuming the helm of Times Mirror, Willes took steps that fueled that fear: Within his first two months on the job, he killed off an entire newspaper and laid off, in all, some 2,000 workers, thus saving a reported $232 million.

Willes further alarmed some members of the journalistic community when, in October 1997, he took the additional title of publisher of the *Los Angeles Times*, and began to implement strategies that he knew had been successfully applied at General Mills and other consumer-product companies. For example, he reconceived the various sections of the *Times* as "niche-market products" within the newspaper. And he reorganized its staff so that editors as well as members of the advertising, circulation, and marketing departments would, together, decide on the specific focus of each section, and then assigned a "product manager" to each of the section teams. In the *Columbia Journalism Review* (January/February 1998), Charles Rappleye described the result of these moves: "Editors are sitting down with delegates from circulation, marketing, research, and advertising to develop new sections [for the newspaper] and new offerings within sections, to establish targets and goals for revenue and readership, and to search for new ways to achieve overall increases in circulation, advertising, and profit."

The reason some journalists were so horrified by Willes's reorganization was that it constituted a dismantling of the "wall" that has traditionally separated the business side of a newspaper from the editorial side. That wall has been considered to be crucial to any newspaper's integrity because its existence gives reporters and editors the freedom to focus on serving their readers' needs and interests, rather than on attracting potential advertisers. As William F. Woo warned in the *Columbia Journalism Review* (January/February 1998), "Anyone would be naïve to assume that when the institutional environment is turbid, as it may become at the *Times*, news judgments can be insulated from non-news considerations."

On the other hand, there is little disagreement within the journalistic community that if newspapers are to survive, they must come up with creative strategies to keep circulation and advertising revenues up. Doyle McManus, the chief of the *Times*'s Washington bureau, seemed to acknowledge Willes's dilemma, and, indeed, that of all newspaper publishers, when he said to Ken Auletta for the *New Yorker* (November 17, 1997), "It's easy to say that we should not fashion our news coverage to make advertisers feel better or to promote advertisers. That one is not hard. Mark Willes understands that. The more extreme issue is that clearly it is both a business necessity and a civil imperative for a great newspaper to increase its circulation. Clearly, an editor must think about marketing. . . . The more difficult, and much more subtle, question when you move to a market-based model of journalism is this: Is there a point where we are eroding, damaging, our core journalistic mission?" James Fallows, the editor of *U.S. News & World Report* and the author of *Breaking the News: How the Media Undermine American Democracy* (1996), expressed similar sentiments to James Sterngold of the *New York Times* (October 13, 1997): "The *Los Angeles Times* is an important regional newspaper, and because of what has happened in that region, it has been forced into this earlier than others. What they are doing has the potential to cause problems. But every publication is in business, and they need to do well as a business. How this works depends on the execution."

For his part, Willes feels that "people are rushing to judgment." "All of the things we're changing are on the business side, yet everybody thinks that somehow it's the editorial side we are going to mess up," he said to Auletta. "There must be a way to have truly great journalism and a great business enterprise." He also said that he has "tried to make a distinction between walls and standards. Walls get in the way of ideas, flexibility, experimentation. If we were to lower our journalistic standards, then all these people who criticize us ought to have us shot."

By all accounts, sweeping changes were long overdue at the Times Mirror Co. when Willes arrived. In 1994, according to Keith Kelly of *Advertising Age* (June 5, 1995), Times Mirror's 6.7 percent pre-tax profit margin made it "the worst performer of the 17 publicly traded newspaper-dominated companies," a group that included the Gannett Co., Knight-Ridder, and the New York Times Co. The 3.5 percent gain in revenue posted by Times Mirror in 1994 was also the lowest among those 17 companies. Moreover, although the newspapers owned by Times Mirror won 10 Pulitzer Prizes between 1990 and 1995, "earnings per share dropped more than 15 percent, compared with a publishing industry average gain of 10 percent, over the same period," as Mark Thompson reported in *Brandweek* (June 26, 1995). As a result of all this, Thompson wrote, Wall Street had come to view Times Mirror as "a company making poor use of some sterling assets." Accordingly, the price of Times Mirror stock, which had been valued at $53 per share in 1987, was trading in the $30s by the start of 1995, and reached its all-time low of $17.25 that March, a little more than a month before the announcement of Willes's appointment.

Industry insiders blamed Times Mirror's poor financial performance on its "bloated" bureaucracy. Indeed, nearly every aspect of its operations was said to be mismanaged, and the *Los Angeles Times*, the largest paper published by Times Mirror, may have been the worst offender. *New York Newsday*, which had been started as a spinoff of Long Island *Newsday* in 1985, had struggled for a decade. In the mid-1980s, Times Mirror sold the *Dallas Times Herald* and the *Denver Post*, which had been acquired in 1970 and 1980, respectively, because both were losing money.

In other facets of its business, Times Mirror was in even bigger trouble, because of what Carol Pogash described in the *American Journalism Review* (August 1995) as "a bad habit of buying high and selling low." In 1993, the company sold four television stations it owned for a sum that turned out to be far below the price that the stations commanded when resold the following year. Trade magazines were another minefield; the money-losing *Sports, Inc.* went under in 1989, and in 1991, Broadcasting Publications, Inc. was sold at a loss of $20.6 million. Although the company's consumer-magazine titles are well known (*Popular Science* is 125 years old; *Golf*, the newcomer, is 38) and were "said to be profitable," Keith Kelly reported in *Advertising Age* (May 8, 1995), "the profit was eaten up by investments in new media," such as on-line services.

After years of mismanagement and gambles that didn't pan out, shareholders and investors were enthusiastic about the 1995 deal in which Times Mirror sold its cable-television holdings to Cox Communiations. As one analyst told Pogash, "People started believing management may have changed its stripes. . . . Now they would invest their proceeds wisely." However, at a meeting of investors in February 1995, Times Mirror executives revealed plans that called for extravagant spending—plans that Wall Street greeted with hostility. That very day, Times Mirror's stock price began to fall. In the wake of the meeting, according to Pogash, Mark Willes became a contender for the head job at the company. The announcement of his appointment came on May 1, 1995.

In a now-famous article for the *New York Times* (May 3, 1995), William Glaberson wrote that during his first meeting with the press as CEO-to-be, Willes discussed the need for "an appropriate return on the [shareholders'] investment," called Times Mirror a "content provider," expressed his desire to be the "low-cost producer" in the newspaper industry, and remarked that "the brand franchises this company has are remarkable." In one paragraph, Glaberson, clearly annoyed, reported that "in the interview, Mr. Willes said the declining circulation of many newspapers might be a result of inefficient attention to readers' needs. He said newspapers need to 'refresh' what they offer readers regularly, just as consumer-products companies regularly improve products. Asked for examples of what he meant, he cited the success of [such General Mills products as] cereals, Hamburger Helper, and cake mixes."

Although Willes's remarks might have seemed benign to, and may have even impressed, members of the business community, they provided new ammunition for the many members of the press who had reacted with strong disapproval and even outrage to the news of his appointment. Many scornfully pegged him a bean-counter, or a Newspeaking "suit" who had wandered into the wrong industry. The veteran *Washington Post* reporter Howard Kurtz told Thompson that Willes's hiring "has puzzled a lot of people who labor under the impression that knowing something about newspapers is helpful in running a newspaper company. . . . I guess we don't like to think of our industry as interchangeable with selling food or cigarettes or computers."

Willes seemed headed for the dubious honor of being the most detested man in journalism, and his first major action as president and CEO may have earned him that distinction, at least temporarily. In July 1995, six weeks after starting the job, he paid a two-day visit to New York City and nearby Melville, Long Island, where the Times Mirror's two *Newsday* publications maintained their respective headquarters. Unlike Long Island *Newsday*, which had long been a prosperous business, *New York Newsday* had incurred tremendous losses since its debut, in 1985. As the upstart among four newspapers in a city that some believe can support no more than three, *New York Newsday* was thought to have little chance of success unless, as anticipated, one of the other two city tabloids met its demise. But neither the *New York Daily News* nor the *New York Post* folded, and by 1995, *New York Newsday's* cumulated losses had grown to an estimated $100 million. So Willes shut it down. "I didn't see how we could ever earn any money," he explained.

The reaction to the shuttering of *New York Newsday*, which put 772 people out of work, was intense. Most journalists eulogized the paper as the tabloid of substance in New York, or, as a *New Yorker* (June 24, 1995) editorial effused, "the one paper in the city able to keep the stately [*New York*] *Times* on edge." The same piece lamented an "encroaching soullessness" in the industry and the emergence of "a new breed of executives [who] betray no feeling or love for newspapers." Others wrote that Willes had lived up to the nicknames of "cereal killer" and "Captain Crunch." In *Time* (July 31, 1995), Adam Cohen reported that many people close to Times Mirror operations regarded Willes as "a hit man for the Chandler cousins," a reference to the family that has run or owned the *Los Angeles Times* almost since its inception in the 1880s; others saw what had happened as "a ritual slaughter for the amusement of Wall Street."

Wall Street did indeed seem to like Willes's assertiveness: The price of Times Mirror shares began to rise. (Currently, its value is three times what it was before Willes came on board.) That surely pleased the Chandlers, who in 1995 reportedly owned a total of 60 percent of the stock. For his part, Willes said little beyond expressing the need to "get our cost base in line." Eight months later, in an interview with Tony Case for *Editor & Publisher* (March 30, 1996) about the demise of *New York Newsday*, he revealed that his "initial inclination" had been, "'We'll show them—we'll make [this newspaper] successful.' But when I got to New York, . . . it became increasingly clear to me that through no fault of our own, [New York] was just not a market that was going to sustain four papers on a profitable basis. We fought the good fight with *New York Newsday*—and it really was a good fight, and they really did it well. And, you know, there's no shame in deciding it's not a good fight anymore."

Shortly afterward, Willes trimmed 900 jobs from the payroll of the *Los Angeles Times* (and axed several of the paper's sections) and ceased publication of the venerable evening edition of the *Baltimore Sun* (the closing of which had been planned before Willes's arrival). Workers at other Times Mirror newspapers and at the company's unpromising multimedia operations were also laid off. Willes shut down the *Los Angeles Times*'s Washington edition, but revived it months later. In October 1995, he declared that there would be no more large-scale firings. He explained to Case, "If you [downsize] slowly, you just sort of prolong the agony. Morale slips and slips and slips. On the other hand, if you go at it quickly and make the major changes rapidly, you both get an enormous amount of the pain behind you, but, in a strange sort of way, you also kind of reenergize the organization, because people do respond to what they view as a productive change. They think it's going to lead them to be a stronger, more viable, more exciting enterprise."

Meanwhile, Willes had come out as a strong advocate of newspapers. He made it clear that he felt newspapers will be around for a long time, and that he perceived on-line information services to be neither a threat to print media nor a field in which Times Mirror needs to compete. He also expressed a romantic sense of a newspaper's ability to unite a community. "If you go into an on-line environment, . . . you can get just what you want," he told Case. "I think that's too bad in a way, because the newspaper, as we page through it, we tend to get drawn into things that otherwise we wouldn't. . . . It's important for me to see what's happening in the community in which I live, to see what the local governments are doing, what the state government is doing, and I get drawn into those things in a newspaper that I never will electronically." Willes also spoke of Times Mirror's newspapers as the company's core industry and of the need to grow Times Mirror from within, rather than by acquisitions. In line with that philosophy, he started buying back Times Mirror stock. He expressed his special dedication to the *Los Angeles Times*, because, he explained to Frederick Rose for the *Wall Street Journal* (January 12, 1996), if the company's largest unit "does not do well, nothing can overcome that."

In July 1996, Times Mirror traded its higher-education publishing business to McGraw-Hill for that company's legal-publications division, Shepard's. Times Mirror's own legal-publishing arm, Matthew Bender & Co., was already the leader in analytical legal publishing. "The deal makes a lot of sense for both" Times Mirror and McGraw-Hill, an analyst told Patrick Lee of the *Los Angeles Times* (July 4, 1996). "They are both [divesting] under-performing assets from their portfolios and adding firepower to their core strengths."

More than three years into the Willes era at Times Mirror, opinions about his ideas remain divided. Predictably, Wall Street is pleased that circulation of the *L.A. Times* is on the rise and that the stock price had risen—to as high as $64 per share in early 1998. However, many journalists still spout the knee-jerk reaction that business and journalism should never mix—because they just shouldn't. Willes noted the irony of such critiques in an interview with Christy Connor for the *Bottom Line Online* (March 5, 1998): "It was interesting for an industry that prides itself on doing great reporting—how little actual reporting was done. People said things about me, having never asked me a single question, having never really tried to find out what I was doing, and that was scary to me."

Some reports that have attempted a more even-handed assessment of what is going on at Times Mirror newspapers—and particularly at the *L.A. Times*, where Willes, as publisher, takes the most active role—have commended Willes on his mission, if not on his methods. An intelligent and energetic manager, Willes is unafraid to take risks in what appears to be a sincere quest to revitalize (and perhaps even to save) newspaper journalism. Charles Rappleye of the *Columbia Journalism Review* noted that, despite the apparent revulsion voiced by journalists across the country, "[Willes's] ideas have enjoyed a somewhat warmer reception inside the *Times* newsroom." "Before Willes got here, the prevailing attitude was that newspapers are dead, and we're going to have to diversify to stay afloat," Joel Sappell, an editor at the *Times*, told Rappleye. "Now this guy comes in and says 'I believe in newspapers.' He wants to market the paper more aggressively, sell the paper more aggressively. That feels good."

Taking a critical look at the weekly health section of the *Los Angeles Times*, Rappleye called it "the first section to incorporate all the elements of Willes's new editorial strategy" and described it as "a bright, photo- and graphics-laden package of six or eight pages . . . [that] wraps literally dozens of snippets from medical books and journals around two fitness profiles each week—one celebrity and one ordinary person—several advice columns, and a lead feature that seems intended to hold readers more with its chatty tone than eye-opening reporting. The lead story for Thanksgiving week [was titled] 'Thigh Anxiety.' . . . What's lacking in the section is . . . hard news of the world of health care, from HMOs and managed care to fraud and government action. Also lacking is any sophisticated treatment of new advances in science and medicine. Editor [Michael] Parks calls it 'reader friendly,' but to judge by its content, Health was founded on a very low estimation of the readers' intellect and attention span."

In a largely favorable *Forbes* (June 15, 1998) article, Ann Marsh called attention to the various ways in which Willes has implemented his strategy to heighten brand awareness by increasing the involvement of Times Mirror newspapers in the communities they cover. "At the *Baltimore Sun*, a 'Reading by Nine' project aims to increase the abysmal literacy rates in the city's schools (as low as 0 percent). The *Sun* expects to publish more than 300 reading-related stories a year for five years. . . . A year-long, 273-part series on Long Island at *Newsday* included history contests at school and tie-ins with local cable-TV systems. The intent was to push the *Newsday* brand at every opportunity. Similarly, the *Los Angeles Times* is sponsoring functions like a recent gubernatorial forum and an annual book fair that this year attracted more than 100,000 people."

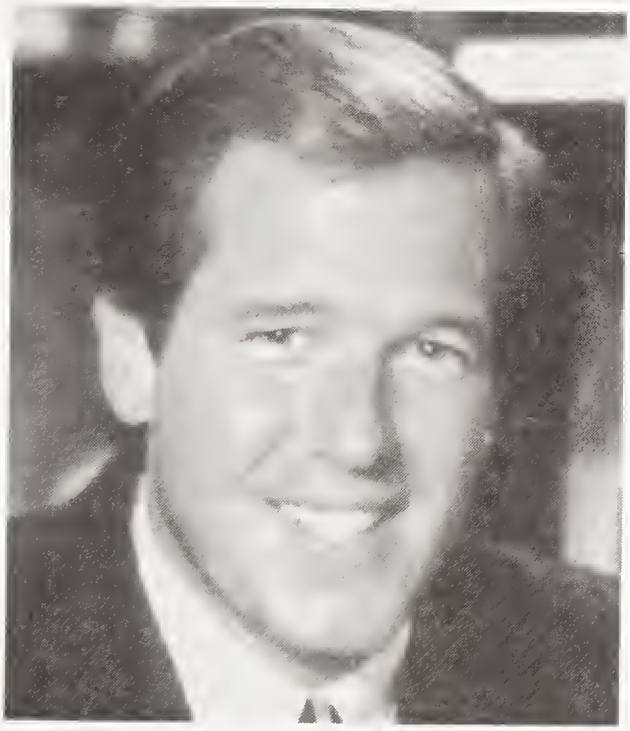
"If we blow it, we blow it," Willes told *Barron's*, according to a Reuters report featured at the *Yahoo! Finance* (September 6, 1998) Web site. "But it won't be for lack of trying every good new idea we can come up with."

Mark Hinckley Willes was born in Salt Lake City, Utah, on July 16, 1941, to Joseph Simmons Willes and Ruth (Hinckley) Willes. Raised in the Mormon faith, he is a nephew of Gordon Hinckley, the current president of the Mormon Church. Willes earned a B.A. degree from Columbia University, in New York City, in 1963. After receiving a Ph.D. in economics from the Columbia Graduate School of Business, in 1967, he spent two years as an assistant professor of finance at the University of Pennsylvania's Wharton School of Business. In 1969, Willes joined the staff of the Federal Reserve System; by 1971, he had become first vice president of the Federal Reserve Bank of Philadelphia. He left that post in 1977 to assume the presidency of the Federal Reserve Bank of Minneapolis.

In 1980, Willes was named executive vice president and chief financial officer at General Mills, Inc., in Minneapolis. He was made president and chief operating officer in 1985, and over the next seven years, General Mills's revenues doubled. In 1992, Willes became one of three vice chairman of the company. He reportedly stood little chance of ever ascending to the office of chairman, because, according to one source, he had come to General Mills as an expert in finance and not sales or marketing, although he had become knowledgeable in those areas.

Willes and his wife, the former Laura Fayone, were married in 1961. They have five adult children—two daughters and three sons.

Suggested Reading: *Advertising Age* p4 May 8, 1995, with photo, p38 June 5, 1995, with photo; *American Journalism Review* p40+ Aug. 1995, with photo; *Bottom Line Online* Mar. 5, 1998; *Brandweek* p38+ June 26, 1995, with photo; *Columbia Journalism Review* p20+ Jan./Feb. 1998, with photos; *Editor & Publisher* p8+ Mar. 30, 1996, with photos; *Forbes* p47+ June 15, 1998, with photo; *Los Angeles Times* D p1 July 4, 1996; *New York Times* D p1+ May 3, 1995, with photo, D p1 Oct. 13, 1997; *New Yorker* p4+ July 24, 1995, p40+ Nov. 17, 1997; *Time* p47 July 31, 1995, with photo; *Wall Street Journal* B p4 Jan. 12, 1996



Courtesy of MSNBC

Williams, Brian

1959(?)– Television journalist. Address: c/o NBC News, 30 Rockefeller Plaza, New York, NY 10112

Brian Williams, the anchor and managing editor of *The News with Brian Williams* on MSNBC, is probably best known for a job he doesn't have—not yet, at least: He is widely considered the heir apparent to Tom Brokaw as anchor of *NBC Nightly News*. "I don't think it would be my call, but he's in a perfect position [to succeed me]," Brokaw was quoted as saying in *People* (December 29, 1997–January 5, 1998). "I know it's a great relief to me to have someone like Brian around."

The handsome and urbane Williams, who has won three Emmy Awards for his reporting, was hired by NBC in 1993 from the CBS-affiliate station in New York City. He started out as a national correspondent and has been on the fast track ever since. Before the end of his first year at the network, he had been named the anchor of the Saturday edition of *NBC Nightly News* as well as Brokaw's primary substitute for the weekday broadcast. Then, in 1996, Williams took a career risk, when he decided to become "the personification of MSNBC," as one writer put it, in a reference to the cable/Internet network that is jointly owned by the Microsoft Corp. and NBC. His hour-long, prime-time show—the first "brand-name newscast on cable," as Michael Gross noted in *GQ* (June 1997)—is a mixture of news and live interviews. Although MSNBC was available to 35 million homes in 1997 (with 55 million anticipated by 2000), it was seen, on an average evening, by only about 27,000 viewers—a minuscule audience in comparison to the millions who watch network programming. However, Williams sees "narrowcasting" as a future trend on television. "One of our [affluent, educated] viewers is worth eight of [the networks']," he remarked to Gross. For Williams, a major advantage of being the lead anchor at MSNBC is the opportunity it has given him to do what he likes to do best—go on the air when a big story breaks and report the news live. "You live for when there's no TelePrompTer," he told Gross.

The youngest of four children, Brian Williams was born in about 1959 and grew up in Middletown, New Jersey. He attended Catholic University and George Washington University, both in Washington, D.C., but left college 18 credits short of a bachelor's degree in order to accept a paid internship at the White House during the administration of President Jimmy Carter. After that, he landed a job as a television reporter at KOAM-TV in Pittsburg, Kansas—"TV boot camp," he has called it—but quit because he found his weekly salary of $174 too little to live on. He returned to Washington, where he got a part-time job at WTTG-TV, typing the on-screen letters that identify people.

In an interview with Ellen Edwards for the *Washington Post* (October 18, 1993), Williams described a major turning point in his career: "Betty Endicott, may her soul rest in peace, was the news director at Channel 5 in Washington. After several weeks, and I swear on the truth of this on my children, she called me in and said—we'd hit it off, I was a young smartass—she said, 'You've been watching every broadcast, I know you, you've been watching every broadcast.' And I said, 'Yes, you're right.' And she said, 'Who's the weakest link on our reporting staff?' And the blood drained from my head and I got up and closed the door and I said, 'Are you serious?' And she said, 'Yes.' And I named him. And she said, 'You're absolutely right. And you win the prize. You start in two weeks. Scale here is $28,500."

Williams honed his reporting skills at WTTG before moving on to WCAU-TV, the CBS affiliate in Philadelphia, for a two-year stint. His next career jump came when he was hired at WCBS-TV, the CBS-owned affiliate in New York, as an anchor and correspondent. During his five years there, he won one Emmy for his reporting on the stock-market crash of 1987 and another for his reporting on the collapse of the Berlin Wall, in 1989. A hot property when his contract came up in 1993, he received offers from both CBS News and NBC. Williams has said that a conversation with Tom Brokaw was instrumental in his decision to accept NBC's offer.

On the day that Williams arrived at NBC headquarters, in New York City, General Motors filed a lawsuit against the network for faking an explosion of a GM truck on the newsmagazine *Dateline*. "I got here, and the hallways were empty," he recalled to Gross. "It was a huge opportunity, a network news division on its knees. NBC had gone through hell." Williams was given a lot of high-profile assignments; he won his third Emmy in 1993 as part of the NBC team that covered the massive floods in Iowa from the overflows of the Missouri and Mississippi Rivers. In November 1994, he was named the network's chief White House correspondent, a post he held for two years. During that time, he covered many important domestic and international news stories, including the legislative battles between congressional leaders and President Bill Clinton, the deployment of American troops in Haiti, the efforts to forge peace in the Middle East, and the U.S. presidential election of 1996.

In July 1996, MSNBC was launched, with *The News with Brian Williams* as its flagship show. Two days later, TWA Flight 800 blew up in the sky off the coast of Long Island, New York. Williams was among the first newsmen to break the story on the air. Because the camera and production crews were not yet fully up and running, he had to hold up a road atlas to show viewers where the plane had gone down. Since then, Williams's 9 p.m. EST newscast has become a lot more polished, with seamless switches from location shots and studio interviews. (The broadcast is repeated an hour later on CNBC, NBC's business cable-network.)

At its inception, *The News with Brian Williams* was designed, like *The NewsHour with Jim Lehrer* on PBS, as a substantive program that offered in-depth analyses of topical issues and newsmakers. As time went on, the show's focus shifted somewhat. In a critical assessment of the program, Howard Kurtz, the influential media reporter for the *Washington Post* (October 10, 1997), wrote that the program had developed "an unmistakenly tabloid feel, trumpeting titillating tales of Princess Diana or [the sportscaster] Marv Albert [who was charged with sexual assault] night after night, along with all manner of violent crime. Much of the TV business is buzzing about the changes at MSNBC, which insiders attribute to ratings pressures. On the day that President Clinton became the first chief executive to use the line-item veto, Williams led off with John F. Kennedy Jr. castigating his bad-boy cousins in his *George* magazine column."

Kurtz reported that he had been told that Williams has privately expressed concern about the broadcast. In an interview with Kurtz, Williams admitted that he was "not entirely comfortable with what passes for news these days." He added, "I hated the Marv Albert story. News organizations have many ways of sneaking stories into the lineup." But he insisted that there had not been a deliberate change of direction. The program is "a work in progress . . . ," he said. "We have gotten a little slicker. I don't think we have undergone a sea change. Some of these crime stories are what people have always found to be news. . . . If I sound ultra-sensitive, it's because I am ultra-sensitive about anything having the whiff of tabloidism." Kurtz noted that the program also offered reports and interviews on substantive topics. A recurring feature is a preview of the major stories that will appear in the country's newspapers the next morning. Williams also often interviews reporters (most often, representatives of the *New York Times*) for their take on major news events.

Brian Williams is married to Jane Stoddard Williams, a television producer. The couple live in New Canaan, Connecticut, with their two children. A devoted family man, Williams was named "Father of the Year" in 1996 by the National Father's Day Committee.

Suggested Reading: *GQ* p62+ June 1997, with photos; *Washington Post* D p1+ Oct. 18, 1993, with photos, D p1 Oct. 10, 1997

Archive Photos

Williams, Hank, Jr.

May 26, 1949– Country singer; songwriter; instrumentalist. Address: c/o Hank Williams Jr. Enterprises, P.O. Box 850, Paris, TN 38242-0850; c/o Kathy Gangwisch & Associates, 207 Westport Rd., Suite 202, Kansas City, MO 64111

"It's a good thing I was born Gemini / 'Cause I'm living for more than one man," the country musician Hank Williams Jr. sings in "Living Proof," one of the many autobiographical songs he has written. Williams was referring to his astrological sign—the constellation also known as the Twins—and to something he has wrestled with almost since birth: the legend of his father, Hank Williams, who is widely regarded as the father of modern country-music songwriting. In the mid-1970s, Hank Williams Jr. decided to follow his own muse, and he distinguished himself as one of country music's "outlaws" by playing a rock-flavored brand of honky-tonk twang that became hugely successful. Thirteen of the 68 albums Williams has recorded have reached the top of the music charts; 20 have been certified gold, seven platinum, and one triple-platinum. He has received 16 Broadcast Music Inc. (BMI) awards for his songwriting, and he has been named the "entertainer of the year" by both the Academy of Country Music and the Country Music Association.

Any account of the life of Hank Williams Jr. would be inadequate without at least a brief summary of the life of his father, Hiram Hank Williams. Usually referred to as Hank Williams or Hank Williams Sr., his father was born in Alabama in 1923. He learned to play the organ and the guitar as a child, and was writing songs by the age of 12. In 1946, after years of playing with his band, the Drifting Cowboys, he arrived in Nashville, country music's holy city, to make records. The body of work he produced during his short career has been praised for both its eclecticism—it combined country music with hillbilly and blues traditions—and its depth of feeling. More than virtually any other performer, Williams is said to have lived the pain and heartache that he wrote about in such songs as "Your Cheatin' Heart," "I'm So Lonesome I Could Cry," and "Long Gone Lonesome Blues." In 1949, in his first appearance at the famed Grand Ole Opry, in Nashville, he played six encores of "Lovesick Blues." Williams's success was unprecedented. But despite his prosperity, he was tortured by his failed marriage and his problems with drugs and alcohol. On January 1, 1953, at the age of 29, Hank Williams died of a heart attack while riding in a car on his way to perform a New Year's Day concert in Ohio. He is still considered by many to be the greatest country-music star of all time.

Hank Williams Jr., who has one sister, was three years old when his father died. He was born Randall Hank Williams in Shreveport, Louisiana, on May 26, 1949, just days before his parents moved to Nashville. His father liked to call him Bocephus, a nickname that many of his fans continue to use. His mother, Audrey Shepard Williams, was the woman who inspired many of Hank Williams's classic hymns to misery. It should also be noted that, by all accounts, without Audrey's strong encouragement, her husband might never have pursued a recording career.

Hank Jr. learned to play guitar and several other instruments in early childhood; he eventually became proficient at more than eight, including fiddle, harmonica, and drums. "I was taught by the best, like [the famed bluegrass banjoist] Earl Scruggs," he told Melvin Shestack in an interview for the *Country Music Encyclopedia* (1974). "He'd come over and show me a couple of things." Hank Jr. was soon performing onstage. "I played my first show at eight, with Grandpa Jones, my sister, and Momma," he told Shestack. "Between the ages of eight and 14, I did about 30 to 50 shows a year." With his name and heritage, it is hardly surprising that Hank Williams Jr. won praise for playing—and, in fact, was expected to play—his father's biggest hits. "There was never any resentment about my singing his songs," he told Robert Hilburn of *Coronet* (February 1968). "Everybody thought it was cute to see a kid with a big guitar."

Reportedly, Audrey Williams tried to protect her son from Nashville record executives, who were eager from the start to cash in on Hank Jr.'s unique appeal, and she turned down the many offers of recording contracts that came his way. At the same time, she encouraged her son's development as a performer, and when he was 14, she included him in her traveling revue, the Audrey Williams Musical Caravan of Stars, when he wasn't in school. He began as an opening act, and immediately began working his way toward the top of the bill. Soon Hank Jr. signed a record contract with MGM, and moved with Audrey to California to begin his recording career. In January 1964, he released his first single, a version of "Long Gone Lonesome Blues," which became a top-10 country hit. His first album, *Hank Williams Jr. Sings the Songs of Hank Williams*, was released that May. Curious and hopeful country enthusiasts made the record a steady seller. Before the end of the year, Hank Jr. released two more albums, *Great Country Favorites* and *Your Cheatin' Heart*, the latter of which was the soundtrack to the biographical film of the same name, which premiered in 1965 and starred George Hamilton as Hank Williams.

For the better part of the decade that followed, Hank Williams Jr. continued to rely on his father's music. He did not feel satisfied doing this, because, as the *Encyclopedia of Folk, Country & Western Music* reported, "unlike many other sons of famous fathers, Hank Williams Jr. was immensely talented." In 1965, he wrote and recorded his first original song, "Standing in the Shadows," which made obvious autobiographical references to the legacy of a "very famous man." The song was another top-10 hit, and it earned him a BMI songwriting award. He was the youngest person up to that point to win that award. Williams's restlessness also led him to play rock-'n'-roll concerts in high school, under the name Rockin' Randall, and he often included tunes by such artists as Chuck Berry and Fats Domino in his regular concerts, if he felt the audiences were young enough. A handsome young man with an athletic build, he loved hunting and fishing and excelled in varsity football, basketball, and boxing. In addition, he flirted with an acting career; in the MGM film *A Time to Sing* (1968), he starred as a farm boy who becomes a successful country-and-western singer.

To many of the older fans who came to hear him sing, and especially the Nashville music establishment that promoted him, Hank Williams Jr.'s interests and ambitions didn't matter. With the death of Hank Williams, Hank Jr. had inherited a complete career—as long as he was content to be the second coming of Hank Williams. The result was that, at a time when Willie Nelson, Waylon Jennings, and other country musicians were growing impatient with the production-by-committee practices and the worn-out "Nashville sound" of contemporary country music, Hank Jr. was kept on a tighter leash than anyone else. In assessments of Williams's career, the merits of such albums as *Hank Williams Jr.'s Greatest Hits* (1969) and *Eleven Roses* (1972) are largely ignored, because his later work in the 1970s made clear that the "Nashville sound" was not what Williams truly wanted to produce. Many critics identify a concert given in 1969 by Williams and Johnny Cash at Cobo Hall, in Detroit, Michigan, as a harbinger of his style to come. On the album *Live at Cobo Hall* (1969), Williams's music and voice sound rawer than they do on the studio recordings he made earlier.

"I have loved some ladies, and I have loved Jim Beam," Williams sings in his song "Family Tradition," "and they both tried to kill me in 1973." Technically, it was his overdose of the painkiller Darvon that almost did him in that year, but it was depression, brought on by the stress of his career, his failing first marriage, and his problems with alcohol and drugs, that led him to attempt suicide. He has often recalled the strong advice given to him by a psychiatrist during his recovery. "He said, 'You got to get out of this,'" Chet Flippo quoted Williams as saying in *Rolling Stone* (June 1, 1978). "'These people have wanted you to be Hank Williams all your life and they have succeeded, *almost*. You're almost just like him—*dead*.'" The psychiatrist strongly recommended that Williams move away from Nashville and the "vicious triangle" of his mother, his manager, and Nashville itself.

In October 1974, Williams moved to Cullman, Alabama. He paid many visits to recording studios in Muscle Shoals (less than two hours away by car), where he met session musicians who were interested in bridging the gap between rock and country music. Among them were Charlie Daniels, Toy Caldwell of the Marshall Tucker Band, and Chuck Leavell of the Allman Brothers Band. With these country-rock pioneers and other players, Williams recorded the landmark album *Hank Williams Jr. and Friends* (1976). It stands, along with the mid-1970s recordings of Jennings and Nelson, as one of the classic works of the "outlaw" country movement, which changed country music significantly. "I had those songs saved up," Williams told John Morthland of *Newsday* (August 13, 1978). "I wasn't about to waste them on another slick Nashville record." Standouts from the album include "Stoned at the Jukebox," "Clovis," and "Montana Song." The most poignant track is "Living Proof," a virtual manifesto of the "new" Hank Williams Jr. In sentiments that reflected the advice of the psychiatrist, Williams crooned, "I'm gonna quit singin' all these sad songs / 'Cause I can't stand the pain / The life I sing to you about / And the one I live are the same. / When I sing them old songs of Daddy's / Seems every word comes true / Lord please tell me do I have to be / The living proof."

In the summer of 1975, after the album had been recorded and before its scheduled date of release, Williams went on vacation. While hunting and hiking in the Rocky Mountains of Montana, he fell 500 feet down the side of Ajaz Mountain, smashing his face, cracking his skull, and breaking many other bones. Doctors did not expect him to live. "I was laying in that hospital with no face and no teeth and no mouth and an eyeball down to here, and I thought at first I'd never go on stage again," he told

Morthland. "But I decided I had to go on and finish what I started; when I got out, the doctors were as surprised as I was." Though he was told he would have to remain in the hospital for six weeks, he was released after 15 days. Over the next five months, Williams was in and out of hospitals, undergoing reconstructive and cosmetic facial surgery. Celebrities from both the country and rock communities reached out to him during his recovery, as did a woman named Becky White, who became his second wife.

The music Williams made after his recovery did not gain immediate acceptance. *Hank Williams Jr. and Friends* had baffled many country enthusiasts; his two 1977 releases, *One Night Stands* and *The New South*, for the Warner Bros. label, did so as well. In 1978, Williams played smaller venues than he had previously in his career, and he began to spurn flashy Nashville suits in favor of jeans and plain shirts. He wore sunglasses at all public appearances and grew a beard to hide his scars—a look that he has maintained ever since. He also worked on his autobiography, *Living Proof*, which was published in 1979.

With his next album, *Family Tradition* (1979), recorded on the Elektra label, Williams found his audience. He also converted many critics. "It's heresy," Charles Bell wrote in the *New York Daily News* (June 15, 1979), "but the truth is, the son has matured into a finer singer than the father. . . . The son is also a finer musician." Unsurprisingly, the album's famous title track makes reference to Williams's father, but the attitude conveyed in the song is quite different from the mournfulness of "Living Proof." "I had a smile on my face when I wrote it," Williams told Bell. With such good-time refrains as "Stop and think it over / Try to put yourself in my unique position / If I get stoned and sing all night long / It's a family tradition," "Family Tradition" has inspired many sing-alongs at concerts. The song was a top-10 hit and was nominated for a Grammy Award as country song of the year.

The albums that followed catapulted Williams to country superstardom, even though his music was considered too radical by many Nashville purists. *Whiskey Bent and Hell Bound* (1979) and *Habits Old and New* (1980) both sold well. The first two tracks of *Rowdy* (1981), "Dixie on My Mind" and "Texas Women," both became number-one hits, Williams's first since "Eleven Roses," in 1972. His other 1981 album, *The Pressure Is On*, featured another chart-topper—"All My Rowdy Friends Have Settled Down"—as well as the top-10 single and lifestyle-defining anthem "A Country Boy Can Survive." *High Notes*, which contains the country number-one hit "Honky Tonkin,'" followed in 1982, as did *Hank Williams Jr.'s Greatest Hits I*, which remains his biggest seller.

In many of his songs, Williams defines a character—some might say a caricature—that many of his listeners have apparently identified with. This figure embodies a rowdy rural masculinity; he spends much of his time drinking, smoking, womanizing, hunting, fishing, and fighting. The chorus of "Texas Women" presents a vivid picture of the man: "I'm a country plow-boy, not an urban cowboy / And I don't ride bulls, but I have fought some men / Drive a pickup truck, trust in God and luck / And I live to love Texas women." To some observers, his emphasis on that sort of manliness makes Williams the singing equivalent of the American heroes featured in the works of Ernest Hemingway and Robert Ruark (two of his favorite writers). Many critics have remarked that Williams's deep voice belts out such lyrics "unapologetically."

Williams has been called a "sectional chauvinist" for his expressed love of the American South, or "Dixie," and for his attacks on New York City. "I don't hate New York," he told Bill Bell of the *New York Daily News* (June 20, 1982). "I hate all cities—Nashville, Houston, L.A., you name it." For a time, Williams and his fans exhibited their love for Dixie by waving Confederate flags. Some people felt that this gesture had racist overtones, and took it as an apology when, at his concerts, Williams cited black artists whose work he admired, among them Lightnin' Hopkins, Howlin' Wolf, and Robert Johnson. Williams's expressed view of America as a whole is marked by both a distrust of corporations and government and a jingoistic pride.

Although Williams's new identity and career were firmly established by the early 1980s (at one point, he set a record, with nine albums in the country-music top 75), he remained outside the country-music mainstream. In 1985, he entered that mainstream once again, with two albums: *Five-O*, which contained two number-one singles—"I'm for Love" and "Ain't Misbehavin'"—and his collection *Greatest Hits Volume 2*. The two studio albums that followed, *Montana Cafe* (1986) and *Born to Boogie* (1987), each featured a chart-topping single. This time around, the country-music establishment did not ignore Williams. He won the 1985 video of the year award from the Country Music Association (CMA), a Nashville organization, and in 1986, the Hollywood-based Academy of Country Music (ACM) named Williams the entertainer of the year. Both organizations chose him as entertainer of the year in 1987 and 1988. His overdubbed version of his father's recording "There's a Tear in My Beer" won Williams his only Grammy, in 1989, and he collected Emmys in four consecutive years, beginning in 1990, for his theme music for the television series *ABC Monday Night Football*.

Hank Williams Jr. lives in Paris, Tennessee, one of a series of tiny towns he has inhabited since leaving Nashville. His marriage to Becky White, which yielded two daughters, ended during the 1980s. With his third wife, Mary Jane Thomas, Williams has a son and a daughter. On the 1996 release *Three Hanks: Men with Broken Hearts*, Williams again sings alongside old recordings of his father, but this time he is joined by a third voice: Shelton Hank Williams—also known as Hank Williams

III—his son from his first marriage, to Gwen Yeargain. Hank Williams III turned 25 in 1998.

Selected Recordings: *Great Country Favorites*, 1964; *Hank Williams Jr. Sings the Songs of Hank Williams*, 1964; *Your Cheatin' Heart Soundtrack*, 1964; *Hank Williams Jr.'s Greatest Hits*, 1969; *Live at Cobo Hall*, 1969; *Eleven Roses*, 1972; *Hank Williams Jr. and Friends*, 1976; *The New South*, 1977; *One Night Stands*, 1977; *Family Tradition*, 1979; *Whiskey Bent and Hell Bound*, 1979; *Habits Old and New*, 1980; *The Pressure Is On*, 1981; *Rowdy*, 1981; *Hank Williams Jr.'s Greatest Hits I*, 1982; *High Notes*, 1982; *Five-O*, 1985; *Greatest Hits Volume 2*, 1985; *Montana Cafe*, 1986; *Born to Boogie*, 1987; *Three Hanks: Men with Broken Hearts*, 1996

Selected Films: *A Time to Sing*, 1968

Selected Books: *Living Proof*, 1979

Suggested Reading: *Chicago Tribune* VI p11 July 18, 1982, with photo, XII p5+ Oct. 16, 1983, with photos; *Coronet* p91+ Feb. 1968, with photo; *New York Daily News* Leisure p5 June 20, 1982, with photo; *Newsday* II p4+ Aug. 13, 1978, with photos; *Rolling Stone* p8+ June 1, 1978, with photos; *Country Music Encyclopedia*, 1974; *Encyclopedia of Folk, Country & Western Music*, 1983

Toby Talbot/AP

Williams, Jody

Oct. 9, 1950– Coordinator of the International Coalition to Ban Landmines; peace activist. Address: c/o Vietnam Veterans of America Foundation, 2001 S St. N.W., Suite 740, Washington, DC 20009

For countries at war, minefields are a relatively inexpensive way of defending territory. The cheapest land mines cost as little as $3, and unlike soldiers, they need neither lodging nor sustenance. Ever-ready to discharge, they are ever-vigilant, unfeeling, unthinking sentries—so unthinking, in fact, that they often kill and maim long after hostilities have ended. In the North African desert, people still occasionally find active mines that were planted during World War II. In areas where more recent conflicts have been waged—Laos, Cambodia, Afghanistan, Iraq, Bosnia and Herzegovina, Somalia, Nicaragua, to name a few—land mines represent an even greater threat. Many a farmer plowing a former battlefield has unwittingly triggered a forgotten mine. The result, half the time, is shredded limbs; other times, the result is death.

The United Nations has estimated that about 100 million land mines are currently deployed across the globe—one for every 60 people—and more are laid each day. There are two types of land mines. One of them, the antitank land mine, normally explodes only when exposed to the pressure of very heavy objects, such as tanks or automobiles. As little as six pounds of pressure can set off the second type, the antipersonnel mine. Land mines kill or maim approximately 26,000 people a year, and most of these victims are not soldiers at war but civilians in peacetime. Indeed, some observers claim that land mines have inflicted more damage than certain weapons associated with mass destruction. "People were rightly outraged when [Iraqi president] Saddam Hussein used chemical weapons against the Kurds," Senator Patrick J. Leahy of Vermont told the *Washington Post* (August 8, 1993). "But how many people realize that all the deaths from chemical, biological and even nuclear weapons are only a fraction of the number who have been killed or maimed by land mines?"

Recently, a global drive was launched to ban the use of land mines. Perhaps the best known leader of this movement is Jody Williams. As the coordinator, since 1991, of the International Campaign to Ban Landmines (ICBL), and co-author, with Shawn Roberts, of the book *After the Guns Fall Silent: The Enduring Legacy of Landmines* (1995), she has led a vigorous effort to clear the world of this scourge, and by most accounts, she and her fellow activists have made great strides in their mission. In October 1997, Williams and the ICBL were awarded the Nobel Peace Prize for instigating talks that led representatives of some 90 countries to draft a treaty aimed at stopping the production, deployment, stockpiling, and sale of antipersonnel land mines. That December, more than 120 countries signed the treaty.

The treaty is historic not only in its intent but also because never before has a group of small, nongovernmental organizations successfully pressured the worldwide community to enact such a global ban so quickly. Indeed, Williams and her fellow activists have been surprised at their own success. In part coordinated via the Internet, the ICBL may prove to be an excellent model for social movements in the information age. At the Nobel Peace Prize acceptance ceremony in Oslo, the Norwegian Nobel Committee stated, "As a model for similar process in the future, it could prove of decisive importance to the international effort for disarmament and peace."

Jody Williams became involved with the anti–land-mine coalition through her work as an international activist. For 11 years after her graduation from the Johns Hopkins School of Advanced International Studies, in Baltimore, Maryland, she worked on issues related to the United States' policy toward Latin America. She coordinated the Nicaragua-Honduras Education Project, which led fact-finding delegations in Central America, and later, she became the associate director of Medical Aid to El Salvador, an organization based in Los Angeles. During her many trips to Central America, Williams witnessed firsthand the devastating effects of land mines on civilian populations.

On a Sunday afternoon in November 1991, Bobby Muller, the president of the Vietnam Veterans of America Foundation, called a meeting of a small group of activists, including Williams, to discuss the problem of land mines. The foundation subsequently hired Williams to coordinate a campaign against the use of land mines. "For sure, none of us thought we would ever ban land mines," she recalled to Raymond Bonner of the *New York Times* (September 20, 1997).

In addition to the Vietnam Veterans of America Foundation, the ICBL initially included such groups as Human Rights Watch, which is based in New York City; Physicians for Human Rights (Boston); Medico International (Germany); Handicap International (France); and the Mines Advisory Group (England). One of their earliest supporters was Lloyd Axworthy, the foreign minister of Canada, and he proved to be influential in lobbying other nations to ban land mines. The first U.S. politician to join the ICBL's cause was Senator Leahy, who, in 1992, persuaded the U.S. Congress to pass a bill prohibiting the United States from exporting land mines for one year. George Bush, who was then the president, signed the bill into law. A year later, Leahy successfully engineered a three-year extension of the moratorium. Another influential voice was the International Committee of the Red Cross. "It was the first time that the Red Cross, [traditionally] fearful of offending governments lest it lose its neutrality and effectiveness in the field, had engaged in vigorous advocacy," Raymond Bonner wrote in the *New York Times*.

By 1997, over a thousand organizations from 60 countries had aligned themselves with the coalition. Celebrities, among them Princess Diana of Great Britain, also publicly supported the cause. Williams kept in touch with her fellow activists largely through E-mail, thereby demonstrating the usefulness of the Internet for social activism. "From day one, we recognized that instant communication was critical," she told the *Washington Post* (October 11, 1997). "It made people feel they were part of it."

In September 1997, the movement to ban land mines took a giant leap forward. That month, approximately 90 countries drafted a treaty to ban antipersonnel land mines completely, and on December 3, 1997, in Ottawa, Canada, more than 120 countries signed the treaty. Signatories to the treaty, which will go into effect after 40 countries have ratified it, must destroy stockpiles of land mines within four years of ratification and remove all deployed land mines within 10 years of ratification. The cost of finding, deactivating, and discarding a single deployed land mine has been estimated at between $300 and $1,000. If, as the United Nations has estimated, 100 million land mines remain deployed, getting rid of every one of them would cost at least $30 billion.

The ICBL considers the treaty a stunning achievement but by no means the complete answer to the problem of land mines. That is because some of the world's biggest producers of land mines—Russia, China, and the United States—were conspicuously absent from the signing in Ottawa. President Bill Clinton opted against having the United States sign the treaty because he believes that so-called smart mines, which are designed to self-destruct after a predetermined period of time, pose no threat to civilians after a war is concluded. Moreover, in his opinion, the land-mine ban should not include South Korea, whose border with North Korea is one of the most heavily militarized regions on the planet. While experts generally agree that South Korean and U.S. forces would be able to defeat a North Korean invasion of South Korea, they believe that the allied troops would incur greater casualties if the nearly one million land mines that the U.S. has deployed along the border were not in place.

Williams has dismissed such arguments and has accused Clinton of being against "the tide of history." "France, U[nited] K[ingdom], Germany have decided that they do not need this weapon and they can destroy it now. Why does the one remaining superpower with the most advanced war weapons in the world still need to rely on the land mine?" she asked in her interview with Phil Ponce for the *Online Newshour* (October 10, 1997). Williams's position has been endorsed by 14 retired American generals (including General H. Norman Schwarzkopf, the leader of the coalition forces against Iraq in the 1991 Persian Gulf War), who in

1996 signed a statement expressing their opposition to the continued use of land mines.

Perhaps influenced by the efforts of the ICBL, President Clinton has announced his own timetable for the elimination of land mines. In May 1996, he announced that the U.S. would stop using "dumb" mines (mines that remain live for years, or even decades). Recently, he stated that by 2003, the U.S. would stop using antipersonnel mines except in South Korea. He has also directed the Pentagon to investigate alternatives to land mines so that by 2006, they can be eliminated in South Korea as well.

When Phil Ponce asked Jody Williams what receiving the Nobel Peace Prize meant to her, she responded, "Very few people are allowed the luxury to decide that they want to do something out of the mainstream. Most people tend to pretty much go to college and get a job and buy a house and pay the mortgage. For whatever reason, I've had the luxury of deciding to do things a little bit differently. And I consider much of my life to be a privilege, and this is sort of the most amazing part."

The second of five children, Williams was born on October 9, 1950, and raised in Brattleboro, Vermont. Her father was a Vermont county judge, and her mother oversaw housing projects. Her brother Stephen is deaf, and it was from defending him from the taunts of other children that she learned to speak out on behalf of others. "Anybody who didn't know how to speak for themselves, I thought, 'I know how. I'll speak for you,'" she told *People* (October 27, 1997). Later, at the signing of the anti–land-mine treaty, she made the point that many voices speaking out together can successfully challenge not only schoolyard bullies but also the governments of the world's most powerful nations. "Together we are a superpower," she said. "It's a new definition of superpower. It is not one, it's everybody."

Williams currently lives in a farmhouse in Putney, Vermont.

Selected Books: with Shawn Roberts: *After the Guns Fall Silent: The Enduring Legacy of Landmines*, 1995

Suggested Reading: *Ms.* p50+ Jan./Feb. 1998, with photo; *New York Times* A p5 Sept. 20, 1997, A p1+ Oct. 11, 1997, with photo, A p1+ Dec. 4, 1997, with photo, A p8 Feb. 20, 1998, with photo; *New York Times Magazine* p28 Jan. 23, 1994; *Online Newshour* Oct. 10, 1997, with photos; *People* p91 Oct. 27, 1997, with photo; *Time* p65 Oct. 20, 1997, with photo; *Washington Post* A p1 Oct. 11, 1997, with photo

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Wilson, Cassandra

1955(?)– Jazz singer; composer. Address: c/o Shore Fire Media, 32 Court St., Suite 1600, Brooklyn, NY 11201

Gene Martin/Retna Ltd.

"Music for me has always been magical," the jazz singer Cassandra Wilson told a CNN interviewer in 1996. "I used to confuse the words, in fact. I used to say music and magic, magic, I wanted to make magic." To many of her fans, Wilson's smoky, sensual, contralto voice truly is magical: With it, she creates tones that range from deep and hollow to strong and growling, tones that are often more reminiscent of sounds produced by a woodwind instrument than by a human being. Wilson is widely viewed as the top jazz vocalist of the 1990s, but she does not like that categorization; she prefers to call herself simply a musician. Yet that term is also insufficient, for it obscures the fact that she is also an acclaimed composer and lyricist, an unusual status for a woman. As Wilson herself admitted to Laura Jamison for the *New York Times* (November 30, 1997), "Very few women vocalists have been able to assert themselves as composers—not just as songwriters, but composers—and bandleaders."

Wilson's music blends elements that are usually considered to be strongly divergent—everything from hip-hop to African polyrhythms, blues, folk, and gospel. "We live very segmented lives," she told David E. Thigpen of *Time* (March 11, 1996). "There's black music and there's white music. There's R&B and funk and whatever. This has always bothered me. People don't see things in streams, they don't see what tends to connect us all together. That's what I see. That's what I try to get at." In so doing, Wilson, who has recorded 11 solo albums, has made two of the top-selling jazz vocal records of the decade: *Blue Light 'Til Dawn* (1993) and *New Moon Daughter* (1995). For the latter, she won the 1996 Grammy for best jazz vocal recording. Among her more unusual honors are inclusion (in the number-four spot) on the *New York Daily News*'s list of the "100 coolest people," and being voted female vocalist of the year twice by readers and three times by critics in polls conducted by *Down Beat* magazine.

The youngest of three children, Cassandra Wilson was born in about 1955 and grew up in Jackson, Mississippi. Her mother was a teacher and a fan of Motown music; her father, Herman Fowlkes (one source says "Fowles"), a postal worker, had once performed as a jazz guitarist and bass player, and had sat in on recording sessions for Sonny Boy Williamson and Ray Charles. Wilson took lessons in classical piano for six years, and then learned to play acoustic guitar. She enjoyed experimenting with alternate tunings on the guitar, and the instrument soon became her favorite. Between the ages of 11 and 15, she wrote about 20 original songs.

Wilson grew up in a segregated middle-class neighborhood and attended all-black elementary and junior high schools. The public schools in Jackson were integrated not long before she entered high school, and initially, the atmosphere in her high school was tense. Music, she discovered, helped people feel more at ease. "In the 11th grade, I got the part of Dorothy in the high school musical of *The Wizard of Oz*," she recalled to Marc Woodworth for the *Oxford American* (Spring 1997). "That was the beginning of reaching out to [white classmates] and being able to talk to them." By trading albums with white classmates, she got to know the music of such 1960s folk legends as Joni Mitchell and Bob Dylan, and she sang in a folk trio with two white male friends. "We'd just get together and play music," she told Woodworth. "So the exchange that occurred during those years was eye-opening and important to my way of thinking about music and its boundaries."

Although her parents welcomed her broad interest in music, her father, a light-skinned Chicagoan from a well-to-do black family, was less enthusiastic about Wilson's interest in the blues, because he feared that her association with that musical genre would make her unpopular in black aristocratic circles. Her mother, meanwhile, encouraged her to study something other than music in college, so that she would have an alternate career to fall back on if her musical pursuits failed. Thus, for a short time, she attended Millsaps College, in Jackson, and after marrying Bruce Lincoln, a disc jockey and comic-book writer, she continued her education at Jackson State University, where she majored in mass communications. Still, she remained interested in music, and after her father introduced her to the Black Arts Music Society, she became interested in performing. As she recalled to Richard Harrington for the *Washington Post* (June 26, 1994), "[My father] encouraged me to discover myself through the music and made me aware [that] that required spending time with it to develop a sense of discipline. . . . I became fascinated with the history of jazz."

After she graduated from college, Wilson and her husband moved to New Orleans, Louisiana. She found work as an assistant public-affairs coordinator for a TV station and set her sights on a career as a television producer. Occasionally, she performed as a vocalist, along with such jazz instrumentalists as the pianist Ellis Marsalis and the saxophonist Earl Turbinton. In the early 1980s, she and her husband moved to East Orange, New Jersey, and then to New York City, where she searched fruitlessly for a job in television. She also tried to get daytime singing gigs. "I couldn't get anything happening, so I just started going around to jam sessions," she told Kevin Whitehead for *Down Beat* (February 1988). Although she succeeded in booking gigs in the New York borough of the Bronx, she felt like an outsider in the city's jazz scene, which was then dominated by the trumpeter Wynton Marsalis. "A lot of us at the time were just *out* there and really unable to fit inside of the norm, what was the status quo in jazz circles," she told Harrington.

Eventually, through the saxophonist Steve Coleman, Wilson found a musical community where she felt more comfortable. "We all banded together and decided to create our own place, our own language, our own shared repertoire. It came to be very arcane, almost, and in that sense was directly descended from the bebop era," she explained to Harrington. The language and repertoire to which she referred arose as part of the M-Base movement, which was based in the borough of Brooklyn. M-Base is short for "macro-basic array of structured extemporizations"; its proponents sought to create music that draws inspiration from both the contemporary urban music scene and from jazz's traditional emphasis on improvisation and its African roots.

As part of Coleman's M-Base Collective, Wilson recorded her first albums, *Point of View* (1985) and *Days Aweigh* (1987), for the West German label JMT. Both feature jazz standards and original songs by Wilson; in some of them, she accompanied herself on the piano, and in others, she played with the groups Five Elements, led by Coleman, and New Air, led by Henry Threadgill. Wilson's next album, *Blue Skies* (1988), received even more positive notices than her first two albums, even though it was made up entirely of covers. Propelled by such standards as "I've Grown Accustomed to Her Face" and "I'm Old-Fashioned," the album rose to the number-one spot on the *Billboard* jazz chart. In the following years, Wilson made additional solo recordings: *Jumpworld* (1989), *She Who Weeps* (1990), *Cassandra Wilson Live* (1991), and *Dance to the Drums Again* (1992).

In 1993, Wilson teamed up with Craig Street, a musician and part-time construction worker who felt that her albums had not fully reflected her vocal abilities. The fault, he believed, lay with her choice of songs and accompanying instruments. "I wanted to hear Cassandra with different instruments, because a voice should be placed in a bed that's comfortable and supports it," Street told Harrington. "The woodiness of clarinet would have been nice against her [contralto], and lighter percussion. Cassandra needed spaces opened up around her."

To come up with better material, Street advised her to look deep into her past, to listen to Joni Mitchell's *Blue* for inspiration, and to pick up the acoustic guitar again. Acting upon his suggestions, Wilson made demo tracks for her next solo album, *Blue Light 'Til Dawn*. Executives at the prestigious Blue Note label, who had been waiting for the right moment to sign Wilson, were impressed, and they hired Street to produce the album. While *Blue Light 'Til Dawn* features covers, some of them—among them Joni Mitchell's "Black Crow," Van Morrison's "Tupelo Honey," and the legendary Mississippi bluesman Robert Johnson's "Hellhound on my Trail" and "Come on in My Kitchen"—were not jazz standards. With the help of a big-budget publicity campaign that included two VH1-bound music videos, *Blue Light 'Til Dawn* sold over 300,000 copies worldwide—10 times more than what is usually considered good for a jazz recording. It proved to be Wilson's breakthrough album.

Wilson's next effort, the Grammy Award–winning *New Moon Daughter* (1995), sold over 400,000 copies worldwide. The album contains Wilson's interpretations of such non-jazz songs as "Last Train to Clarksville," which was originally recorded by the Monkees, and "Harvest Moon," by Neil Young. By incorporating a bouzouki and a solo violin in her rendering of Hank Williams's "I'm So Lonesome I Could Cry," Wilson succeeded in heightening the song's evocation of isolation. In the *New York Times* (March 17, 1996), Stephen Holden wrote that her "radical new versions" of such songs as "Strange Fruit," which Billie Holiday made famous, "don't seem gimmicky when compared to the originals." And according to Christopher John Farley, writing for *Time* (March 11, 1996), "Typically, Wilson's newer songs are seas of tranquility; tiny emotional variations have a major impact, a pebble in a calm pool of water."

One of the best original songs on *New Moon Daughter*, according to many people, is "Memphis." A spare, folky, multi-layered arrangement, the piece is, on one level, a conventional love song set in Memphis, Tennessee; on a deeper level, the lyrics express a yearning for the culture of the ancient city of Memphis, and reveal the underlying theme of the song to be the search for identity, particularly by African-Americans. In explaining the meaning of the lines "History has been arranged / To hide us from / Our secret names," Wilson told Marc Woodworth, "When you lose your name, you find that you're just groping. It's amazing that we've been able to survive—and not only survive, but flourish and thrive—given all that's been lost. . . . We don't even know where to go to find our names. We have an idea—maybe Yorubaland or Ibo, Ashanti or Akai—but we still don't know exactly where we come from." Other solo albums that she has recorded in recent years include *After the Beginning Again* (1991) and *Song Book* (1996), both of which feature jazz standards culled from her earlier recordings on the JMT label.

Meanwhile, several years earlier, Wynton Marsalis had chosen Wilson for the leading female vocal role—that of the slave Leona—in his jazz oratorio *Blood on the Fields*, an epic work that examines the history and legacy of slavery in the United States. The oratorio, which won the 1997 Pulitzer Prize for Music, premiered that year at Lincoln Center, in New York City. "It's been amazing for me to inhabit Leona, a character who was taken to America as a slave, and to sing in her voice," Wilson, one of whose great-grandmothers was born into slavery, told Woodworth. "It allows me the opportunity to deal publicly with what she experienced. I do that in my own music, too, but this context is very different because the story that's being told is very succinct and heroic."

In addition to her solo albums, Wilson has been featured on over 30 albums by other artists, including *When Doves Cry: The Music of Prince* (1993) and Kurt Elling's *The Messenger* (1997). She was also featured on the soundtracks for the films *Junior* (1994) and *Love Jones* (1997), and performed at the 1997 Lilith Fair. Her latest album, with the French pianist Jacky Terrasson, is entitled *Rendezvous* (1997). It includes interpretations of such standards as "Tea for Two" and "Tennessee Waltz." Wilson's original score for a forthcoming album that she has recorded was inspired by music by the jazz great Miles Davis; in 1997, she presented her interpretations of some of Davis's music at Lincoln Center.

Cassandra Wilson's first marriage ended in divorce. She currently lives with her eight-year-old son, Jeris, and her fiancé, the actor Isaach de Bankole, in New York City, in an Art Nouveau building overlooking the Harlem River. She maintains two adjoining apartments—one, as a music studio—in the building in which the jazz master Duke Ellington once made his home.

Selected Recordings: *Point of View*, 1985; *Days Aweigh*, 1987; *Blue Skies*, 1988; *Jumpworld*, 1989; *She Who Weeps*, 1990; *After the Beginning Again*, 1991; *Cassandra Wilson Live*, 1991; *Dance to the Drums Again*, 1992; *Blue Light 'Til Dawn*, 1993; *New Moon Daughter*, 1996; *Song Book*, 1996; with Jacky Terrasson: *Rendezvous*, 1997

Suggested Reading: *Down Beat* p28+ Feb. 1988, with photos, p22+ Jan. 1995, with photos; *Ms.* p74+ Mar./Apr. 1997, with photo; *New York Times* C p16 Mar. 21, 1994, with photo, C p1+

Sept. 29, 1994, with photo, I p19 July 4, 1995, with photo, II p40 Mar. 17, 1996, with photo, II p38 Nov. 30, 1997, with photo; *Oxford American* p31+ Spring 1997, with photos; *Time* p69+ Mar. 11, 1996, with photo; *Washington Post* G p1+ June 26, 1994, with photos

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Andre Durand/Agence France-Presse

Wong Kar-Wai

(wong kar-why)

1958– Film director; producer; screenwriter. Address: c/o Jet Tone Films, Junction Rd., Kowloon City, Hong Kong; c/o Kino International, 333 W. 39th St., New York, NY 10018

In the past few years, the filmmaker Wong Kar-Wai has begun to receive the kind of acclaim enjoyed by such Hong Kong legends as John Woo and Tsui Hark. Like those much-celebrated Hong Kong directors, Wong has made a career out of creating stylish, vibrant films for sums that major Hollywood studios would consider loose change. But unlike them, Wong has little taste for making the sorts of movies that have dominated the Hong Kong film scene for some time now—gangster and martial-arts flicks. He prefers instead to make movies that are character-driven and have quirky, nonlinear plots. In these respects, he has more in common with the French New Wave directors of the 1960s than with his Hong Kong contemporaries: Instead of shooting bullets, his characters spout bits of existential philosophy, and instead of slashing their enemies, they try to combat the hold that lost loves continue to exert on them. In other words, Wong Kar-Wai is something of an anomaly in Hong Kong—an art-film director, and as such, he has demonstrated to the international community that the former British colony is capable of much more than chop-socky shoot-and-slash-'em-ups.

Both the quirkiness and narrative complexity that characterize much of Wong's work are present in his award-winning 1994 film *Chungking Express*. That movie tells two stories that are linked by a series of coincidences. The first tale deals with a cop who, after being dumped by his girlfriend, becomes fixated on cans of pineapples whose expiration dates have passed. He then falls in love with a drug smuggler who has an expiration date of her own: Having been double-crossed by her associates, she is on the run from assassins. The second tale concerns another cop whose lover has dumped him but who deals with the loss by projecting his emotions onto the inanimate objects around him—he chastises his bar of soap for getting thin, for example, and tells his dishrag to dry its tears.

When *Chungking Express* was screened at the 1994 Stockholm Film Festival, one of those in attendance was the director Quentin Tarantino. One of Wong's biggest fans, Tarantino pronounced the film a work of genius, and he has said that he even *cried* during subsequent viewings. "I think [Wong] is one of the most inspiring filmmakers to come out in the last couple of years," he told the *Los Angeles Times* (March 3, 1996). "When I saw *Chungking Express*, I felt we were going down the same road. I felt that touch of kinship or camaraderie, whatever an artist feels when he recognizes another artist's song." Thanks in large measure to Tarantino's endorsement, Wong's cultural stock, already high in Hong Kong and France, began to soar in the United States. Tarantino released *Chungking Express* in the U.S. in 1996, through Rolling Thunder, a subsidiary of Miramax Films. Since then, several of Wong's other films have also been released in the U.S., among them *Fallen Angels* and *Happy Together*. The latter film earned Wong his most significant international honor to date: At the 1997 Cannes Film Festival, he was crowned with the best-director award.

The youngest of the three children of a hotel manager and a homemaker, Wong Kar-Wai was born in 1958 in Shanghai, China. In 1963, he and his parents immigrated to Hong Kong; his older brother and sister remained in Shanghai. The family planned to reunite, but following the onset of the Cultural Revolution in China, in the mid-1960s, the border to Hong Kong was closed, and Wong's siblings were stranded in Communist China. Wong did not see them again until he was 16.

During his first few years in Hong Kong, the Mandarin-speaking Wong had difficulty making friends with his Cantonese-speaking peers, and to escape his loneliness, he watched a lot of films with his mother. He also read the works of such Western writers as Leo Tolstoy, Honoré de Balzac, Fyodor Dostoyevsky, and Raymond Chandler, and he discussed them with his siblings via correspondence. Wong pursued his interest in the arts at Hong Kong Polytechnic, where he studied graphic design and learned how to use a camera. He graduated in 1980.

Wong got involved in filmmaking in the early 1980s, after doing a stint as a production assistant at the Hong Kong television station TVB. He started out by writing scripts for the Hong Kong production company Cinema City. He has been credited with writing approximately 10 films, but according to Wong, he has helped to write perhaps as many as 50 movies in many genres—everything from comedy to action, kung fu, and even pornography. "In Hong Kong, we used to gather six or seven young screenplay-writers and talked all day through all their ideas," he told *Positif* (April 1995). "And the oldest wrote the screenplay." One of his favorites among the films he worked on during this period is *The Final Victory* (1986), directed by Patrick Tam.

Alan Tang, an actor famous in the 1960s and later a producer, gave Wong the chance to direct his first film, *As Tears Go By* (1988). Based partly on Martin Scorsese's *Mean Streets* ("I think the Italians have a lot of similarities with the Chinese: their values, their sense of friendship, their mob/Mafia, their pasta, their attachment to their mother," Wong told *Positif*), *As Tears Go By* focuses on a young hood, Wah Ha Tau (Andy Lau), who wants to live a normal life with his girlfriend (Maggie Cheung) but who, out of loyalty to his brash friend Fly (Jackie Cheung), cannot entirely cut his ties to the world of Kowloon gangs. Though the film was not financially successful, it received 10 Hong Kong Film Award nominations and established Wong, then 29, as an up-and-coming filmmaker.

Wong's second film, *Days of Being Wild* (1991), starred Leslie Cheung as the ladykiller York, nicknamed Yuddy. Set in the 1960s and shot mostly in dim yellow light, the film begins with Yuddy learning that the wealthy woman who raised him is not his mother. The rest of the film reveals how this knowledge affects his relationships with both his foster mother and the women he seduces. "Everyone in *Days of Being Wild* has been refused," Wong Kar-Wai wrote in the catalogue for the 1995 Hong Kong International Film Festival. "They become afraid of being refused, so they refuse other people before other people have a chance to refuse them." *Days of Being Wild* won five Hong Kong Film Awards in 1991, including those for best film and best director.

Rejection, abandonment, and loss are themes that Wong has dealt with in several of his other films as well. *Ashes of Time* (1994), for example, explores different ways in which people respond to the loss of a lover. One character hides in a desert; another knowingly drinks wine that is said to cause amnesia; and a third becomes schizophrenic. *Ashes of Time* took two years to make and cost approximately $5 million—a pittance in comparison to the budgets of Hollywood films but a substantial sum by Hong Kong film-industry standards.

It was during a two-month break in the shooting of *Ashes of Time* that Wong made his breakthrough film, *Chungking Express* (1994). Both films swept the 1995 Hong Kong Film Awards: *Chungking Express* won four awards, including those for best film and best director, and *Ashes of Time* won three.

When he first started working on *Chungking Express*, Wong planned to interweave three stories in it; eventually, he decided that two were sufficient. He turned the third into a separate film, *Fallen Angels* (1995), which is similar to its predecessor in that it tells two stories connected by coincidences. The first revolves around an assassin (Leon Lai Ming) who, with the idea of abandoning that vocation, sends a thinly disguised message (the song "Forget Me") to his go-between, the Agent (Michelle Reis), who is secretly in love with him. The second focuses on an ex-con and amateur videographer (Takeshi Kaneshiro) who playfully breaks into stores at night and forces customers to use his services. He subsequently tries to help a woman, Cherry (Charlie Young), who is pining over the loss of her boyfriend to another woman.

Wong's most recent film is *Happy Together* (1997), which is loosely based on Manuel Puig's novel *Buenos Aires Affair* and which was shot in Argentina in four months in 1996. Wong intended *Happy Together* to be about a young man who, after discovering that his dead father was gay, searches for his father's lover. By the time Wong arrived in Argentina, he had changed the focus to the relationship between two gay lovers. Nevertheless, he does not consider the film a "gay movie." Instead, he thinks of it as a love story between two people who squabble, break up, and get back together in a seemingly never-ending cycle of unhealthy dependency. In one scene, Leslie Cheung and Tony Leung Chiu-Wai, the two popular Hong Kong actors who played the main characters, simulate sex—a sight that in an American film, one reporter observed, would be tantamount to a love scene between, say, Tom Cruise and Brad Pitt.

Like all of Wong's work, *Happy Together* is visually very experimental. Wong and his longtime collaborators Chris Doyle, a cinematographer, and William Chang, an art director and editor, often use jump cuts, blurry stop-action shots, and footage photographed with a hand-held camera, all of which contribute to the hyperkinetic atmosphere of his films. Wong's use of color is also unorthodox; he has experimented with everything from extreme dimness (in *Days of Being Wild*) to a mix of black and white and extremely color-saturated shots (*Happy Together*).

Not surprisingly, perhaps, some people have found Wong's movies difficult, self-conscious, and even pretentious. Some more-sympathetic critics see his love stories as allegories about the relationship between Hong Kong and China. (*Happy Together*, which was released in the same year that Hong Kong was returned to Chinese rule, was subtitled *A Story About Reunion*.) However, the final forms of Wong's movies may have more to do with circumstance than with the filmmaker's adherence to a particular aesthetic or philosophy. That is because he often shoots on location without permits, and thus must work extraordinarily quickly—a situation that, with regard to speed, he told a *Los Angeles Times* (March 3, 1996) interviewer, is "just like [committing a] robbery."

Perhaps more than anything else, it is the setting of a Wong film that determines its story line. "From the place, I can tell what kind of person will be in that place and what they will do and what is their relationship, and the film takes shape," Wong told the *New York Times* (October 12, 1997). "Normally, I won't start from a story."

Though his movies are often described as "hip," Wong considers himself old-fashioned, and he has vigorously denied that his work is autobiographical. "My life is too boring," the filmmaker, who is married and has a young son, told Elizabeth Weitzman for *Interview* (February 1998). Wong draws inspiration primarily from actors and scenery, and, to a lesser extent, from his wife; his characters' habit of talking to themselves, for instance, is one that his wife has. "Whenever I make a film, I become very busy and my wife begins talking to herself," Wong explained to Weitzman.

The subject of Wong's next film, tentatively titled *Summer in Beijing*, is Beijing's rock-'n'-roll generation. The making of that film marked the first time that Wong worked under the scrutiny of censors employed by the government of mainland China. Government officials forced Wong—who normally works improvisationally—to write a detailed script before giving him permission to begin shooting.

When the *New York Times* (October 12, 1997) asked Wong to name his favorites among his films, he answered, "I would say that in fact I'm making a very long film. And each of my individual films is like one of the scenes of that long film. And I'm not sure how that film will be, how long that film will be. . . . So I would not say I like this film or that film. It is a part of me. It is a part of a film that I'm going to make."

Selected Films: *As Tears Go By*, 1988; *Days of Being Wild*, 1991; *Chungking Express*, 1994; *Ashes of Time*, 1994; *Fallen Angels*, 1995; *Happy Together*, 1997

Suggested Reading: *Film Comment* p12+ Jan. 1996; *Interview* p46+ Feb. 1998, with photo; *Los Angeles Times* Calendar p26 Mar. 3, 1996, with photo; *New York Times* II p13 Oct. 12, 1997, with photo; *Positif* Apr. 1995

Yassin, Ahmed

1938– Spiritual leader of Hamas. Address: c/o Hamas, Gaza Strip

Courtesy of United Association for Studies and Research

When Sheikh Ahmed Yassin returned to the Gaza Strip in 1997, after having spent eight years in an Israeli prison, he was greeted as a hero by throngs of jubilant Palestinians. Yassin is considered to be the spiritual leader of Hamas, which he founded in 1987 as an offshoot to his work promoting social and economic advancement for Palestinians. Since then, Hamas has evolved into a militant Islamic movement dedicated to establishing a Palestinian homeland. Hamas opposed the 1993 Oslo peace accord between Israel and the Palestine Liberation Organization, and it has been responsible for a series of suicide-bombing attacks that have killed scores of people in Israel. Before his release from prison, Yassin had been serving a life sentence after pleading guilty to manslaughter for planning the murders of four Palestinians who were suspected of collaborating with Israel. He won his freedom not long after two Israeli secret service agents were caught in Jordan after a botched assassination attempt on a senior Hamas political official. Israeli prime minister Benjamin Netanyahu ordered Yassin's release, as well as that of about 50 other jailed Palestinians, at the request of King Hussein of Jordan, who had been infuriated by the Israeli action. At about the same time that the Palestinians were freed, Hussein allowed the Israeli agents to go home.

Yassin's return to Gaza was seen by some political analysts in the region as a threat to Yasir Arafat, the chairman of the Palestinian Authority. Hamas and Arafat have had a long-running feud over how to wage the struggle for Palestinian independence from Israel, as well as over what terms would be acceptable for a final resolution. "Knowing Mr. Arafat, of course he doesn't like to have another symbol sitting here in Gaza," Ziad Abu Amr, a Palestinian legislator and political scientist, told Barton Gellman of the *Washington Post* (October 7, 1997). "That's his monopoly. To have someone contesting his leadership, his influence, his charisma—I wonder if Gaza has room for the two of them." But at the rally at a soccer stadium in Gaza celebrating his freedom, Yassin made conciliatory comments about Arafat. "We are all one people, and we will remain one people," he said. "I send my regards to Yasir Arafat and hope he will gain the freedom of the homeland." Considered to be a relative moderate within the Hamas hierarchy, Yassin could play a key role in any future settlement in the region.

One of nine children, Sheikh Ahmed Yassin was born in 1938 in what is now southern Israel. His father, a local dignitary who had four wives, died shortly after his birth. Like thousands of other Palestinians, the Yassins fled their home following the 1948 Israeli War of Independence. They ended up in the Egyptian-controlled Gaza Strip, where they lived in the squalid Shati refugee camp, near the Mediterranean Sea. As a boy, Yassin often dove into the sea from rocks along the shore. On one such occasion, in 1952, he dove into shallow water and severely damaged his spinal column. As a result, all four of his limbs became paralyzed, and he has been confined to a wheelchair ever since.

After the accident, Yassin concentrated on the study of language and religion, areas in which he excelled. Lacking the money to attend college after graduating from high school, he got a job as a teacher. He became involved in the Muslim Brotherhood, which was outlawed by the Egyptian government. Because of his association with the group, he was jailed for 45 days.

After the Six-Day War, in 1967, in which Israel won control of the Gaza Strip, the West Bank, and several other territories, Yassin devoted himself to strengthening the Muslim Brotherhood in Gaza. At the time, he was more interested in the religious and economic advancement of his people than in the political and military struggle against Israel. In 1973, he established the Islamic Center, which he used to coordinate the social-welfare programs sponsored by brotherhood-affiliated organizations. The center, which was funded by the OPEC nations of the Persian Gulf, was tacitly endorsed by the Israeli authorities, who apparently hoped that Yassin's movement would counterbalance the influence of the Palestine Liberation Organization (PLO) among Arabs living within Israel.

During the first 15 years of Israel's occupation of Gaza and the West Bank, the brotherhood did not participate in the PLO's armed struggle against Israel, which included terrorist attacks against civilians. Some members of Fatah, the powerful guerrilla faction of the PLO, which was run by Yasir Arafat, accused Yassin and his followers of cooperating with the "Zionist entity." Because of this, the brotherhood lost many members to Fatah and other militant groups.

In response, Yassin and his followers decided that to remain a viable force among the Palestinian people, the Muslim Brotherhood would have to become actively involved in the political and guerrilla battle against Israel. In 1984, Yassin was arrested by the Israeli authorities on charges of sedition and sentenced to 13 years in jail, but he was freed a year later in a prisoner-exchange program. During 1985 and 1986, the brotherhood began issuing pamphlets urging Palestinians to use civil disobedience to resist the Israeli occupation. In 1987, when the Palestinian uprising known as the *intifada* erupted in Gaza and the West Bank, Yassin decided to set up a separate faction, called the Islamic Resistance Movement, to deal with the situation. The faction became known by its acronym, Hamas, which means "zeal."

In May 1989, Yassin was arrested and sentenced to life in prison. With his imprisonment, along with that of several other relatively moderate political directors, "Hamas lost a vital component of its leadership, creating a void filled by more militant cadres," Ahmad Rashad wrote in *Middle East Affairs Journal* (Summer/Fall 1996). During the early 1990s, Hamas mushroomed into a large-scale operation with separate administrative, charitable, political, and military elements. The military wing, the Qassam Brigades, was divided into a series of small cells consisting of about four or five hard-core fighters and supported by group sympathizers. Members of the Qassam cells opposed the 1993 Oslo peace accord between the PLO and Israel, and since then, have been responsible for a wave of suicide attacks directed against Israeli citizens. Ironically, now that Arafat and his former Fatah followers—who once openly supported and/or participated in terrorist acts—have established the Palestinian Authority in Gaza and Jericho, they are responsible for suppressing terrorism. As a result, they have arrested some members of Hamas who, in turn, have accused them of collaboration with Israel.

Meanwhile, for several years, the Israelis had been considering releasing Yassin from prison, principally because he is in fragile health. He reportedly has had trouble breathing, and has an assortment of other ailments. Some sources have speculated that the Israelis were concerned that if Yassin were to die in jail, he would become a martyr for the Palestinians. In addition, the Israelis were only all too aware that several Hamas-sponsored terrorist attacks had been carried out in demand for Yassin's freedom, along with that of other Palestinian prisoners.

Although both Israeli and Jordanian authorities later insisted that there had been no quid pro quo prisoner swap after Israel reportedly tried, unsuccessfully, to assassinate Khaled Meshal, a Hamas political leader in Jordan, that is what happened, in effect. Upon Yassin's release from prison, on October 1, 1997, he was flown to Jordan, where he received medical attention. Mahmoud Zakhar, a Hamas leader in Gaza, denounced the move as a "deportation" and demanded the return of Yassin to "his homeland." In fact, plans for Yassin's return to Gaza were already in the works, and on October 6, he made a triumphant appearance before a crowd of thousands at Yarmuk Stadium, a soccer field in Gaza.

In interviews with reporters soon after his release, Yassin made what observers called "moderate" remarks about Palestinian relations with Israel. He said that Hamas would agree to a "truce" with Israel if the Israelis withdrew from the entire West Bank, including East Jerusalem, and from the Gaza Strip, and dismantled all Jewish settlements in those territories. He also said that Hamas would cease its suicide-bombing attacks in Israel if the Israeli government stopped taking punitive measures against Palestinians, such as shutting businesses, demolishing houses, and seizing land. Israel has never accepted the terms he spelled out, but David Bar-Ilan, the communications director for Netanyahu, said Yassin's remarks were "worth watching" and "a positive development if it means something, [and is] not just part of the usual rhetoric." (Other Hamas leaders, including Khaled Meshal, have taken a harder line, saying that Hamas would never recognize Israel, even if it withdrew to its pre-1967 borders.)

In other statements since his release, however, Yassin has spoken out in more militant terms. "A nation that does not wage *jihad* [holy war] cannot exist," he proclaimed to students at Islamic University in Gaza City, as quoted by the *New York Times* (October 23, 1997). "God is with us and Satan with them. We will fight and fight until we regain our rights and our homeland, God willing."

In several interviews, Yassin has been asked to justify the Hamas tactic of sending young men with explosives strapped to their bodies to blow themselves up in crowded Israeli shopping centers and buses. "Islamic tenets prohibit us from attacking civilians, but the Israelis were the first to violate these regulations—they've killed women, the elderly, children," Yassin asserted to Roger Gaess in an interview for *Middle East Affairs Journal* (Summer/Fall 1997). "They've demolished our homes and confiscated our land; they've arrested thousands of Palestinians and embargoed our nation, preventing many, many people from supporting their families. We feel sorrow and pain when Jewish women and children and other civilians are injured. But the Israelis initiated these kind of attacks, and we are defending ourselves. We are the victims."

Sheikh Ahmed Yassin lives in a two-room cinder-block shack in Gaza City, where aides and admirers take turns caring for him. Palestinian men come by the hundreds to pay him homage and seek his advice. Although he is a sickly man who can move neither his arms nor legs and is nearly deaf and almost blind, Yassin remains a charismatic figure. During the spring of 1998, he embarked on a tour of Arab countries, to raise money for Hamas. His popularity poses a threat to Arafat, whose stature among Palestinians has declined because of the languishing peace process and charges of corruption within the Palestine Authority. But Hamas has had problems of its own. There have been reports of internecine feuding within the military cells. What role Yassin may play as a unifying figure in his own movement, or in any future settlement between the Palestinians and Israel, remains unclear.

Suggested Reading: *Economist* p40 Dec. 19, 1992; *Middle East Affairs Journal* p103+ Summer/Fall 1996, p129+ Summer/Fall 1997; *Newsweek* p39 Oct. 20, 1997, with photo; *New York Times* A p12 Oct. 7, 1997, with photos, A p12 Oct. 24, 1997, with photo; *Washington Post* A p1+ Oct. 7, 1997, with photo, p18+ Oct. 26, 1997, with photo

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Randee St. Nicholas/MCA Nashville

Yearwood, Trisha

Sept. 19, 1964– Country singer. Address: c/o William Morris Agency, 151 S. El Camino Dr., Beverly Hills, CA 90212-2775

"Trisha Yearwood could sell oil to the Arabs with her voice," the country-music superstar Garth Brooks, who is one of Yearwood's oldest friends, has said. In the summer of 1991, Yearwood released "She's in Love with the Boy," which became the first single ever by a female country vocalist to debut at number one on the music charts. Since then, Yearwood has released a total of seven successful albums, and her sweet, strong voice has won her three Grammy Awards and honors as best female vocalist from both the Academy of Country Music and the Country Music Association. "I just flat out love to sing," Yearwood declared in the Trisha Yearwood Web site. "But even if nobody's listening, I will do it forever."

Patricia Lynn Yearwood was born on September 19, 1964, in Monticello, Georgia (where today, roadside signs are emblazoned with the name of Yearwood, its most famous hometowner). She is the daughter of Jack and Gwen Yearwood, a banker and a schoolteacher, respectively. "I grew up in a very normal way," Yearwood recalled to Gail Wescott for *People* (November 16, 1992). "I sometimes think I'm not strange enough to be doing what I'm doing, living the life I'm living."

As a youngster, Yearwood especially liked listening to Elvis Presley and Patsy Cline; other musical influences include Southern rock, which she heard on the radio; show tunes, which she sang in school musicals; and choral music, which she sang at church. During her senior year of high school at Piedmont Academy, Yearwood won the Outstanding Senior Girl Award.

After graduating from high school, Yearwood attended a junior college near Monticello, where she earned an associate's degree in business. At the urging of her parents, she then enrolled at the University of Georgia, but, harboring other ideas for her future, she completed only one semester. "I made a deal with Mamma and Daddy that if they would send me up to Nashville [the country-music capital of the United States], I would finish school," she told Debbie Holley for *Billboard* (July 27, 1991). Her parents agreed to her plan, and in 1985, Yearwood moved to Nashville, Tennessee, where she attended Belmont University and, as she had promised, graduated, with a bachelor's degree in music business, in 1987. Yearwood has said that her business degree has been invaluable in helping her make decisions as a professional performer and maintain control of her career. "The bottom line with me is that I want to see everything," she told Suzanna Andrews for *Working Woman* (August 1995). "Every contract that goes through, anything to do with my career, my financial statements, personal and company. Basically, anything, down to any show or interview. They can't say yes to my appearing anywhere without running it by me." At Belmont University, Yearwood met Chris Latham, whom she married in 1987.

For about a year after her graduation, Yearwood worked in Nashville as a receptionist at Mary Tyler Moore's now-defunct MTM Records. She also thought about making a stab at a singing career, and eventually, she made a makeshift demo tape at Belmont University's recording facility. She opted against trying to land gigs in lounges and nightclubs—the route taken by many an aspiring star—and instead used her tape to get work as a backup artist for other songwriters making demo tapes. At first, she charged only $50 per session. For one of her first gigs, Yearwood was to sing backup vocals for Barbara Fairchild, but Fairchild had laryngitis that day, so Yearwood sang in her place. "Word began to spread from there," Yearwood recalled to Holley. "I took tapes all over town, but I would say 90 percent of the work I got was from people talking about my voice."

As Yearwood's reputation grew, she got more and more work, which enabled her to quit her job at MTM. Yearwood told Joyce that recording demos was "a great experience, a good learning ground, but hard work. . . . You've got to learn a song really fast and record it really fast and make it sound like you put a lot of time into it and that you really mean every word. Then you've got to walk out the door and immediately forget it so you can learn another song." She also said that the work could be frustrating at times, because "you had to see a lot of great songs go by that you wanted to cut but couldn't because you didn't have a deal [with a record label]."

In 1989, the songwriter Kent Blazy (famous for "If Tomorrow Never Comes") hired Yearwood to record a demo with another relatively unknown young singer named Garth Brooks. Yearwood and Brooks became friends instantly, and Brooks, who had just signed his first record contract, told Yearwood that if he became successful, he would like to work with her again. Through Brooks, Yearwood met Bob Doyle, of Doyle Lewis Management, who became her first manager, and Garth Fundis, who became her producer.

With Fundis's help, Yearwood was able to make the transition from doing demos to singing backup for master sessions, and she was eventually able to make a new, more professional demo tape of her own. "We took it very slow to see if our tastes and ideas aligned," Fundis, who still works with Yearwood, told Holley. The producer also said that Yearwood had been wise in deciding to lie "low and observ[e] for a few years until she felt she was ready," rather than haphazardly putting together a tape. Fundis had hoped that Yearwood would land a contract with RCA, but in January 1991, after Tony Brown of MCA Records showed a great deal of enthusiasm and confidence in her, she signed a record contract with MCA, and almost immediately, began working on her first album.

At about this time, Garth Brooks, who had made a rapid ascent to country-music stardom, paid a visit to Brown at MCA. According to Holley, he said to Brown, "I really commend you for signing this girl. She's incredible. I'm going to be there to help her any way I can, and I plan to take her on tour with me." Recalling her 1991 tour with Brooks, for whom she was the opening act, Yearwood told Joyce, "I went from singing to five or six people in the studio to 10,000 people a night. That was pretty intimidating at first. I thought a lot of people would be there to see Garth and that they wouldn't give me a chance, but I found out that wasn't the case." Yearwood's absence from home for several months strained her marriage, and she and her husband divorced later that year. She was also rumored to be romantically involved with Brooks, but Yearwood has denied this. "If people believe that, they also believe the stuff on the next page [of supermarket tabloids] about three-headed babies," she told Wescott.

Yearwood's number-one debut single, "She's in Love with the Boy," which tells the story of a young girl's undying love for a boy of whom her father does not approve, was released during her 1991 tour with Brooks, and it preceded her debut album, *Yearwood* (1991). A second single from that album, "The Woman Before Me," hit the airwaves in the fall of 1991, and also reached number one. The album itself went double platinum (that is, two million copies of it were sold) and reached number two on the country album charts. Yearwood went on to win the "Best New Artist" award at the Academy of Country Music Awards that year.

In spite of her success, Yearwood fired her managers, the Doyle Lewis team, shortly after the release of her first album, because she felt they weren't doing all that they could to further her career. "Everyone in Nashville thought I was an ungrateful you-know-what," Yearwood told Andrews. She then met with Ken Kragen, the manager of such country greats as Kenny Rogers and Travis Tritt. She sought more-commercial connections, and she got them: Since signing with Kragen, she has had two major national sponsorship deals (with Revlon and the Discover card); a role in the director Peter Bogdanovich's 1993 film *The Thing Called Love*; and several appearances on television. In addition, a biography of Yearwood was published in 1993; entitled *Get Hot or Go Home* and written by Lisa Gubernick, it focuses on her ascent in the world of country music.

Perhaps as a result of the influence of her new manager, Yearwood's attitude and appearance changed noticeably following the release of her first album. She not only became a far more seasoned performer; she also lost weight and got a more fashionable hairstyle. Her new look helped Yearwood get her first sponsorship contract with Revlon, through which she helped to create and promote Revlon's Wild Heart fragrance. For the $7 million advertising campaign for Wild Heart, Yearwood appeared in print ads and in a nationally broadcast television commercial in which she sang a song that she had written. "They're tapping into the popularity of country music [and] wanted a real person to promote their product," Yearwood, who wore her own clothing in the commercial, told Scott Moore for the *Washington Post* (April 18, 1993). "I look at it as an opportunity and a way to bring more people to the attention of country. This is a dream come true, to be the Revlon girl for a year. [But] I wouldn't have done it if I didn't have a say in the way it was done."

With Yearwood established as a country-music star, MCA realized that it would have to promote her second album differently than it did the first. "We wanted to reflect the Trisha of today, and not the one of a year ago," Walt Wilson, the senior vice president of sales and marketing for MCA, explained to Holley. "Trisha was perceived as an innocent young girl, both visually and musically, on the first album. Now, she reflects a mature young woman." Indeed, *Hearts in Armor*, which sold approximately one million copies in the first three months after its release, features several singles that exhibit Yearwood's new maturity and sophistication. In "Woman Walk the Line," a collaboration with the country singer Emmylou Harris, Yearwood sings of an older woman's musings on pride while sitting alone in a barroom. In another duet, "Walk Away Joe," she sings with Don Henley about a young girl who falls in love with a handsome and charming crook. And in "You Say You Will," Yearwood sings about a troubled relationship from a woman's point of view. Joyce wrote that in the last-named song, Yearwood sings "with enough dramatic acumen to suggest that the conversation is occurring in a bedroom instead of on tape." Country stars Vince Gill, Garth Brooks, and Raoul Malo, of the group the Mavericks, also accompanied Yearwood on the album.

In 1993, Yearwood's third alum, *The Song Remembers When*, reached number six on the country charts, while its title track reached number two on the country singles chart and spawned a Disney television special of the same title, in which Yearwood was featured. At about the same time, Yearwood was cast in Bogdanovich's *The Thing Called Love*. "It was fun," she told Moore of the experience. "But I don't know if I'll do it again." Instead of pursuing acting, Yearwood went to work on her 1994 Christmas album, *The Sweetest Gift*, and on a remake of the Patsy Cline hit "I Fall to Pieces," which she sang with Aaron Neville for the industry-wide Rhythm, Country, and Blues Project. The collaboration with Neville won Yearwood her first Grammy, in 1994, for best country collaboration with vocals. That same year, Yearwood married Robert Reynolds, the bassist from the Mavericks. She described their relationship to Gregory Cerio for *People* (October 7, 1996) as the first in which she felt "the freedom to be career-driven."

During the next two years, Yearwood demonstrated that she was, indeed, career-driven. Her fifth and sixth albums, *Thinkin' About You* (1995) and *Everybody Knows* (1996), each yielded number-one hits and brought her total career album sales to well over five million. The very refined *Thinkin' About You*, is, perhaps, Yearwood's favorite album. "There was an excitement about this album, because we didn't just crank it out in nine months," the singer told Craig Rosen for *Billboard* (January 28, 1995). "I really worked on it all year. We went in several times over the year and recorded twice as many songs as there are on the album. I've never done that. I usually just pick 10 songs and then record them." The single "XXX's and OOO's" spent two weeks at the top of the country charts just before the album's release. Similarly, "Believe Me Baby, I Lied," from *Everybody Knows*, reached the number-one spot during the fall of 1996. "It reminds me of old Linda Ronstadt. I love the lyrics," Yearwood told Chet Flippo for *Billboard* (August 17, 1996). "I'm semi-famous for recording songs about guys as jerks, but this song is more about the woman being the jerk, and I kind of like that, for a change." Yearwood prides herself on consistently choosing "songs that have strong lyrics" for her albums. "It's not always easy to find songs for women to sing that actually say something," she explained to Joyce. "Besides, I know whatever . . . I record, I might have to sing, hopefully, for the rest of my life. So I [want] to pick them carefully." Yearwood was the recipient of the Country Music Association's award for female vocalist of the year for 1996.

Also in 1996, Yearwood sang a spirited song called "The Flame" for the MCA Olympic album *One Voice* and at the closing ceremonies of the Summer Olympics in Atlanta, Georgia. Yearwood told Flippo that the event was the most moving experience of her career. "I'm not easily moved by things, but that was pretty amazing," she said. "What was so overwhelming was the feeling that this is the only time that the whole world comes together, and you really feel it there. I was trembling from head to toe."

Yearwood's most recent album is *Songbook: A Collection of Hits* (1997), which contains seven of her number-one songs and three previously unreleased tracks, including the number-one country hit "How Do I Live," which she recorded for the Disney film *Con Air* and for which she won a Grammy for best female vocal performance of 1997. It was Yearwood's second Grammy that year; a duet she recorded with Brooks, "In Another's Eyes," won the award for best country collaboration with vocals. Yearwood also won the top female vocalist honors at the 1997 Academy of Country Music Awards. While many people believe that Yearwood deserved to win these honors much earlier in her career, the singer was quoted on the *Country Spotlight* Web site as saying, "The fact that it has taken such a long time makes this so much sweeter. I appreciate it because I know they're not easily won."

Although she considers herself to be mainly a country-music artist, Yearwood's talents have brought her to the attention of fans of many other types of music as well. In *People* (November 15, 1993), Billy Altman observed that "voices like Trisha Yearwood's don't come along very often—in country or any other kind of music. Her straightforward style has struck a responsive chord that stretches across musical boundaries, due in part to the unself-conscious ease with which she glides from country to pop to folk." Joyce described Yearwood as a "belter" who "executes the small details of phrasing as well as she controls the loud surges. Her singing blends the assertiveness of Linda Ronstadt with the interpretive insights of Rosanne Cash."

In what little free time she has, Trisha Yearwood enjoys relaxing at her country house in Hendersonville, Tennessee. Antiquing, watching old Elvis movies, and lying in her hammock are among her favorite pastimes there. "One of the things I sacrificed [as a performer] mainly is time," Yearwood told the Country Spotlight Web site. "It's hard to maintain some kind of real life when you're gone all the time. But [at] the same time, I think if I were at home and doing something safe like a nine-to-five job, when I went home every night, I'd be miserable because I wouldn't be doing what I love to do. . . . I don't want to settle. I [don't want to] wonder what it would have been like." Although many signs indicate that her career will flourish for a long time to come, Yearwood does not take her success for granted. In a conversation with Moore, she likened the career of a music star to that of a professional ballplayer. "You have that opportunity for only a short while," she said. "I'd be up for a big disappointment if I go in thinking, 'I deserve this, and I'm going to have hit records for the rest of my life.'"

Selected Recordings: *Yearwood*, 1991; *Hearts in Armor*, 1992; *The Song Remembers When*, 1993; *The Sweetest Gift*, 1994; *Thinkin' About You*, 1995; *Everybody Knows*, 1996; *Songbook: A Collection of Hits*, 1997

Suggested Reading: *Billboard* p30+ July 27, 1991, p25 Aug. 17, 1996, with photo; *People* p105+ Nov. 16, 1992, with photos, p61+ Oct. 7, 1996, with photos; *Washington Post* N p10 Dec. 27, 1991, with photo, Y p4 Apr. 18, 1993, with photo; *Working Woman* p37 Aug. 1995, with photo

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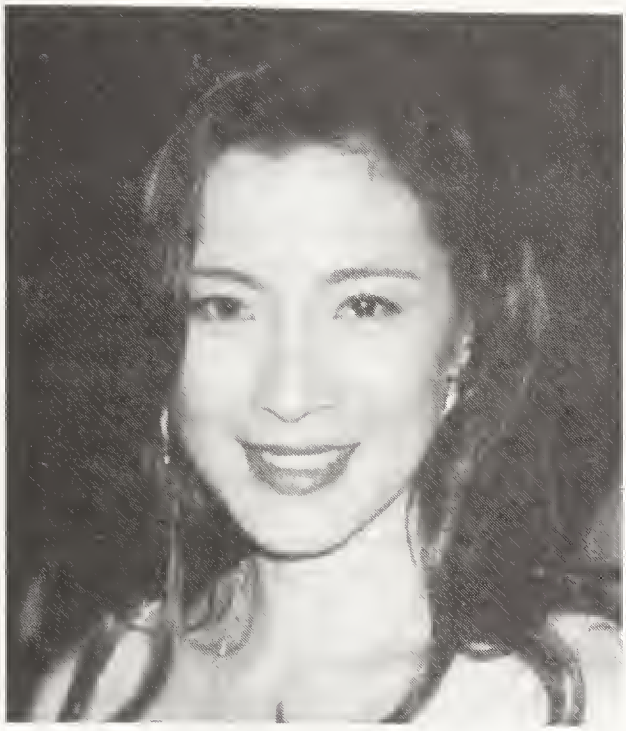
Yeoh, Michelle

(yoh)

Aug. 6, 1962– Chinese film actress; stunt performer. Address: c/o William Morris Agency, 151 S. El Camino Dr., Beverly Hills, CA 90212

How many female Hollywood actresses can boast having played a cop? Holly Hunter in *Copycat* and Frances McDormand in *Fargo* are two who come to mind. But they can't claim to have starred as a cop *five times*. One who can is Michelle Yeoh, who is often referred to as the "queen of action" of the Hong Kong film world. In addition to her hard-boiled policewoman roles, Yeoh has taken on numerous parts that in American cinema are more often reserved for men. These include a superhero, a government agent, a stunt performer, and many revenge-seeking, sword-wielding martial artists.



Bill Davila/Retna Ltd.

Michelle Yeoh

As Conan O'Brien recently discovered when he got a close look at Yeoh's high kick on his late-night talk show, Yeoh can fight as hard and fast as any male action hero, sometimes even harder.

Mainstream American audiences were introduced to Yeoh (who is also known as Michelle Khan) in the film *Supercop*, a 1992 Hong Kong action flick that was dubbed in English and released in the States by Miramax Films in 1996. Because the film featured the well-known slapstick comedy-cum-martial arts star Jackie Chan, many viewers walked into theaters assuming he was the "supercop" of the title. In his films, Chan regularly performs such death-defying stunts as skiing off a cliff, having his head nearly nicked off by a helicopter, and then landing in a freezing-cold lake. His female co-stars, on the other hand, tend to be pouty types who, more often than not, get in his way while he is trying to catch the bad guy. But in *Supercop,* Yeoh played a Beijing cop and matched Chan, kick for kick and stunt for stunt. This made the film perhaps the first Jackie Chan vehicle in which his own antics were overshadowed by those of a woman.

In the film, Yeoh, like Chan, performed her own stunts—*sans* fancy computer editing. In one sequence, she rolls off the top of a van onto the hood of a car following behind; during one of the takes of the stunt, she nearly slid off and landed on her head. In another scene, she clings to the side of a van, swinging her legs over automobiles passing by. "They had to pry my little fingers off the side of the van," she told *USA Today* (February 28, 1997). In the final action sequence, Yeoh rides a dirt bike onto a moving train. "I had someone watch this movie with me and they were going, 'Wow, the blue screen effects in Hong Kong are really good,'" Yeoh told Beth Accomanda for *Giant Robot* (issue #7, on-line). "I was going, 'There's none. That's a real train, that's the real background. That train is really chugging along.'" The stunt was even more impressive considering that two weeks before shooting the scene, Yeoh did not even know how to ride a dirt bike. "I don't know how to stop a bike because all I learned was to get on there, rev it up, and jump off that cliff onto that moving train," she told Deborah Russell for the on-line magazine *Launch*. "And that's it. That's my extent of riding a bike. Put me on a normal road: disaster."

Now, Yeoh, who speaks English with a slight British accent, is hoping to make her feminist action heroine even more familiar to Western audiences. In *Tomorrow Never Comes*, the latest James Bond film, which was released in December 1997, she appeared opposite Pierce Brosnan's Bond as Wai Lin, a Chinese spy. "I won't be a stereotyped Suzie Wong," she declared to Richard Corliss for *Time* (May 5, 1997). "When you think of the Bond girls, you think of these bimbos yelling, 'Help, James! Save me, save me!'" she told *Entertainment Weekly* (November 21, 1997). "I could never relate to them. I always thought of *myself* as James Bond."

Notwithstanding her imposing onscreen persona, Yeoh stands only five feet, four inches tall, and she is not "ripped" in the traditional action-hero sense. Rather, her arms and legs are long and lithe, much like those of a dancer. In fact, her earliest aspiration was to become a dancer. Yeoh was born Yeoh Chu-Kheng on August 6, 1962, and raised by ethnic Chinese parents in Malaysia. She was a physically active child who loved everything from diving to swimming, playing squash, and, especially dancing. "I think I danced before I walked," she told Beth Accomanda. As early as age four, she started taking ballet classes. Yeoh later studied abroad, at the Royal Academy of Dance, in England, where she earned a degree in choreography. She also minored in drama, though she had no intention of becoming a thespian. Rather, she thought that by studying theater, she would become a more expressive dancer. "The English take drama very seriously in that you are always studying Shakespeare and Ibsen, and oh my god, it just went on and on," she told Beth Accomanda. "I used to hate it with such a passion."

After she graduated, Yeoh's life took an unexpected turn. While she was at home in Malaysia during a holiday, her mother suggested that her daughter enter a beauty contest. Yeoh agreed, and to everyone's surprise, she was crowned Miss Malaysia, in 1983. In the year she spent performing the obligatory beauty-queen duties, she was offered a spot on a Hong Kong television commercial with none other than Jackie Chan. The telegenic Yeoh subsequently landed a two-year film contract with D&B Films, a Hong Kong film company.

Predictably, one of Yeoh's first films, *Yes Madam!* (1985), had little in common with the classical plays she had studied in England, since the Hong Kong film industry specializes in making pumped-up fist-to-fist melodramas on shoestring budgets. *Yes Madam!* featured Cynthia Rothrock and Yeoh as two cops battling a ruthless underworld gang as well as the occasional insufferable male chauvinist. At that time, Yeoh had no martial-arts experience, but her background in dance proved to be a boon. "I already had the advantage of being in control of my body," she told Wagner James Au for the on-line magazine *Salon* (July 22, 1996). "The next thing was learning the facial expressions, the look in the eyes, the little nuances, the power." And in special training sessions held with the director, she proved that she was capable of doing just that. "He became more convinced that I was willing to take the blows and that I wasn't going to be like a pansy and cry every single time someone took a hit at me," she told Beth Accomanda.

Thus began Yeoh's informal training-in-combat. (She has never received any belt in any of the martial arts.) She received additional training in power-punching and precision-kicking for her starring roles in the films *Royal Warriors*, a.k.a. *In the Line of Duty* (1986), and *Magnificent Warriors* (1988). As might be imagined, her sparring partners were at first reluctant to treat her as they would a male fighter. "I would have to hit these guys twice as hard, just to get the message across that I'm hitting you so you better hit me back because I'm going to keep hitting you," Yeoh told Deborah Russell. "The director is not going to okay the shot until it looks like I've been hit. So I'd rather have two really hard takes, hard hits, than 15 semi-I'm-coming-at-you-but-I'm-not-going-to-hit-you-because-you're-a-woman kind of hit." She also performed her own stunts. "I remember the very first movie I did, I used to stand there and think, He can do it, why can't I, you know?" she told Beth Accomanda. "He hasn't got an extra arm or an extra leg. It's physically possible. It's such a kick to be standing like three floors up and take a dive, you have to be a little bit crazy, but when you get past that stage, it's awesome." Yeoh's martial-arts prowess and ability to perform her own stunts quickly established her as the premier action heroine in Hong Kong. Like many actors working in Hong Kong, she adopted an English name, Michelle Khan, since many Hong Kong films are distributed in Chinatowns all over the world.

Much to the Hong Kong film industry's disappointment, Yeoh retired at the age of 25, after her marriage to Dickson Poon, who produced some of her early movies. Within four years, though, the marriage ended, and Yeoh returned to the big screen with *Supercop* (1992). Out of nervousness over how she would be received following her extended absence, Yeoh felt compelled to perform even crazier stunts. One of the craziest was the aforementioned one in which she rode a dirt bike onto a moving train; the stunt was difficult to perform, and it required three takes before she got it right. "Stanley [Tong, the director of the film and Yeoh's good friend,] could see that my leg was bleeding, but he knew that I was trying to hide it from him, so he was looking away," she told Wagner James Au. "That's the thing that keeps us going. Crazy, right?" A friendly battle of egos with Jackie Chan also prompted her to take more risks. "It was like, You're gonna do this, then I'm gonna have to do that," she told Beth Accomanda. "And it's tougher on Jackie, because for me, as a woman, you always have that edge in the sense that people don't expect that much from you. And then when I do something, Jackie has to do three times more. Just to balance it out."

Her reputation reestablished, the years immediately following the release of *Supercop* proved to be immensely productive ones for Yeoh. One of the highest-paid actresses in Hong Kong, she appeared in five movies in 1993 alone. One of these was a sequel to *Supercop* entitled *Once a Cop*, a.k.a. *Project S* (1993); it starred Yeoh, not Chan, who appears only in a brief cameo as a cross-dresser. In the sequel, Yeoh reprises her role as the Beijing cop, except this time she faces a gang of bank robbers led (unbeknownst to Yeoh's character) by her boyfriend. Yeoh also appeared in the cult classic *Heroic Trio* (1992), in which she plays a superheroine who, after donning a special suit, becomes invisible. She teams up with Anita Mui and Maggie Cheung to fight an evil force that is stealing male babies from all the hospitals in a futuristic Hong Kong. *Heroic Trio* was followed by a sequel, *Executioners* (1993), in which Yeoh's Invisible Woman and her two co-stars team up again to defeat a villain who has captured the only water purification system in a world polluted by radioactive fallout.

Michelle Yeoh's film credits from the past several years also include a slew of martial-arts films. In *Tai Chi Master* (1993), she aids the popular actor Jet Li in discovering the technique of tai chi; while most Westerners think of tai chi as a form of low-impact exercise, Li and Yeoh show that it can be a devastating martial art. In *Holy Weapon* (1993), Yeoh plays one of eight virgin-samurai who fight an evil entity known as the Supersword. In *Butterfly and Sword* (1993), she demonstrates the often fanciful imagination of Hong Kong martial-arts fight-scene choreographers by using a sash to shoot her partner, like an arrow, at her enemies. Perhaps one of her best movies is the feminist *Wing Chun* (1994), which is based on the legend of the martial-arts heroine Yim Wing Chun, who came up with the fighting style named after her. Yeoh, of course, plays Wing Chun, and in the film, she protects a village and her aunt's tofu business from marauding bandits led by a hulking male who wields an overtly phallic spear. In one of the most fondly remembered action sequences of the movie, Yeoh balances a tray of tofu in the air while fending off her adversary. In the tradition of Hong Kong martial-arts films, many of these movies feature her performing seemingly impossible aerial acrobatics. "It is not fun," she told Beth Accomanda. "Because you are just strapped into a corset the whole time and you have no control of your movements. You are trying to stay there and hoping nothing snaps around you. And in Hong Kong, they have to use wires that are thin enough so that they can hide it on the screen, because we can't afford to have them erased on computers."

One of Yeoh's recent films is *Ah Kam*, a.k.a. *Stuntwoman*, which concerns the travails of a Hong Kong stuntwoman. Though the film was a work of fiction, the danger inherent in the stunts she performed was all too real. While filming the movie, she received one of her most serious injuries of her career. "It wasn't one of my difficult stunts," she told Richard Corliss. "Just jumping off an 18-foot wall. I landed on my head, and my neck went crack! Every muscle, every ligament in my body was screaming. At the hospital, they put me in cement to keep me immobile." In a remarkable show of resolve, Yeoh returned to the set just one month later. Yeoh has also recently appeared in *The Soong Sisters* (1997), as one of three daughters of a wealthy missionary. It was one of her first dramatic roles.

Yeoh is among the many Hong Kong movie talents who are hoping—partially because of the transfer of Hong Kong from the British to the Chinese government in 1997—to establish a foothold in the American film industry. (Others include the directors John Woo, Tsui Hark, and Ringo Lam and the actors Jackie Chan and Chow Yun Fat.) And for the time being, considering the hype surrounding her appearance in the latest James Bond film, her prospects look good. "Michelle is really helping us modernize the Bond films . . . ," Roger Spottiswoode, the director of *Tomorrow Never Dies*, told *Entertainment Weekly*. "Michelle is completely on Bond's level even in real life. She has enormous strength, yet she's very feminine. And Michelle doesn't spend her time seducing anyone." Yeoh is also looking forward to taking advantage of Hollywood's superior special-effects technology, so that she won't have to expose herself so much to danger.

Already, she has numerous scars and reportedly has been blacklisted by insurance companies. To keep in shape, Yeoh often runs for an hour and a half each day, performs 200 to 300 front, back, side, and turning kicks, and, while brushing her teeth, does squats. She also lifts light weights at a gym. "You don't have to be big to have power," she told Deborah Russell. "I need speed. The most important thing is to be very accurate with what you are doing."

Selected Films: *Yes, Madam!*, 1985; *In the Line of Duty* (*Royal Warriors*), 1986; *Magnificent Warriors*, 1987; *Easy Money*, 1987; *Police Story 3: Supercop*, 1992; *Heroic Trio*, 1992; *Butterfly and Sword*, 1993; *Executioners*, 1993; *Once a Cop* (*Project S*), 1993; *Holy Weapon*, 1993; *Tai Chi Master*, 1993; *Wing Chun*, 1994; *Wonder Seven*, 1994; *Ah Kam* (*Stuntwoman*), 1996; *The Soong Sisters*, 1997

Suggested Reading: *Giant Robot* issue #7, with photos; *Launch* (on-line), with photos; *Salon* (on-line) July 22, 1996, with photo; *Time* (on-line) May 5, 1997; *USA Today* (on-line) Feb. 28, 1997

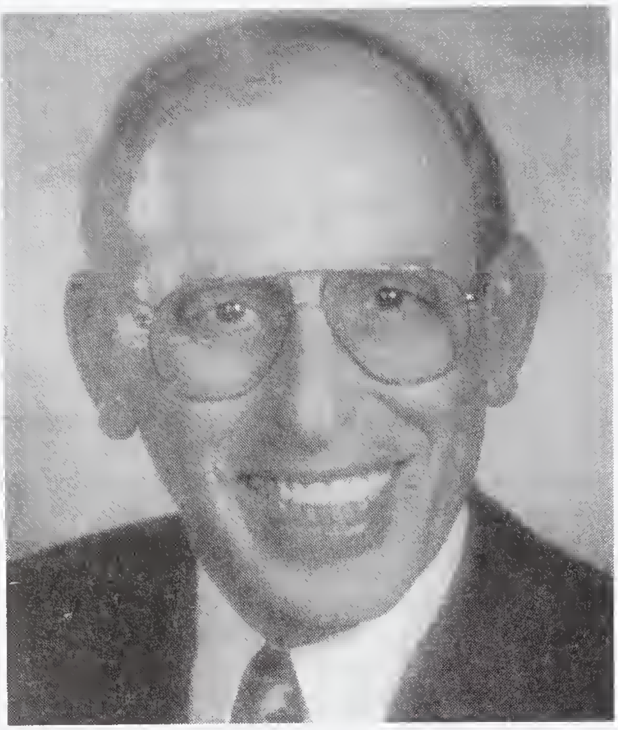
Yokich, Stephen P.

(YOH-kitch)

Aug. 20, 1935– Labor leader. Address: c/o United Automobile, Aerospace, and Agricultural Implement Workers of America (UAW), 8000 E. Jefferson Ave., Detroit, MI 48214

Since his election, on June 14, 1995, as president of the United Automobile, Aerospace, and Agricultural Implement Workers of America—familiarly known as the United Auto Workers, or UAW—the labor leader Stephen Yokich has faced the task of guiding his union into a new century that, in all likelihood, will be fraught with dangers for the labor movement. In the past two decades, the UAW—an historic and still-formidable union that has won relatively high wages and good benefits for its members—has lost both members and influence. From a peak of 1.5 million people in 1979, most of them autoworkers at General Motors (GM), Ford, and Chrysler (the "big three" American automakers), UAW membership has dropped to roughly one-half that number. The decrease is largely due to the impact of globalization, which makes it easier for companies to take advantage of cheap labor in other countries, and to the increasingly prevalent corporate practice of downsizing and subcontracting work to nonunionized suppliers.

Yokich was recently reelected to a second term (this one will last four years, as specified by the recently amended UAW Constitution), and it will probably be his last, as he will reach the traditional retirement age of 65 in less than two years. Whether or not he will be able to reverse the declining fortunes of his union remains to be seen. In his first three years as UAW president, the battles the union has engaged in have enabled the UAW to preserve only a tenuous status quo. Yokich is overseeing ongoing organizing drives and the impending consolidation of the UAW with machinist and steelworker unions, which is to take place by the year 2000. A major aim of these efforts, which UAW officials predict will boost their membership back to more than 2 million, is to gain more leverage for industrial workers. Yokich believes that the struggle will have serious repercussions not only for the workers in his union but for workers in many other fields as well. "So many times we're looked at as just a collective bargaining agent," he has said, as



Courtesy of United Auto Workers

Stephen P. Yokich

quoted by Nichole Christian and Neal Templin for the *Wall Street Journal* (June 15, 1995). "We're more than that. We're a social movement."

A third-generation union member, Stephen P. Yokich was born on August 20, 1935, in Detroit, Michigan. He comes from a household steeped in union traditions. His grandparents and parents, who were of Lebanese and Yugoslavian descent, were all members of the UAW. His father worked at a toolmaker plant and served as a union steward, and his mother worked on a GM assembly line. When he was only 22 months old, Yokich himself was baptized into the union struggle: His mother pushed him in his stroller as she tramped the picket lines. Through his early exposure to the union's activities, he saw firsthand its importance in preserving workers' wages and benefits. "I know from my own family's experience the difference our union has made in the lives of working families over the decades," Yokich stated in the UAW's official on-line biography of him.

After serving in the U.S. Air Force, from 1952 to 1956, Yokich began a skilled-trades apprenticeship at the Heidrich Tool and Die Co. in Oak Park, Michigan. He promptly became a member of UAW Local 155 and soon began to rise within the union's leadership hierarchy. By age 23, he had become the head of his union's political action committee. Eight years later, in 1969, Walter Reuther, then the president of the UAW, appointed him to the staff of Region 1, a division that included 83,000 UAW members. In 1977, he was elected director of Region 1 staff.

In 1980, Yokich was made a UAW vice president, and in that capacity, over the next 15 years, directed several of the union's major departments. These included the Agricultural Implements Department, which handles the union's relations with such companies as International Harvester, Deere, Mack Trucks, and Caterpillar (1980–83); the Skilled Trades Department (1980–present); the Technical, Office, and Professional Department, which merged with the Skilled Trades Department in 1995; the Organizing Department (1983–89), where, during an organizing drive in 1985, he helped unionize 22,000 State of Michigan employees; the Ford Department (1983–89); and the GM Department (1989–95), the company's largest subdivision.

One of Yokich's roles was to negotiate union contracts with companies, and he immediately established himself as a hard-nosed bargainer. During his tenure as head of the Agricultural Implements Department, for instance, he launched a strike against Caterpillar that lasted 205 days. As head of the GM Department, he distinguished himself from his predecessor, Donald Ephlin, by establishing a more adversarial relationship with GM's management. Summarizing his six years in the GM Department, Christian and Templin wrote in the *Wall Street Journal*, "He has threatened or authorized strikes at 30 GM factories. He refused to make special concessions to GM during its restructuring in 1993; he has sidetracked a number of joint company-union initiatives [for example, joint union and company publications]; and he openly dislikes the widely praised, innovative labor agreement between a UAW local and GM's Saturn unit." In 1994 alone, Yokich authorized five strikes against GM.

Though such actions may have given him a reputation as a militant, uncompromising negotiator insensitive to the concerns of management, many journalists have pointed out that Yokich has a record of cooperation with auto executives. During his stint as head of the Ford Department, for instance, the UAW's relations with the company proceeded unexpectedly placidly. He was even known to play golf and attend Detroit Lions football games with Ford executives. "We cried when he came," one Ford executive told the *Wall Street Journal* (January 10, 1990), "and we cried when he left."

In part, the difference between Yokich's relations with Ford and with GM can be explained by the relative power of the "big three" automakers. Ford and Chrysler have smaller market shares and thus are in a better position to persuade the union that the viability of their companies depends on concessions from the union. By contrast, GM is the largest American automaker, and it has substantially more UAW members than either Ford or Chrysler. GM also makes a higher proportion of its parts in-house than either of them. Because its once-dominant market share has been declining over the past 20 years, GM has the most to lose and thus has been more aggressive in its efforts to shed its parts plants, subcontract work to nonunionized suppliers, and locate more plants in places outside the U.S. where wages are lower. Naturally, the UAW has resisted these moves.

Even in the case of GM, however, Yokich has displayed a willingness to temper union demands with concerns for GM's long-term competitiveness. For instance, he did not oppose GM's decision to downsize as a means of reducing costs. According to *Business Week* (December 5, 1994), GM cut 90,000 jobs during Yokich's watch. By the terms of the union contract that was then in place, GM was supposed to hire one new worker for every two jobs lost, but Yokich and the UAW did not push GM too hard to do that. One might have expected the loss of jobs at GM to lead to a backlash by UAW members against Yokich, but none surfaced. The rank and file apparently understood that there was no way to avoid compromises in the GM negotiations.

In 1995, after Owen Bieber, the president of the UAW for 12 years, retired, Yokich was easily elected president of the union at the UAW's convention in Anaheim, California. That same year, he was also elected a vice president and member of the executive council of the American Federation of Labor and Congress of Industrial Organizations (AFL-CIO), which has 13 million members.

One of the first tests of Yokich's presidency was the 1996 round of negotiations with GM, Ford, and Chrysler. (Typically, union contracts with the "big three" automakers are negotiated every three years.) From the outset, Yokich declared that securing employment guarantees from the automakers was one of his major goals. The UAW eventually won agreements from the automakers that guaranteed that when the union contract ended, 95 percent of the UAW members would still have their jobs.

The union's record under Yokich since the 1996 round of negotiations has been mixed. For instance, although the UAW has waged several long strikes against Caterpillar, the company has maintained record profits, by hiring replacement workers. The deals the UAW eventually struck with Caterpillar set relatively high wages and benefits for UAW workers, but the UAW did not win concessions from the company in such key areas as annual raises and the hiring of temporary workers at lower wages and with fewer benefits.

The union's recent record with GM is likewise ambiguous. In the summer of 1998, GM officials removed stamping dies from a GM metal-parts plant in Flint, Michigan, and workers interpreted the action as evidence that the automaker intended to shut the plant. The union called a strike at the plant, and then another strike, at a nearby spark-plug and speedometer plant that was losing jobs to overseas factories. These strikes crippled GM's entire production process and forced the company to suspend work at most of its North American assembly plants and temporarily lay off about 160,000 workers.

The strike ended on July 29, 1998, when GM and UAW officials reached an accord. The union achieved several of its goals: The stamping dies were returned to the Flint plant; a $180 million investment at the plant was scheduled to proceed; and GM agreed not to sell the Flint plant and two brake plants in Dayton, Ohio, through January 1, 2000. In return, the union promised to increase productivity. Because of the high cost of the strike—GM suffered about $3 billion in losses, and the union lost about $1 billion in wages—most commentators have interpreted its resolution as a Pyrrhic victory for the UAW. "GM lost, but the UAW didn't win," Harley Shaiken, a professor of labor relations, observed to the *New York Times* (July 30, 1998). On the positive side, the union demonstrated that it could paralyze the nation's largest company and prevent a further loss of jobs. On the negative side, the long and costly strike won only local benefits and did little to change the status quo.

On the organizing front, the UAW has also had a mixed record. Though there has been much fanfare recently about the labor movement's renewed focus on organizing, the UAW has not yet organized significant numbers of workers at the plants of foreign automakers in the U.S. or at independent auto-parts suppliers. Successes, at Johnson Controls and other companies, have been offset by notable failures, at the Dana Corp and elsewhere. The union's biggest influx of members is expected to come not from grassroots organizing but from the union's merger, in 2000, with the United Steel Workers and the International Association of Machinists. Yokich announced the impending merger, which will join an estimated 2 million active union members, just weeks after he was elected president, in June 1995.

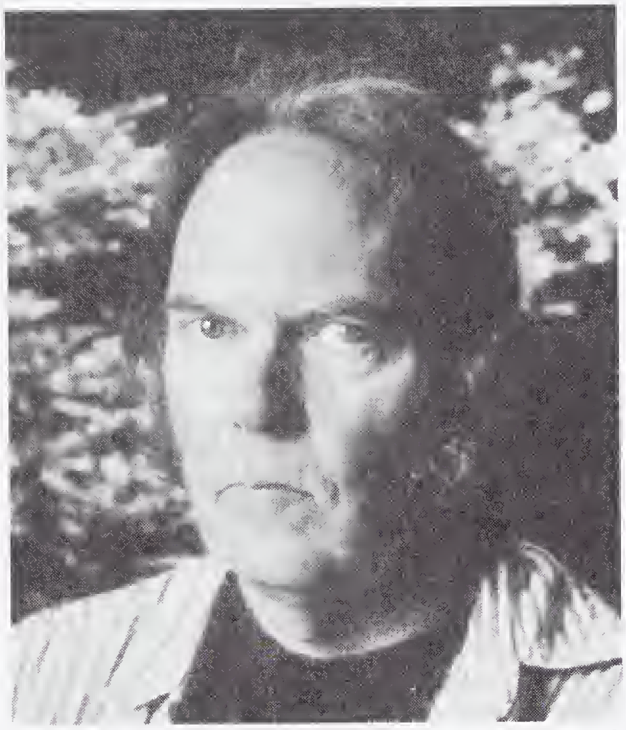
In an effort to extend the union's influence in politics, Yokich has gotten involved in local and national elections. He has been a member of the Democratic National Committee and the Michigan Democratic Party State Central Committee, as well as a delegate to four Democratic National Conventions. He has also campaigned for his daughter, Tracey, who served for six years in the Michigan House of Representatives.

In 1993, Stephen Yokich founded the Community Caring Program (originally called the Arthur Ashe Scholarship Foundation), which awards scholarships to needy youngsters. In 1995, he received the Arab-American of the Year Award from the Arab Community Center for Economic and Social Services in Dearborn, Michigan. Yokich sits on the boards and/or steering committees of several organizations, including the Economic Alliance of Michigan, Michigan Blue Cross-Blue Shield, the Michigan Cancer Foundation, and the Father Clement Kern Foundation. In his rare leisure hours, he enjoys hunting, fishing, and golf.

Yokich lives with his wife, Tekla Yokich, in St. Clair Shores, Michigan. When the couple's son, Stephen A. Yokich, and daughter were growing up, Tracey recalled to the *Wall Street Journal* (January 10, 1990), conversations at home were so serious "we used Roberts' Rules of Order at the dinner table." Both trained as lawyers, Stephen A. and

Tracey represent a fourth generation of union activists.

Suggested Reading: *Business Week* p96+ Nov. 6, 1989, with photo, p35 Oct. 26, 1992, p64+ Dec. 5, 1994, with photo; *Chicago Tribune* Business p3 June 25, 1998; *New York Times* A p14 June 15, 1995, with photo, D p5 July 30, 1998; *USA Today* B p2 Sept. 6, 1996; *Wall Street Journal* A p1+ Jan. 10, 1990, B p1 June 15, 1995, B p4 Nov. 1, 1996



Jay Blakesberg/Retna Ltd.

Young, Neil

Nov. 12, 1945– Canadian-born rock musician. Address: c/o Elane Geller, Reprise Records, P.O. Box 6868, Burbank, CA, 91510

NOTE: An earlier article about Neil Young appeared in *Current Biography* in 1980.

"It's better to burn out / Than to fade away," Neil Young sang in his late-1970s classic "My My, Hey Hey." Whether or not he was striking the darkly ironic chord that suffuses so many of his lyrics, Young himself has followed neither path: Of all the rock stars that blossomed during the 1960s, few have been as durable and prolific—and quite so open to experimentation—as the Canadian-born singer, songwriter, and guitarist. Indeed, in the three decades since he began his rise to fame with the band Buffalo Springfield in 1966, Young has experimented with a broad spectrum of styles and trends in rock-'n'-roll, and as a result, it sometimes seems as if there have been several different Neil Youngs—the folk-rock legend of the 1960s; the garage-rock hero, with his most celebrated backup group, Crazy Horse, in the 1970s; the dabbler in synth-rock, rockabilly, and blues in the 1980s; and the "godfather" of alternative rock in the 1990s. Although his frequent shifts in style have alienated some of his fans, they have also kept him from becoming a cliché—and from being viewed by younger music listeners as a mere "holdover" from the flower-power era. In a *Rolling Stone* (June 2, 1988) interview with James Henke, Young suggested that the "younger person's medium" of rock-'n'-roll can also be "an older person's medium." Judging by the surge of critical and popular interest in his music since the late 1980s, it seems that, at least for Young, it can indeed.

Neil Young was born in Toronto, Ontario, Canada, on November 12, 1945, the son of Edna ("Rassy") and Scott Young. His parents separated when he was a teenager, and Neil moved with his mother to Winnipeg, in the province of Manitoba, where he studied banjo and guitar. Like many other teens of the era, Neil was inspired by such early rock-'n'-roll greats as Elvis Presley, the Beatles, the Ventures, and the Shadows, and he eventually assembled his own band, the Squires. With the help of their aggressive booking agent—Neil's mother—the group became well known in Winnipeg. Meanwhile, in the fall of 1962, Neil dropped out of high school. His mother fully supported his decision to do so.

By the mid-1960s, Young had become disillusioned with Winnipeg and with the Squires, who had produced only one single. Inspired by the Beat poetry of such American folk musicians as Bob Dylan and Phil Ochs, he moved to Toronto, where folk music was beginning to attract interest. Performing on the coffeehouse circuit, Young befriended Stephen Stills, Richie Furay, and Joni Mitchell, who occasionally collaborated with him. Yet Young had difficulty gaining recognition in the crowded Toronto folk scene, so he joined a rhythm-and-blues group, the Mynah Birds, which featured the flamboyant American singer-guitarist Ricky James Matthews (who later became the funk superstar known as Rick James). In 1965, the band recorded an album for the Motown label, but it was never released, because soon afterward, Matthews was charged with desertion from the U.S. Navy, and the band split up.

Unhappy with his career in Canada, in 1966 the free-spirited Young took off again, this time to Los Angeles, with the Mynah Birds' bassist, Bruce Palmer. The two teamed up with the guitarists Stills and Furay, who had also recently moved to California, and the drummer Dewey Martin, to form Buffalo Springfield, named after a steamroller they had seen parked outside the house where they rehearsed.

Although Buffalo Springfield survived as a group for less than two years, they released four albums and became massively influential in the developing hippie-rock scene on the West Coast. Indeed, they attained a level of popular success that has kept their name recognizable to this day. The 10 songs Young contributed to their repertoire, on the albums *Buffalo Springfield* (1966), *Buffalo Springfield Again* (1967), and *Last Time Around* (1968), included "I Am a Child," "Out of My Mind," "Burned," and "Mr. Soul." He and Stills, engaging in an extended ego war, fought both behind the scenes and onstage, in the form of guitar duels. Eventually, Young became the band's main attraction, and he gained the momentum to launch his solo career.

His first solo album, *Neil Young* (1969), was an eclectic hodgepodge that puzzled listeners and flopped critically and commercially; "The Loner" is the only song from the record that has remained a major part of his repertoire. Before long, Young found what he needed to complement the heavy, repetitive guitar riffs that were becoming emblematic of his style: the Rockets, an unsung Los Angeles garage-rock act whom he renamed Crazy Horse and recruited as backup for his next album. Four months after his first solo effort bombed, Young and Crazy Horse—comprising the guitarist Danny Whitten, the bassist Billy Talbot, the drummer Ralph Molina, and occasionally Jack Nitzsche, a pianist who also served as the band's producer and arranger—came out with *Everybody Knows This Is Nowhere*. The album, which was released in 1969 by Warner Bros.' Reprise Records, included the classic songs "Cinnamon Girl" and "Down by the River." It rapidly went gold, and remained on the rock charts for a year and a half.

In the meantime, Stephen Stills had joined David Crosby and Graham Nash, of the bands the Byrds and the Hollies, respectively, to form Crosby, Stills, and Nash, and they had asked Young to collaborate with them, with the understanding that the itinerant songwriter would be free to participate as he pleased. In August 1969, Crosby, Stills, Nash, and Young made their live debut at the Woodstock Festival, in New York State. On their debut album, *Déjà Vu* (1970), Young sang what have become some of their most enduring hits—including "Country Girl" the delicate ballad "Helpless." He also sang lead on the single "Ohio," an outcry against the 1970 killing of four students by riot police at an anti–Vietnam War rally at Kent State University, in Ohio. He reunited with Crosby, Stills, and Nash on a handful of other releases—*Four-Way Street* (1971), *So Far* (1974), and *American Dream* (1988)—and on several concert tours; he also collaborated with Stills on the album *Long May You Run* (1976). Mainly, though, it was his solo work with various backup musicians that comprised his most memorable endeavors throughout the 1970s.

Earlier, with Crazy Horse—minus Danny Whitten, who had fallen into heroin addiction—Young recorded *After the Gold Rush* (1970), one of the group's most critically acclaimed albums. This record included such favorites as "Only Love Can Break Your Heart," "Don't Let It Bring You Down," and "Southern Man," and it garnered much praise. Robert Hilburn, in the *Los Angeles Times* (September 29, 1971), for example, called *Gold Rush* "a delicate, fragile jewel. . . . In the album's best moments, Young's soft, disarming voice and the crisp, haunting instrumentation are almost therapeutically gentle in this time of assault rock."

For his next project, during a tour break in Nashville, Tennessee, Young teamed up with a group of local musicians known as the Stray Gators, to begin recording his fourth solo album, *Harvest*, which became the best-selling record of 1972 following its release that February. One song, "Heart of Gold," remains Young's only number-one hit. Collaborating on the album were Linda Ronstadt and James Taylor, who can be heard playing banjo on "Heart of Gold."

Writing number-one hits was not a goal to which Young aspired, as he explained later in the liner notes to his three-album retrospective, *Decade* (1977): "This song ['Heart of Gold'] put me in the middle of the road. Traveling there soon became a bore, so I headed for the ditch—a rougher ride, but I saw more interesting people there." Indeed, by the time of his 1973 *Harvest* tour, Young was entering what he has called his "dark period," apparently propelled there by the drug-related deaths of Danny Whitten, the Crazy Horse guitarist, and Bruce Berry, a roadie for Crosby, Stills, Nash and Young. *Time Fades Away* (1973) features live cuts from the tour that are charged with the edgy restlessness that Young felt in the wake of these losses. During the next several years, Young's releases—including *On the Beach* (1974) and, most notably, *Tonight's the Night* (1975)—were suffused with despair. The latter album is considered by many to be one of the spookiest Neil Young albums ever made. "Before this, Young had always been the affable, if somewhat withdrawn, Canadian kid," Bart Testa wrote in a review of the album for the *Toronto Globe and Mail* (September 30, 1978). "Here, he tortured his frail voice, made music of raw nerves, and blurted out thoughts that no one ever suspected he had." During this period, Young also released *Journey through the Past* (1972), an unsuccessful soundtrack to a film he wrote, directed, and starred in, that never saw general release.

After Frank "Poncho" Sampedro replaced Whitten as the guitarist for Crazy Horse, Young and the band released *Zuma* (1975), a magisterial, guitar-dense soliloquy about the Aztecs, with the feedback-laden "Cortez the Killer" as its centerpiece. This was followed by *American Stars 'n' Bars* (1977), for which Young and Crazy Horse teamed up with the Saddlebags (Linda Ronstadt and Nicolette Larson) on several country tunes. During a cross-country road trip that year, Young stopped in Nashville to record, with Larson and 22 other musicians, *Comes a Time* (1978), an album whose acoustic beauty brought Young his best sales since *Harvest*.

As if the popular success of *Comes a Time* was an unwanted tribute, Young quickly distanced himself from the album. He told Cameron Crowe of *Rolling Stone* (February 8, 1979) that a visit to England had inspired him to follow the lead of the punk and new-wave scene that was gaining steam there. Responding to the new calling he had found in heavily amplified rock, Young took Crazy Horse on the road in 1978 for the "Rust Never Sleeps" tour, from which he culled an album and a concert film of the same name. (The name had been suggested to Young by members of the space-rock group Devo, who had lifted it from a commercial slogan for the product Rustoleum; Young gave it new meaning by exploring the threat of decay and death that confronts rock stars.) *Rust Never Sleeps* was supplemented by the live double album *Live Rust* (1979). Both records, with their ringing feedback and snarling vocals, helped Young end the 1970s on a high note, with both *Rolling Stone* and the *Village Voice* voting him artist of the decade.

Unfortunately, the next decade was not so kind to Young. It began inauspiciously, with his album *Hawks and Doves* (1980), which Marc Weingarten of *Guitar World Online* (September 1995) called "an odd and frequently inscrutable amalgam of love songs and populist sloganeering." He followed this up with *Re*ac*tor* (1981), an upbeat but not especially memorable punk-influenced effort with Crazy Horse. Young's debut with Geffen Records, *Trans* (1982), with its synthesizers and digitally processed vocals and guitar sounds, is thought by many to be his most frustrating and alienating recording. Public disenchantment with the 1960s legend deepened in the early 1980s, when he voiced his support of President Ronald Reagan. The recordings *Everybody's Rockin'* (1983), a rockabilly revival album, *Old Ways* (1985), a country release that included vocals by Willie Nelson and Waylon Jennings, and *Landing on Water* (1986) and *Life* (1987), both with Crazy Horse, sold poorly and were received with critical derision. Meanwhile, Young's relationship with Geffen, which had been rocky from the outset, had deteriorated markedly, to the point when, in 1985, the label sued Young for making "unrepresentative music." (*Landing on Water* and *Life*, both released on the heels of the lawsuit, were viewed by many as hasty concessions to release Young from his soured contract with the label.) In an interview with Greg Kot for the *Chicago Tribune* (October 21, 1990), Young called his Geffen years "the worst period of my working life." In 1993, Young nevertheless put together for that label *Lucky Thirteen, Excursions in Alien Territory*, a compilation of songs from this troubled era of his career, and won some praise for rooting out the gems from a section of his oeuvre often written off by fans and critics.

Meanwhile, in 1987, Reprise Records, the Warner Bros. division Young had recorded with since his first album with Crazy Horse, released his blues-rock album, *This Note's for You*, which he recorded with the Bluenotes. Although the album failed to arouse much enthusiasm from fans or critics, its title track—and particularly the video that accompanied it—created a great deal of controversy because of its scathing attack on the corporate sponsorship of the rock industry. MTV refused to air the video, fearing a backlash from sponsors, but later, in a bizarre turn, named it video of the year. The drama helped Young renew his credibility. His status was further reinforced by the release of a tribute album, *The Bridge* (1989), which featured cover versions of some of Young's songs by some of the most popular independent rock acts of the late 1980s—Sonic Youth, Dinosaur Jr., Soul Asylum, and the Pixies among them—and proved that Young's music still held meaning for the post-Woodstock generation.

After that, Young's career roared back to life, with a group of Crazy Horse–backed albums. *Freedom* (1989) was rated a classic by David Fricke of *Rolling Stone* (November 2, 1989), who saw it as a rousing, unsettling look back at the 1980s that "leaves you feeling both exhausted and invigorated, dismayed at what we've wrought and determined to set it right." *Ragged Glory* (1990) garnered even more raves. "It's loose and wild, and God knows it's loud, and it soars gloriously from one cut to the next," Kurt Loder wrote in *Rolling Stone* (September 20, 1990). Some of the best moments from the tour supporting *Ragged Glory* were included in the double-album *Weld* (1991) and its follow-up, *Arc* (1991). With *Sleeps with Angels* (1994), a response to the suicide of the Nirvana singer-guitarist Kurt Cobain, Young made a much-lauded return to his dark, *Tonight's the Night* era, and was nominated for a Grammy Award. *Broken Arrow* (1996), while garnering praise as a solid Crazy Horse effort, was criticized by some reviewers for being exactly what Young's fans might expect—a stinging criticism in light of Young's conception of himself as a stubbornly original performer.

In recent years, Young has also gotten together with the Stray Gators to release *Harvest Moon* (1992), which revived the country-tinged, acoustic style of Harvest; and with the popular grunge-rock act Pearl Jam, for the guitar-heavy, crunch rock–injected *Mirror Ball* (1995). As a solo artist, he released the atmospheric instrumental soundtrack to Jim Jarmusch's film *Dead Man* (1996) and recorded the title track for the 1993 film *Philadelphia*, a song later nominated for an Oscar and performed by Young at the Academy Awards ceremony in March 1994. In 1995, the seminal rocker was inducted into the Rock-'n'-Roll Hall of Fame. Young has also made several forays into film: He wrote, directed, and starred in *Human Highway* (1982), and acted in *The Last Waltz* (1978), *'68* (1987), *Made in Heaven* (1987), and *Love at Large* (1990).

While Young's music has changed over the years, he looks much the same: The blue-eyed, dark haired rocker still has a gangly frame, long, scraggly hair, and craggy features, which are complemented by a wardrobe dominated by faded blue jeans, T-shirts, and untucked flannel shirts. Young is an avid collector of vintage automobiles; in 1988, *Rolling Stone* reported spotting 35 of them in a vast used-car lot that he maintains at the Broken Arrow Ranch, his home in San Mateo County, California. His two sons—Zeke, from his first marriage, to the actor Carrie Snodgress; and Ben, from his second marriage, to the former Pegi Morton—both have cerebral palsy. Their problems led Young to actively support various causes for the disabled. He is particularly strong in his advocacy for the Bridge School, a facility for handicapped children in San Francisco that he co-founded with his second wife. The couple also have a daughter, named Amber.

Selected Recordings: solo: *Neil Young*, 1969; *Journey Through the Past* (soundtrack), 1972; *On the Beach*, 1974; *Tonight's the Night*, 1975; *Decade*, 1977; *Comes a Time*, 1978; *Hawks and Doves*, 1980; *Trans*, 1982; *Landing on Water*, 1986; *Freedom*, 1989; *Lucky Thirteen. Excursions into Alien Territory*, 1993; *Dead Man* (soundtrack), 1996; with Buffalo Springfield: *Buffalo Springfield*, 1966; *Buffalo Springfield Again*, 1967; *Last Time Around*, 1968; *The Best of Buffalo Springfield*, 1969; with Crazy Horse: *Everybody Knows This Is Nowhere*, 1969; *After the Gold Rush*, 1970; *Zuma*, 1975; *American Stars 'n' Bars*, 1977; *Live Rust*, 1979; *Rust Never Sleeps*, 1979; *Re*ac*tor*, 1981; *Life*, 1987; *Ragged Glory*, 1990; *Weld*, 1991; *Arc*, 1991; *Sleeps with Angels*, 1994; *Broken Arrow*, 1996; *Year of the Horse*, 1997; as part of the group Crosby, Stills, Nash, and Young: *Déjà Vu*, 1970; *Four-Way Street*, 1971; *So Far*, 1974; *American Dream*, 1988; with the Stray Gators: *Harvest*, 1972; *Time Fades Away*, 1973; *Harvest Moon*, 1992; with Stephen Stills: *Long May You Run*, 1976; with the Shocking Pinks: *Everybody's Rockin'*, 1983; with the International Harvesters: *Old Ways*, 1985; with the Bluenotes, *This Note's for You*, 1988; with Pearl Jam: *Mirror Ball*, 1995

Selected Films: as director, writer, and actor: *Journey Through the Past*, 1974; *Human Highway*, 1982; as director, editor, and actor: *Rust Never Sleeps*, 1979; as actor: *The Last Waltz*, 1978; *'68*, 1987; *Made in Heaven*, 1987; *Love at Large*, 1990; *Year of the Horse* (documentary of Young), 1997

Suggested Reading: *Chicago Tribune* XIII p4 Oct. 21, 1990, with photos; *Guitar Player* p46+ Mar. 1992, with photos; *Guitar World Online* Sept. 1995; *New York Times* C p1+ Nov. 25, 1992, with photos; *Rolling Stone* p42+ June 2, 1988, with photos, p34+ Jan. 21, 1993, with photos; *Spin* p53+ Sept. 1995, with photos; *Time* p56 July 3, 1995, with photo; *Voice Rock & Roll Quarterly* p18+ Winter 1989, with photos

OBITUARIES

ABACHA, SANI Sept. 20, 1943–June 8, 1998 President-General of Nigeria; a dictator whose regime, the seventh military government since Nigeria became independent in 1960, was unprecedented in its brutality; began his rise in the Nigerian military in 1963; after seizing power in November 1993, suspended the constitution, abolished elected bodies, banned political activity, dissolved labor unions, shut down newspapers, and imprisoned human-rights activists, attorneys, and other potential dissidents; in 1995, executed the playwright and environmentalist Ken Saro-Wiwa and eight of his associates on grounds of treason; all the while, skimmed the profits from Nigeria's oil reserves while the percentage of the country's population living in poverty rose from 21 percent to 80 percent; died in Abuja, Nigeria. See *Current Biogrophy* (September) 1996.

Obituary *New York Times* p1+ June 9, 1998

ABIOLA, MOSHOOD KASHIMAWA Aug. 24, 1937–July 7, 1998 Nigerian political leader; billionaire businessman; a leading chief of the Yoruba tribe; from his father, inherited strong connections in the Lagos economic community; after studying accounting at the University of Glasgow in Scotland, became chief accountant with Pfizer of Nigeria, a regional vice-president of the International Telephone and Telegraph Company, and chairman of ITT Nigeria; also amassed a huge fortune in the Nigerian publishing and shipping industries; as the candidate of the left-leaning Social Democratic Party, apparently won the June 12, 1998 Nigerian presidential election, which was declared null and void by the country's incumbent president, General Ibrahim Babingida; in 1994, was jailed on charges of treason by General Sani Abacha, who had overthrown Babingida's regime in a bloodless coup; died in Abuja, Nigeria as his release was being negotiated. See *Current Biogrophy* (September) 1998.

Obituary *New York Times* A p1+ July 8, 1998

ABZUG, BELLA (SAVITSKY) July 24, 1920–Mar. 31, 1998 Lawyer; political radical; prominent feminist; U.S. Democratic representative from Manhattan's 19th Congressional District (1971–73) and 20th Congressional District (1973–77); with her fierce intensity—not to mention her trademark big hats—struck a high (and to her critics, "abrasive") profile across the range of leftist activism; as an attorney specializing in labor law, beginning in 1947, represented a variety of union groups; also did much *pro bono* work for civil rights and civil liberties litigants, including tenants, minority groups, and targets of McCarthyism; was the chief counsel in the celebrated, unsuccessful two-year appeal of the death sentence of Willie McGee, a Mississippi black man convicted of raping a white woman; co-founded Women Strike for Peace (initially to protest nuclear-weapons testing) in 1961; also helped to found the National Women's Political Caucus; before the presidential election of 1968, was instrumental in rallying peace forces and insurgent Democrats in two united fronts, the "Dump Johnson" movement and the Coalition for a Democratic Alternative, which supported the candidacy of Eugene McCarthy; later, co-founded the New Democratic Coalition; in the House of Representatives, spent her time, as she said in her journal, which was published as *Bella!* (1972), "figuring out how to beat the machine and knock the crap out of the political power structure"; was in the House vanguards opposing the war in Vietnam and military conscription and demanding the impeachment of President Richard M. Nixon; had some success in steering federal public works funds to New York City but not in proposing the diversion of money from the Pentagon budget to grand national health, day care, and housing programs that she proposed; after leaving Congress, continued to champion women's rights, in part as co-chair of the Women's Environment and Development Organization, which works with international agencies; was a prominent participant in the United Nations' fourth world conference on women, held in Beijing, China, in 1995; died in Manhattan. See *Current Biogrophy* (July) 1971.

Obituary *New York Times* A p1+ Apr. 1, 1998

ACKLEY, (HUGH) GARDNER June 30, 1915–Feb. 12, 1998 Economist; university professor; presidential adviser; diplomat; a foremost expert in macroeconomics; in 1940, joined the faculty of the University of Michigan, where he became chairman of the Department of Economics in 1954; on leaves of absence from the university, worked in the federal Office of Price Administration during World War II and served on the Council of Economic Advisers to presidents John F. Kennedy and Lyndon B. Johnson; was chairman of the council from 1964 to 1968; was a hero to fellow economists for implicitly predicting the economic inflation of the 1970s when, boldly, and in vain, he warned President Johnson in 1966 that the U.S. could not afford both the domestic Great Society programs and the escalation of the war in Vietnam without an immediate tax increase; served as ambassador to Italy from 1968 to 1970; retired from the faculty of the University of Michigan in 1984; wrote the advanced textbook *Macroeconomic Theory* (1961); died in Ann Arbor, Michigan. See *Current Biogrophy* (April) 1968.

Obituary *New York Times* B p20 Feb. 21, 1998

ALIOTO, JOSEPH L(AWRENCE) Feb. 12, 1916–Jan. 20, 1998 Mayor of San Francisco (1968–76); lawyer; as mayor during a time of hippie "flower power" and New Left agitation in San Francisco, promoted racial integration of the city government and downtown development that transformed the city's skyline; found his strongest support among real-estate developers and construction unions; was accused by some environmentalists of contributing to the "Manhattanization" of San Francisco; cancelled a planned campaign for the governorship of California in 1970 to address several scandalous allegations, including a kickback allegation (ultimately resolved in his favor in the courts) and a charge in *Look* magazine linking him to La Cosa Nostra; successfully sued *Look* for libel; again hurt by scandals (including disclosure of discord in the first of his two marriages and an indictment for conflict of interest, of which he was found guilty), lost his campaign for the Democratic gubernatorial nomination to Jerry Brown in 1974; as the senior partner in Alioto & Alioto, headed the largest law firm specializing in antitrust cases in the U.S.; died at his home in San Francisco. See *Current Biography* (September) 1969.

Obituary *New York Times* D p20 Jan. 30, 1998

ARCARO, EDDIE Feb. 19, 1916–Nov. 14, 1997 Jockey; the top money-winning jockey of his time, with $39 million in purses; the only jockey to ride two thoroughbreds to the Triple Crown; first swept the crown in 1941, when he rode Whirlaway to victory in the Kentucky Derby, the Preakness, and the Belmont Stakes; repeated the feat on Citation in 1948; won the Belmont Stakes six times, the Preakness six times, the Suburban Handicap eight times, and the Jockey Club Gold Cup 10 times; rode Whirlaway to the title of "Horse of the Year" in 1941 and 1942; did the same with Citation in 1948, Nashua in 1955, Bold Ruler in 1957, Sword Dancer in 1959, and Kelso in 1960 and 1961; in 24,921 races between 1931 and his retirement in 1961, finished first 4,779 times, just behind his contempories Johnny Longden and Sir Gordon Richards and well behind the figure of 8,833 that Willie Shoemaker would achieve; with Johnny Longden and Sam Resnick, founded the Jockeys' Guild; was president of the guild from 1949 until his retirement; died at his home in Miami, Florida. See *Current Biography* (September) 1958.

Obituary *New York Times* A p15 Nov. 15, 1997

AREILZA, JOSÉ MARIA DE, COUNT OF MOTRICO Aug. 3, 1909–Feb. 22, 1998 Spanish statesman; diplomat; while believing that the restoration of the monarchy would be the surest route for Spain's return to democracy, during most of his career propitiously allied himself with the Falange Party of dictator Generalissimo Francisco Franco, who would ultimately anoint King Juan Carlos I as his successor; became mayor of the Basque city of Bilbao in 1937; the following year, was named director general of industry in Franco's cabinet; began serving in the Cortes, the Spanish Parliament, for the first time in 1943; between 1947 and 1964, was successively ambassador to Argentina, the U.S., and France; under the constitutional monarchy of King Juan Carlos I (crowned shortly before Franco's death, in 1975), was foreign minister (December 1975–June 1976); subsequently, helped found two conservative political parties; was elected president of the parliamentary assembly of the Council of Europe in 1981; died at his home in Madrid, Spain. See *Current Biography* (April) 1955.

Obituary *New York Times* B p9 Feb.24, 1998

ASHMORE, HARRY S(COTT) July 28, 1916–Jan. 20, 1998 Journalist; editor; when he was executive editor of the *Arkansas Gazette* (1948–59), won a Pulitzer Prize (1958) for the antisegregation editorials he wrote during the school integration crisis in Little Rock beginning in September 1957; wrote the books *The Negro and the Schools* (1954), a report of a Ford Foundation study, and *An Epitaph for Dixie* (1958), about the economic and social transitions in the South; was a speech writer and civil rights adviser to the Democratic presidential candidate Adlai Stevenson in 1956; served as editor in chief of the *Encyclopaedia Britannica* (1960–63) and president of the Center for the Study of Democratic Institutions (1969–74), a liberal research institute in Santa Barbara, California; died in Santa Barbara. See *Current Biography* (September) 1958.

Obituary *New York Times* B p14 Jan. 22, 1998

BANDA, HASTINGS (KAMUZU) 1906–Nov. 25, 1997 President (1966–94) of the republic of Malawi, the central African nation formerly known as Nyasaland; physician; was born in Nyasaland when it was a British protectorate; was educated in South Africa, the U.S., and England; practiced medicine in England (1942–53) and the Gold Coast, now Ghana (1953–58); meanwhile, began leading a movement against the British-controlled federation of Rhodesia and Nyasaland; became prime minister of Nyasaland when the country gained internal self-rule within the federation in 1963; became president of Malawi three years later, when the federation was dissolved and the republic was established; declared himself president for life in 1971; as president, began distancing himself from black African nationalist movements; domestically, became increasingly undemocratic and brutal in his policies; in 1994, was defeated in a popular election, which he had called under pressure from financial patrons among Western nations; subsequently, was tried for, and ultimately acquitted of, complicity in the murder of several Malawi politicians; died in a hospital in Johannesburg, South Africa. See Current Biography (January) 1963.

Obituary New York Times B p15 Nov. 27, 1997

BENDER, JAMES F(REDERICK) Apr. 6, 1905–Nov. 23, 1997 Psychologist; educator; phoneticist; human relations and business consultant; founder and director of the National Institute for Human Relations; began to specialize in speech psychology and pathology and to train speech therapists when he was an instructor in public speaking at the City College of New York (1928–37); as a professor of psychology, speech, business administration, or money management, later served on the faculties of several schools, including Adelphi University (where he was the founding dean of the School of Business), Pace University, and C. W. Post College; raised funds for several endowed chairs at Columbia University as well as Pace and C. W. Post; in addition to such books as *The Personality Structure of Stuttering* (1939), *NBC Handbook of American Pronunciations* (1943), and *How to Talk Well* (1949), wrote numerous pamphlets that offered advice for success in the workplace and in salesmanship; became wealthy through shrewd investments; died at his home in Southbury, Connecticut. See *Current Biography* (May) 1949.

Obituary *New York Times* B p15 Nov. 28, 1997

BERLIN, SIR ISAIAH June 6, 1909–Nov. 5, 1997 Latvian-born British philosopher; historian of Western thought; university professor; combined a devotion to Zionism with a defense of pluralism and liberal values; was concerned with such problems as the choice that must sometimes be made between liberty and equality; began lecturing at Oxford University in 1932; except for periods of diplomatic service during World War II and guest teaching stints elsewhere, remained associated with Oxford for the rest of his life; at the university, was Chichele professor of social and political theory (1957–67) and president of Wolfson College (1966–75); published his first book, *Karl Marx: His Life and Environment*, in 1939; in *The Hedgehog and the Fox* (1953), his most influential book, analyzed Leo Tolstoy's complex personality through the prism of Tolstoy's historical theories and extended the analysis to a general division of human thinkers into hedgehogs (such as Plato and Dante), that is, those who focus on one large idea, and foxes (such as Aristotle and Shakespeare), that is, those who pursue many lesser ones; in *Historical Inevitability* (1955), argued that, while human freedom of choice may have limitations, determinism is irrelevant to the study of history; in *The Age of Enlightenment* (1956), fashioned a debate on British empiricism around selections from 18th-century philosophers; subsequently published *Concepts of Liberty* (1958), *Chaim Weizmann* (1958), *Opinions of Moses Hess* (1959), *History and Theory* (1960), and *Russian Thinkers* (1978); was personally acquainted with such luminaries in their fields as Sigmund Freud, Igor Stravinsky, Jawaharlal Nehru, Boris Pasternak, Chaim Weizmann, W. H. Auden, T. S. Eliot, Edmund Wilson, Virginia Wolff, Aldous Huxley, and Bertrand Russell; died in Oxford, England. See *Current Biography* (July) 1964.

Obituary *New York Times* A p1+ Nov. 7, 1997

BERNARDINO, MINERVA 1907–Aug. 29, 1998 Dominican stateswoman; a pioneering Latin American feminist; while holding educational and other posts in the government of the Dominican Republic in the 1930s, served as secretary of Acción Feminista Dominicana; chaired the Inter-American Commission of Women from 1944 to 1949; was one of the four women to sign the charter of the United Nations in 1945; helped to create the U.N.'s Commission on the Status of Women in 1946; became minister plenipotentiary to the U.N. from the Dominican Republic in 1950; died in the Dominican Republic. See *Current Biography* (March) 1950.

Obituary *New York Times* A p20 Sept. 4, 1998

BETTMANN, OTTO L(UDWIG) Oct. 15, 1903–May 1, 1998 German-born art historian; archivist; founder of the Bettmann Archive, a comprehensive graphics collection—numbering some 16.5 million photos, prints, cartoons, and other images filed under dozens of categories and indexed and cross-indexed under several thousand subjects—that has served as a comprehensive mine of source material for print and electronic media for well over half a century; in Germany, avocationally collected printed illustrations he came across as the son of a physician and bibliophile, as a music-publishing assistant editor, and as an art librarian; fled Nazi Germany in 1935 with two trunks filled with 25,000 pictures; in the U.S., found hungry markets for the pictures, at first chiefly in photojournalism and later in television, enlarging his collection all the while; in 1981, sold the archive to the Kraus-Thomson Organization, which later sold it to the Corbis Corp., a subsidiary of the Microsoft Corp.; wrote several books, including *The Good Old Days: They Were Terrible* (1974), a best-selling pictorial history of the United States from the Civil War to World War I, and the autobiography *Bettmann, the Picture Man* (1992); co-wrote many more, including pictorial histories of medicine, music, American sports, and American literature; died in Boca Raton, Florida. See *Current Biography* (November) 1961.

Obituary *New York Times* A p17 May 4, 1998

BONO, SONNY Feb. 16, 1935–Jan. 5, 1998 Singer; songwriter; television entertainer; actor; restaurateur; conservative Republican politician; in show business, was best known as the happily self-deprecating half of the Sonny and Cher duo, whose signature song was his number-one hit composition "I Got You Babe"; after dropping out of high school, worked at odd jobs while beginning to write songs and seek his fortune in the music business; learned all aspects of song making, producing, recording, and promoting while working for Phil Spector and Lester Sils's company, Philles; during that period, wrote such songs as "Koko Joe," "You Bug Me, Babe," and "Needles and Pins"; at Philles, met the singer and actress Cher (Cherilyn Sarkisian LaPierre), then 16, who became the second of his four wives and his show business protegée and partner; with Cher, recorded such songs as "The Letter," "Baby, Don't Go," "Just You," "Bang, Bang," "What Now, My Love," "All I Really Want to Do," "United We Stand," and Bono's most covered composition, the pop classic "The Beat Goes On"; through 1967, sold over 40,000,000 discs worldwide; accrued among other screen credits the film *Good Times* (1967), in which Sonny and Cher were cast as themselves and for which he wrote and conducted the score; as a vehicle for Cher, produced the film *Chastity* (1969); in nightclub and auditorium performances, perfected the song and chatter act that became the formula for success of the weekly network television show *The Sonny and Cher Comedy Hour* (1971–74); was less successful subsequently hosting his own TV comedy/variety revue (1974) and reprising the Sonny and Cher television partnership (1976–77); as a recording artist, had 10 gold records, five top-10 hits, and the best-selling album *Look at Us*; was mayor of Palm Springs, California, for four years beginning in 1988 and U.S representative from California's 44th Congressional District from 1995 until his death; died in a skiing accident in South Lake Tahoe, California. See *Current Biography* (February) 1974.

Obituary *New York Times* A p16 Jan. 7, 1998

BRIDGES, LLOYD Jan. 15, 1913–Mar. 10, 1998 Actor; a versatile veteran of stage and screen, best known for robust character roles, who did not become a household name until the four-year run

(1957–61) of the syndicated television series *Sea Hunt*, in which he starred as Mike Nelson, a deep-sea–diving private investigator; began acting as a student at the University of California at Los Angeles; made his professional stage debut as Luciento in a West Coast production of *The Taming of the Shrew*; on the East Coast, beginning in 1937, had minor parts on Broadway and more substantial roles in summer stock, including Iago in a production of *Othello* directed by him; in his early years in Hollywood, accrued a string of often lackluster supporting credits, the best of which were, arguably, in *Here Comes Mr. Jordan* (1941), *Sahara* (1943), *A Walk in the Sun* (1946), and *Canyon Passage* (1946); had his first starring screen assignment as a skin diver/sponge fisherman in *Sixteen Fathoms Deep* (1948); among his subsequent screen performances, drew most attention as the sensitive soldier Finch in *Home of the Brave* (1949) and the disgruntled and vengeful deputy sheriff in *High Noon* (1952); at the height of McCarthyism, found himself blacklisted, and therefore restricted in his opportunities in Hollywood; returning to the stage, starred on Broadway in *Dead Pigeon* (1953–54) and *Oh, Men! Oh, Women!* (1954); in the mid-1950s, performed regularly in live television dramas on the anthology programs *General Electric Theater*, *Philco Playhouse*, and the *Alcoa Hour*; after *Sea Hunt*, went on to star in many made-for-TV movies and miniseries, the network dramatic anthology *The Lloyd Bridges Show* (1962–63), the network western series *The Loner* (1965–66), the network suspense drama series *San Francisco International Airport* (1970–71), and the network cop-on-the-beat series *Joe Forrester* (1975–76); appeared in more than 50 motion pictures, including *The Goddess* (1958), *Airplane!* (1980), and *Tucker: The Man and His Dream* (1988), starring his son Jeff; with his son Beau, completed the film *Meeting Daddy* shortly before his death; died at his home in Los Angeles. See *Current Biography* (July) 1990.

Obituary *New York Times* B p8 Mar. 11, 1998

BUNTING, MARY I(ngraham) July 10, 1910–Jan. 21,1998 Educator; microbiologist; geneticist; as president of Radcliffe College (1959–72), oversaw the full integration of that women's school into Harvard University; was ahead of her time in her dedication to fighting, in her words, the "prodigious national extravagance" represented in the "waste of highly talented, educated womenpower"; devoted herself to raising her four children before she began concentrating full-time on her career, following the death of her first husband, in 1954; from 1955 to 1959, was dean of Douglass College, the women's branch of Rutgers, the state university of New Jersey, and a professor in the college's Department of Bacteriology; at Radcliffe in 1960, founded the Bunting Institute (originally called the Radcliffe Institute for Independent Study), which gives guidance and "second round" scholarships and financial aid to female writers, artists, and scholars who were forced to suspend promising careers or projects because of family responsibilities; on leave from Radcliffe, served on the Atomic Energy Commission for a year (1964–65); after resigning the presidency of Radcliffe College, in 1972, was for three years a special assistant on coeducation to the president of Princeton University; as a microbiologist, specialized in studying the effect of radiation on bacteria; was also known as Mary Ingraham Bunting-Smith; died in Hanover, New Hampshire. See *Current Biography* (June) 1967.

Obituary *New York Times* D p20 Jan. 23, 1998

BURNEY, LEROY E(DGAR) Dec. 31, 1906–July 31, 1998 Physician; surgeon general of the U.S. Public Health Service (1957–61); joined the service in 1932; worked in U.S. Marine hospitals until 1936; as assistant chief of the service's venereal disease division (1936–43), established syphilis control programs for African-American populations in southeastern Georgia; for the wartime U.S. Navy, in 1944, investigated and determined ways to diminish sexually transmitted diseases in Mediterranean ports; on leave from the Public Health Service, was secretary and commissioner of the Indiana state board of health from 1945 to 1954; as surgeon general, issued the first federal report linking cigarette smoking to lung cancer, approved the Sabin oral polio vaccine for use in the U.S., established a division of the Public Health Service concerned with X-rays and other uses of radiation, and helped to set up a national medical library, a center for health statistics, and an influenza-tracking system; was also known for his contributions to the national effort to improve air and water quality and to international health projects; after leaving government service, was vice president for health sciences at Temple University, in Philadelphia; died in Park Ridge, Illinois. See *Current Biography* (July) 1957.

Obituary *New York Times* B p7 Aug. 4, 1998

BUSCAGLIA, (FELICE) LEO(NARDO) Mar. 31, 1924–June 12, 1998 Educator; author; lecturer; a professor of special education at the University of Southern California who, realizing that love is "a learned phenomenon," became nationally known as "the hug therapist" through his best-selling books, his speaking engagements, and his PBS television programs promoting the power of self-acceptance and love; was born in Los Angeles but spent the first five years of his life in his parents' hometown of Aosta, Italy; at the University of Southern California, earned a B.A. degree in English and speech and M.A. and Ph.D. degrees in language and speech pathology; in the Pasadena, California, public school system, was a teacher and speech therapist from 1951 to 1960 and supervisor of special education programs from 1960 to 1965; in 1965, joined the Department of Special Education at the University of Southern California, where he became a full professor in 1975; meanwhile, in 1969, when one of his best students committed suicide, began to question his effectiveness as a specialist in training future teachers of handicapped children; taking inspiration from Antoine de Saint-Exupéry's definition of love as "the process of my leading you back to yourself," inaugurated an experimental, noncredit evening class in which he was not so much a teacher as a guide in self-actualization and in the development of joy in living and healthy interpersonal relationships and attitudes toward death; encouraged by the overwhelming popularity of the course, began adapting it to the lecture circuit and to self-help books, beginning with *Love* (1972) and continuing with such books as *Personhood; The Art of Being Fully Human* (1978), *The Fall of Freddie the Leaf* (1982), an allegory about the meaning of death, and *Living, Loving, and Learning* (1982); in 1983, became the first author in history to have titles on all three national bestseller lists—hardcover, trade paperback, and mass-market paperback; later wrote *Loving Each Other* (1984) and *Born for Love* (1992); co-wrote *Leo Buscaglia's Love Cookbook* (1994); died at his home in Lake Tahoe, Nevada. See *Current Biography* (October) 1983.

Obituary *New York Times* A p10 June 13, 1998

CARAMANLIS, CONSTANTINE Feb. 23, 1907–Apr. 23, 1998 Former prime minister and president of Greece; lawyer; a statesman of principle and conservative bent who fathered the contemporary Greek republic; was first elected to Parliament in 1935 as a Populist, or conservative monarchist; in 1950, left the Populist Party to join the right-wing Greek Rally; later (in 1956), formed the National Radical Union, the first Greek party not built on patronage; between 1947 and 1955, successively headed the ministries of transport, communications, social welfare, defense, and public works; was prime minister in three successive Greek governments between 1955 and 1963; following a dispute with King Paul over constitutional powers, resigned as prime minister in June 1963; six months later, went into voluntary exile in France, where he remained for 10 years, observing from afar the seizure of power in Greece by a repressive military junta in 1967; when, after seven years, the junta decided to relinquish power, returned to Greece to take charge of a National Emergency Government in July 1974; founded the New Democracy Party, which he led to victory in the November 1974 elections; successfully promoted a referendum, popularly ratified in December 1974, abolishing the monarchy and establishing a republic; was prime minister from 1974 to 1980 and president from 1980 to 1985 and again from 1990 to 1995; domestically, directed an economic austerity program to end economic inflation and stagnation; internationally, broadened Greece's political and economic contacts; led Greece into full membership in the European Union; died in Athens, Greece. See *Current Biography* (April) 1976.

Obituary *New York Times* A p23 Apr. 23, 1998

CHAMPION, GEORGE Feb. 8, 1904–Sept. 16, 1997 Banker; was associated with the Chase Manhattan Bank for four decades; served as president of the bank from 1961 until his retirement, in 1969; later, was chairman and chief executive officer of the Economic Development Council of New York City and its successor, the New York Chamber of Commerce and Industry; died at his home in Greenwich, Connecticut. See *Current Biography* (April) 1961.

Obituary *New York Times* D p15 Sept. 22, 1997

CLEAVER, (LEROY) ELDRIDGE 1935–May 1, 1998 Political and social activist; as a boy and youth in California, was repeatedly arrested and jailed, first for petty crimes and finally for serial rapes; while serving time in Folsom prison (1957–66), wrote the searingly honest memoirs and passionate polemical tracts that were published under the title *Soul on Ice* (1966); later published *Post-Prison Writings* (1969); after his release from prison, became minister of information for the Black Panthers, a militant "self-defense" organization founded in the slums of Oakland, California, by Huey P. Newton and Bobby Seale; in November 1968, rather than return to prison after a violent Panther–police confrontation, went into what he called "political exile," first in Cuba, then in Algeria, and finally in France; worked in the causes of international Communism and Third World liberation until he became disillusioned with them; in 1975, surrendered to the FBI and returned to California; following a plea bargain with Alameda County authorities, served five years on probation; became a born-again Christian, a Republican politician, and an environmentalist, and engaged in a series of erratic activities that confounded those close to him, including his wife, Kathleen (Neal) Cleaver, who was divorced from him in 1987; died in Pomona, California. See *Current Biography* (March) 1970.

Obituary *New York Times* B p8 May 2, 1998

COMMAGER, HENRY STEELE Oct. 25, 1902–Mar. 2, 1998 Historian; an optimistic Jeffersonian liberal who brought to the writing of American history, in the words of Arthur M. Schlesinger Jr., "analytical keenness, grace, and a disciplined passion for the integrity and scope of the democratic experience"; writing prolifically, and clearly, in a lively style and with faith in the American Constitution and trust in an educated electorate, made it easier for generalists and lay readers to access the historical record and understand the national heritage; with Samuel Eliot Morison, wrote *The Growth of the American Republic* (1930), which became a standard American textbook for generations of undergraduate students; wrote *Our Nation* (1941) for high school students; with Allan Nevins, wrote the bestseller *America: The Story of a Free People* (1942); in *The American Mind* (1950), interpreted American thought and character since the 1880s; in *The Empire of Reason* (1977), attempted to show how the Enlightenment principles imagined by European philosophers were realized in practice and law in the U.S. in the late 18th and early 19th centuries; brought together essays in historiography he had written in *The Search for a Usable Past* (1967); edited such anthologies as *Documents of American History* (1934), *The Blue and the Gray; The Story of the Civil War as Told by Participants* (1950), *Fifty Basic Civil War Documents* (1965), *Living Ideas in America* (1967), and *The Age of Reform* (1982); published some 40 books, including a dozen for younger readers; during his long career, taught successively at New York University, Columbia University, and Amherst College; died at his home in Amherst, Massachusetts. See *Current Biography* (January) 1946.

Obituary *New York Times* D p23 Mar. 3, 1998

CONGDON, WILLIAM (GROSVENOR) Apr. 15, 1912–Apr. 15, 1998 Artist; a contemplative American painter from an upper-class New England family who settled in Italy in the early 1950s; began his artistic career as a sculptor; in some of his early representational drawings, chronicled experiences in combat ambulance service during World War II; following post-war rehabilitation work in Italy, began to create abstract-expressionist oil and watercolor paintings inspired by cathedrals, temples, and other sights in Europe (especially Italy), Asia, and elsewhere; was converted to Roman Catholicism in 1959; during the 1960s, did a series of semi-abstract crucifixions, among other Christ-inspired paintings; later devoted himself increasingly to abstract landscapes; wrote about art in the context of his religious conversion in *In My Disc of Gold* (1962); died in Milan, Italy. See *Current Biography* (May) 1967.

Obituary *New York Times* p44 Apr. 19, 1998

DENVER, JOHN Dec. 31, 1943–Oct. 12, 1997 Singer; acoustic guitarist; songwriter; after Elvis Presley, was the largest-selling popular singer in RCA Records' history, with sales of more than 10 million copies for *John Denver's Greatest Hits* (1973) alone; in the words of the country music historian Bob Oermann, was "the most visible and popular of all the people who bridged the gap between folk and country music"; wrote sunny, sentimental celebrations of nature, love, and homespun pleasures; delivering those wholesome, melodic compositions in laid-back style and with crystalline intonation, offered a refreshing alternative to the rock music of the turbulent 1970s, when he was at his peak; was born Henry John Deutschendorf Jr.; while performing as lead singer with the Mitchell Trio (1965–68), wrote "Leaving on a Jet Plane" for Peter, Paul, and Mary, whose recording of the song reached number one on the pop charts in 1969; as a solo performer, toured the U.S., initially on the college and coffee-house circuits; later also toured in some foreign countries, most notably the Soviet Union and China; as a solo recording artist, had his first million-selling single in "Take Me Home, Country Roads" (1971); contributed to a national environmental raising of consciousness with "Rocky Mountain High" (1972), a soaring paean to the beauty of the Colorado Rockies; in the years following, remained at or near the top of the charts with such songs as "Sunshine on My Shoulders," "Annie's Song," "Back Home Again," "Thank God I'm a Country Boy," "I'm Sorry," and "Calypso"; was honored as the top male recording artist in 1974 and as the Country Music Association's "Entertainer of the Year" in 1975; with Placido Domingo, recorded "Perhaps Love" (1981), his last major hit single; as of 1981, had 14 gold albums and eight platinum; with *The Best of John Denver Live* (1997), reentered the country charts for the first time in 10 years; on television, hosted or headlined a score of specials; as an actor, starred with George Burns on the big screen in the comedy *Oh, God!* (1977); worked passionately for various environmental and humanitarian causes, partly through the Windstar Foundation, which he founded, and the World Hunger Project, which he helped to found; wrote the autobiography *Take Me Home* (1994); was killed when a one-engine, lightweight experimental airplane he was piloting crashed into Monterey Bay, off Pacific Grove, California. See *Current Biography* (January) 1975.

Obituary *New York Times* B p11 Oct. 14, 1997

DICKERSON, NANCY HANSCHMAN Jan. 27, 1927–Oct. 18, 1997 Television news correspondent; producer; Washington, D.C., society hostess; also known as Nancy (Conners) Hanschman; with the CBS network, beginning in the mid-1950s, was producer of *The Leading Question*, a radio program about the Washington political scene, and associate producer of the weekly *Face the Nation* series of political interviews on both radio and television; in 1960, became a CBS News correspondent and host of the five-minute daily radio show *One Woman's Washington*; in 1963, moved to the Washington bureau of NBC News, where she remained until 1970; subsequently, as head of her own company, produced and appeared in syndicated television documentaries (including the Peabody Award–winning *784 Days that Changed History—From Watergate to Resignation*) and interviews with international political leaders; in her last years, was involved in philanthropic and charitable work in New York City; died in Manhattan. See *Current Biography* (September) 1962.

Obituary *New York Times* p45 Oct. 19, 1997

DIGGS, CHARLES C(OLE), JR. Dec. 2, 1922–Aug. 24, 1998 U.S. representative from Michigan (1955–80); mortician; beginning in 1951, served two two-year terms in the Michigan state senate; in Congress, organized the Select Democratic Group, which in 1969 became the Black Caucus, with Diggs as its chairman; led investigations of the incidents in which police killed two members of the Black Panthers in Chicago and killed two students and wounded seven others at Jackson State College in Mississippi; was criticized by some for his numerous junkets to Africa and praised by others for improving relations with developing African nations; was instrumental in marshaling U.S. assistance to those nations; in 1978, was indicted on charges of malfeasance, including the taking of kickbacks from three of his congressional employees; was found guilty on 29 counts in October 1978; in 1979, while free on appeal, was officially censured by vote of his peers in the House of Representatives; after resigning his seat in Congress, served six months in prison; died in Washington, D.C. See *Current Biography* (July) 1957.

Obituary *New York Times* D p18 Aug. 26, 1998

DOLCI, DANILO (BRUNO PIETRO) June 28, 1924–Dec. 30, 1997 Italian social activist; writer; the "Sicilian Gandhi"; turning his back on an architectural career (which meant to him "building injustice into stone") in northern Italy in 1952, threw in his lot with the poor peasants and fishermen of the "triangle of hunger" in western Sicily, an inert feudal society smothered by fear and superstition and oppressed by local political corruption and Mafia rule; became the voice of people made inarticulate by the fearful silence known as *omerta*; pursued social reform by nonviolent means, including a week-long annual fast and a "strike in reverse," in which he led a contingent of the unemployed in making much-needed but unauthorized road repair; founded Centers for Full Employment in several Sicilian cities; between 1955 and 1981, published such books as those translated into English as *Report from Paler-*

mo, *Waste*, and *Sicilian Lives*; died in Sicily. See *Current Biography* (September) 1961.

Obituary *New York Times* B p6 Dec. 31, 1997

DOUGLAS, MARJORY STONEMAN Apr. 7, 1890–May 14, 1998 Author; environmentalist; wrote nonfiction about Florida and fiction often set in that, her home state; was a nationally known champion for the defense of the finely balanced ecosystem of the Florida Everglades; as assistant editor of the *Miami Herald* (1920–23), wrote editorials urging protection and development of Florida's unique regional character in the face of rapid commercial development; subsequently, devoted herself to the writing of short stories, 40 of which were published in the *Saturday Evening Post* and other magazines between 1923 and 1938 and some of which won O. Henry and other awards; in 1947, published *The Everglades: River of Grass*, a best-selling guide and natural/political history that not only raised public consciousness regarding the Everglades but also helped to diminish the national misperception of wetlands in general as swamps; also in 1947, became a leader of the successful campaign for the establishment of Everglades National Park; in 1951, published *Road to the Sun*, her first novel and the first of several books she wrote for children; helped to found the conservation organization Friends of the Everglades, in 1969; died at her home in Miami, Florida. See *Current Biography* (July) 1953.

Obituary *New York Times* A p23 May 15, 1998

DUNCAN, TODD Feb. 12, 1903–Feb. 28, 1998 Singer; teacher; actor; a baritone known for his polished tone, refined and graceful phrasing, and dramatic credibility; began his stage career as Alfio in an all-black production of *Cavalleria Rusticana* at the Mecca Temple in Manhattan in 1934; created the role of Porgy in *Porgy and Bess* on Broadway in 1934; reprised that role in two subsequent revivals of the Gershwin opera; on Broadway in 1940, created the role of the Lord's General in the musical fantasy *Cabin in the Sky*; later created the role of Stephen Kumalo in *Lost in the Stars*; became the first African-American to sing with the New York City Opera, as Tonio in a production of *Pagliacci* in 1945; in subsequent appearances with the New York City Opera, sang Escamillo in *Carmen* and the title role in *Rigoletto*; as a solo recitalist with a repertoire that included hundreds of German *leider* and French and Italian songs, gave some 2,000 performances on concert stages around the world; was cast in the motion pictures *Syncopation* (1942) and *Unchained* (1955); was a professor of voice at Howard University, in Washington, D.C., from 1931 to 1945; later taught voice at the Curtis Institute of Music, in Philadelphia; continued to teach voice privately in Washington, D.C., into his last years; died in Washington, D.C. See *Current Biography* (July) 1942.

Obituary *New York Times* A p15 Mar. 2, 1998

EDMONDS, WALTER D(UMAUX) July 15, 1903–Jan. 24, 1998 Author; wrote historical novels in which, in the words of the historian Allan Nevins, he realistically "painted a society, a countryside full of people" during the development of the region around the Erie Canal; with the exception of *Young Ames* (1942), set all of his novels in his native upstate New York; realized his most spectacular best-seller in *Drums Along the Mohawk* (1936), which was made into a popular motion picture of the same title (1939); saw his first novel, *Rome Haul* (1929), adapted into the Broadway play *The Farmer Takes a Wife* (1934); wrote *The Big Barn* (1930), *Erie Water* (1933), *Chad Hanna* (1940), and *The Boyds of Black River* (1953), among other adult novels; also wrote such award-winning books for younger readers as *The Matchlock Gun* (1941), *Hound Dog Moses and the Promised Land* (1954), and *Bert Breen's Barn* (1975); published a total of 34 books, including several works of nonfiction, such as *The Musket and the Cross: The Struggle of France and England for North America* (1968), and several collections of short stories; died in Concord, Massachusetts. See *Current Biography* (September) 1942.

Obituary *New York Times* D p23 Jan. 28, 1998

FASANELLA, RALPH Sept. 2, 1914–Dec. 16, 1997 Painter; a self-taught, socially committed urban folk artist, the son of Italian immigrants, known for his large, intricately detailed and symbolic canvases, most of which evoked teeming working-class life in New York City's streets, tenements, subways, and sports stadiums; also did political paintings, including two works of homage to the leftist U.S. congressman Vito Marcantonio; fought with the Abraham Lincoln Brigade in the Spanish Civil War; after working as a machinist, was a CIO union organizer from 1940 to 1945, when he began concentrating on drawing and painting; first attracted national attention when *Polo Grounds* and other baseball paintings of his were reproduced in *Sports Illustrated* magazine in 1956; ran a gas station in the Bronx for many years, until he became established as an important American "primitive" artist, following the publication of Patrick Watson's book *Fasanella's City* (1973); died in Ardsley, New York. See *Current Biography* (June) 1975.

Obituary *New York Times* B p14 Dec. 18, 1997

FILMUS, TULLY Aug. 29, 1908–Feb. 25, 1998 Artist; draftsman; teacher; a humanistic realist who was often at his best as a portraitist and whose paintings and drawings in general, with the obvious exception of still lifes and landscapes, were inspired chiefly by people; in anatomizing the feelings of his men, women, and children, knew how to use the subtle glimpse of physical attitudes caught off guard and the rhythm of group behavior, as well as an ingenuous comprehension of the most telling facial expressions; the son of Jewish parents, immigrated to the U.S. with his mother and father from Bessarabia in childhood; during the 1920s, studied art while on scholarships in the U.S., France, Italy, and Germany; in the 1930s, studied in France, England, and the Soviet Union and worked in the federal Work Projects Administration's arts project; during the ascendancy of abstract expressionism, turned to teaching in New York City while maintaining the integrity of his style; was on the faculty of the American Artists School from 1937 to 1939; taught painting, drawing, and anatomy at the Cooper Union School of Art from

1938 to 1950; painted such groups and types of people as ballet dancers, musicians, craftsmen, artists in sketch class, and Jews studying the Torah and dancing in the Hasidic style; died in Fern Hill, Massachusetts. See *Current Biography* (April) 1954.

Obituary *New York Times* A p15 Mar. 2, 1998

FRIENDLY, FRED W. Oct. 30, 1915–Mar. 3, 1998 Broadcast journalist; educator; a giant among the pioneer developers of in-depth news and public affairs coverage on television; began his career as a newscaster and broadcast producer at radio station WEAN in Providence, Rhode Island; in World War II, was a correspondent for the army newspaper *CBI Roundup*; after the war, created and produced the network panel quiz show *Who Said That?* on the NBC radio network; collaborated, chiefly with Edward R. Murrow as narrator, in the production of several contemporary history recordings featuring world-famous voices, beginning with the best-selling album *I Can Hear It Now* (1949); in collaboration with Murrow (as host), went on to produce the short-lived CBS radio program *Hear It Now* and its hardier television sequel, *See It Now* (1952–58), a provocative series of news documentaries, of which the best remembered is a scathing 1954 profile of Senator Joseph R. McCarthy, the domestic Communist hunter; subsequently, was for several years executive producer of the *CBS Reports* series of hard-hitting documentaries, including "Harvest of Shame," a searing exposé of the grim lives of migrant workers that brought him his 10th Peabody Award; was president of CBS News from 1964 until 1966; as an adviser to the Ford Foundation in the development of the Corporation for Public Broadcasting from 1966 to 1980, established the Public Broadcasting Laboratory at Columbia University; from 1968 to 1979, was Edward R. Murrow professor of broadcast journalism in Columbia's graduate school of journalism; wrote several books, including the memoir *Due to Circumstances Beyond Our Control* (1967) and *The Good Guys, the Bad Guys, and the First Amendment* (1976); died at his home in Riverdale, the Bronx, New York. See *Current Biography* (August) 1987.

Obituary *New York Times* B p10 Mar. 5, 1998

FULLER, SAMUEL Aug. 12, 1912–Oct. 30, 1997 Filmmaker; writer; producer; occasional actor; an auteur who, typically, made low-budget action films, many of them in black-and-white, with a grittiness and visual excitement reflecting his experiences as a high school dropout, hobo, tabloid crime reporter, pulp fiction writer, and highly decorated World War II combat infantryman with the 16th regiment of the U.S. Army's first division (the "Big Red One") in North Africa and Europe; was described by the critic Andrew Sarris as "an authentic American primitive" and by some others as "the king of the B's"; achieved his greatest commercial success with *China Gate* (1957) and *Merrill's Marauders* (1962); viewed *Park Row* (1952) as his favorite; before becoming a director, published the novels *Burn, Baby, Burn* (1935), *Test Tube Baby* (1936), *Make Up and Kiss* (1936), and *The Dark Page* (1944) and short stories; later published novelizations of some of his screenplays; began accruing screenwriting credits in the late 1930s; wrote and directed *I Shot Jesse James* (1948), *The Baron of Arizona* (1950), *The Steel Helmet* (1951), *Fixed Bayonets* (1951), *Pickup on South Street* (1953), *Hell and High Water* (1954), and *House of Bamboo* (1955); produced, wrote, and directed *Run of the Arrow* (1957), *Forty Guns* (1957), *Verboten* (1958), *The Crimson Kimono* (1959), and *Underworld USA* (1960); flopped at the box office with his sensational and disturbing melodramas *Shock Corridor* (1963), set in a mental institution, and *The Naked Kiss* (1963), about a prostitute; after a long hiatus, made a triumphal comeback with the $6 million war epic *The Big Red One* (1980); subsequently made the controversial antiracist film *White Dog* (1981) and the thriller *Street of No Return* (1989); died at his home in the Hollywood Hills. See *Current Biography* (August) 1992.

Obituary *New York Times* D p16 Nov. 1, 1997

GARY, JOHN Nov. 29, 1932–Jan. 4, 1998 Singer; a lyrical baritone with a remarkable three-octave range who bucked the dominant current of rock-'n'-roll in popular music with his renditions of such songs as "Unchained Melody," "Danny Boy," "O Sole Mio," "Tenderly," and "Softly, As I Leave You"; as a teenager, had a solo soprano spot in Ken Murray's *Blackouts* nightclub revue in Hollywood; later, was a regular singer on Don McNeill's *Breakfast Club* on network radio; in 1963, recorded *Catch a Rising Star*, the first of his 50 albums; subsequently, became popular on the nightclub, supper club, and concert hall circuits and on television; hosted *The John Gary Show*, a variety program, on network television in 1966; in a parallel career, held two skin-diving endurance records, developed underwater television techniques, and headed the Gary Aqua-Peller Corp., the holder of several patents on self-propelled underwater breathing and diving apparatus that he had invented; died in Dallas, Texas. See *Current Biography* (July) 1967.

Obituary *New York Times* D p21 Jan. 6, 1998

GENEEN, HAROLD S(YDNEY) Jan. 22, 1910–Nov. 21, 1997 Business executive; president and chief executive officer of the International Telephone and Telegraph Corp. (1959–77), better known as ITT; began his career as an accountant; became chief accountant or comptroller with a succession of companies; was vice president and comptroller of the Jones and Laughlin Steel Corp. from 1950 to 1956; as executive vice president of the Raytheon Manufacturing Co. (1956–59), increased that company's earnings fourfold; took the helm at ITT when that corporation was a stagnating monolith with less than $1 million in annual revenues, mostly from communications businesses it held in loose rein around the world; by diversifying through aggressive, sometimes ruthless acquisitions, transformed ITT into the very model of the contemporary international conglomerate, with more than $16 billion in annual revenues from more than 350 varied companies in 80 countries; died in Manhattan. See *Current Biography* (February) 1974.

Obituary *New York Times* p45 Nov. 23, 1997

GOIZUETA, ROBERTO C. Nov. 18, 1931–Oct. 18, 1997 Cuban-born president and chief operating officer (1980–81) and chairman and chief executive officer (1981–97) of the Coca-Cola Co.; chemical engineer; joined Coca-Cola's Cuban branch in 1954; became chief technical director for the company's five bottling plants in Cuba; fled Fidel Castro's Cuba in 1960; began his rise up the executive ladder at Coca-Cola's headquarters in Atlanta, Georgia, as vice president in charge of technical research and development; in the leadership of Coca-Cola, was credited with reinvigorating the company's flagging dominance in international soft-drink sales and raising returns to shareholders phenomenally; died in Atlanta. See *Current Biography* (August) 1996.

Obituary *New York Times* p45 Oct. 19, 1997

GOLDWATER, BARRY M(ORRIS) Jan. 1, 1909–May 29, 1998 Republican politician; U.S. senator from Arizona (1952–64, 1969–87); businessman; photographer; a major general in the U.S. Air Force Reserve; as a constitutional libertarian, a self-described "Jeffersonian republican," was a principal founder of contemporary American conservatism, which embraces a range of factions, from economic and social libertarians to "family values traditionalists"; as the Republican Party's standard-bearer in the 1960's, crystallized the ideology—including, as William F. Buckley Jr. has observed, "the notion of revitalizing what he considered to be the operating principles of this nation before it was seduced by the idea of the state as a substitute for the individual in the area of social investment"—that led to the Reaganism of the 1980s; worked his way up to president (1937–53) of his family's chain of Phoenix-based department stores, Goldwater's Inc. (now Robinson's); subsequently, was chairman of the board of the chain; as a pilot in the U.S. Army Air Corps during World War II, ferried aircraft over the China/India "hump"; after the war, helped to organize a racially integrated Arizona National Guard; in the U.S. Senate, consistently opposed the federal government's increasing assumption of responsibilities in areas (among them urban renewal, public housing, and mass transit) that were in his view better left to the states and local entities; was a hardliner on law and order domestically and on anti-Communism internationally; favored "peace through strength"; after supporting the civil rights acts of 1957 and 1960, opposed the 1964 act because he viewed its fair employment and public accommodations provisions as violations of the 10th Amendment to the Constitution; chaired the Senate Select Intelligence Committee (1981–85) and Armed Services Committee (1985–87); in announcing his candidacy for the Republican presidential nomination in January 1964, distanced himself from the liberals and moderates of his party's Eastern, so-called Rockefeller establishment by promising "a choice, not an echo"; in his acceptance speech six months later, declared, "Extremism in the defense of freedom is no vice, and . . . moderation in the pursuit of justice is no virtue"; in the subsequent general election campaign, was stereotyped in a high-powered Democratic media blitz as a nuclear-trigger-happy warmonger; in November 1964, lost to President Lyndon B. Johnson by a landslide; after long supporting President Richard M. Nixon, turned against him for lying about his role in the Watergate scandal coverup; as a spokesman for a multi-faceted movement, suppressed or skirted his differences with traditionalist conservatives until his later years; published, among other books, the immensely popular and influential political manifesto *The Conscience of a Conservative* (1960), the autobiography *Goldwater* (1988), and two collections of his photographs of Arizona scenery and Native Americans; died at his home in the Phoenix suburb of Paradise Valley, Arizona. See *Current Biography* (January) 1978.

Obituary *New York Times* A p1+ May 30, 1998

GOSSETT, WILLIAM T(HOMAS) Sept. 9, 1904–July 20, 1998 Lawyer; corporation executive; diplomat; philanthropist; from 1929 to 1947, practiced law in New York City, specializing in litigation and corporate financing in behalf of such clients as the Fox film and theater corporations and the Aluminum Co. of America; was general counsel of the Bendix Aviation Corp. (1946–47) and general counsel and vice president of the Ford Motor Co. (1947–62); with the title of ambassador, served in the U.S. Department of State as deputy special representative for trade negotiations (1962–63); in 1964, joined the Detroit law firm that would become Dykema, Gossett, Spencer, Goodnow & Trigg; served as president of the American Bar Association (1968–69); with his wife, dispensed philanthropies (to such beneficiaries as the United Negro College Fund, Henry Ford Hospital, Columbia University, and Barnard College) through the Gossett Fund, the Charles Evans Hughes Memorial Foundation (which he co-founded), and personal gifts; died in Bloomfield Hills, Michigan. See *Current Biography* (July) 1969.

Obituary *New York Times* p43 Aug. 2, 1998

GRAFTON, SAMUEL Sept. 7, 1907–Dec. 2, 1997 Journalist; a New Deal–style liberal political pundit who enjoyed his greatest popularity and influence in the years just before, during, and after World War II; began writing editorials for the Philadelphia Record in 1929; subsequently, became editorial page editor of the *New York Post*; wrote the column "I'd Rather Be Right," a commentary on domestic and international issues that was nationally syndicated from 1939 to 1948 and was carried by as many as 120 newspapers; in addition to his newspaper work, contributed to such publications as the New Republic and wrote short fiction and television plays; continued writing for publication into his 70s; died at his home in Manhattan. See *Current Biography* (January–February 1940).

Obituary New York Times B p7 Dec. 15, 1997

GRAPPELLI, STÉPHANE Jan. 26, 1908–Dec. 1, 1997 French violinist; one of the rare violinists to adapt his instrument successfully to jazz and one of the first Europeans to make an original contribution to that distinctly American musical form; was described as bringing "cafe elegance" to "the earthiness of the blues"; was formatively influenced by the street musicians of Paris; dropped out of classical studies at the Paris Conservatoire to pursue his "need to improvise"; in 1933, became a founding member of the Quintet of the Hot Club of France, which flourished intermittently under the leadership of the Gypsy guitarist Django Reinhardt until Reinhardt's death, in 1953; later, regularly toured Europe and Australia; had a five-year engagement at the Paris Hilton; often performed in concert with the younger violinist Jean-Luc Ponty, among others; made his American debut in 1968; recorded numerous albums, including some devoted to the music of such popular composers as Jerome Kern and George Gershwin; died in Paris. See *Current Biography* (August) 1988.

Obituary New York Times B p7 Dec. 2, 1997

GREEN, JULIAN Sept. 6, 1900–Aug. 13, 1998 Novelist; also known as Julien Green; the only American ever elected to the Académie Française; was characterized by his friend Andre Gide as "a somber genius"; although bilingual, wrote almost entirely in French, leaving even the translations of his novels to others; was born in Paris to American parents with Confederate roots and sympathies; spent several sojourns in the U.S., including three college years and the World War II period; beginning in adolescence, felt "crucified" by his "monstrous hunger" for homosexual pleasure; converted to Roman Catholicism in 1914, left the church in the 1920s, and returned to it in 1939; began to write partly in an effort to dissipate an "inexpressible solitude" and partly to exorcise his inner demons, sometimes through disguised characters; wrote darkly, with a combination of natural reticence and a need to explore honestly the depths of his psychological and spiritual torment; in his first novel, *Mont Cincère* (1926; *Avarice House*, 1927), wove a tale about a young woman in an old Virginia family consumed by cupidity; again created a female protagonist in *Adrienne Mesurat* (1927); with his third novel, *Leviathon* (1929; *The Dark Journey*, 1929), was described by Maurice Maeterlinck as "a subterranean Balzac"; in the novels generally regarded as his best, *Moira* (1950) and *Chaque hommes dans sa nuit* (1960; *Each in His Darkness*, 1961), reached the extremities of his fascination with obsessive relationships, but left his readers with a hint of the redemptive power of faith vis-à-vis destiny; in two of the last of his novels (which number 16 or 17, according to various sources), *Les Pays lointains* (1987) and *Les Etoiles du Sud* (1989), returned to his mother's Old South as setting; also wrote five plays, six collections of essays, two books of history, 14 volumes of memoirs, and a number of short stories; in 1970, renounced sex, thus ending, in his words, the struggle between his "intensely carnal and profoundly religious sides"; died in Paris. See *Current Biography* (January–February) 1940.

Obituary *New York Times* B p8 Aug. 18, 1998

GRIFFITH JOYNER, FLORENCE Dec. 21. 1959–Sept. 21, 1998 Track athlete; champion sprinter; set school records in sprinting and the long jump at Jordan High School in the Watts section of Los Angeles; at California State University at Northridge, found her mentor in assistant track coach Bob Kersee, the husband of the track star Jackie Joyner-Kersee, her sister-in-law; followed Kersee to the University of California at Los Angeles when he became assistant track coach there; while in college, set an American record in the World Cup 400-meter relay, in 1981; became the NCAA champion in the 200 meters with a time of 22.39 seconds in 1982; won the 400 meters in the NCAA championships in 1983; after taking a degree in psychology at UCLA, continued to train with Kersee and his World Class Track Club; after winning the silver medal in the 200 meters in the 1984 Olympics, spent several years in semi-retirement, working as a bank clerk and beautician; set a new world record of 10.49 seconds (which still stands) in the 100 meters in the U.S. Olympic trials in July 1988 and another new world record of 21.34 seconds (which still stands) in the 200 meters in the Summer Olympics in Seoul, South Korea in September 1988; in Seoul, won three gold medals, in the 100- and 200-meter races and the 400-meter relay, and one silver, in the 1,600-meter relay; brought unprecedented glamour to women's track with her striking makeup, shoulder-length hair, and the avant-garde fashions she chose to compete in, including one-legged leotards, bikini briefs, and see-through body suits; vehemently denied persistent charges that she used human growth hormones to enhance her track performances; died at her home in Mission Viejo, California. See *Current Biography* (April) 1989.

Obituary *New York Times* C p23 Sept. 22, 1998

HÄRING, BERNARD Nov. 10. 1912–July 3, 1998 German Roman Catholic priest; author; professor of moral theology and the sociology of religion; ecumenicist; stressed Christianity as a religion of love, a communion of persons, rather than as a cataloger of sins; contributed to the ecclesiastical reform and renewal that became formalized in the decrees of Vatican Council II (1962–65), at which he served as one of the experts in theology advising the assembled bishops; in 1933, entered the Redemptorist order and began his studies for the priesthood; under conscription, served as a medic in the German army during World War II; after the war, taught at the Redemptorist scholasticate in Gars am Inn, Germany, until 1957; also taught an annual course at the Alfonsian Academy, the Redemptorist house of studies in Rome, where he became a full-time professor (1957–86); wrote, among other books, the three-volume *Das Gesetz Christi* (1954; translated as *The Law of Christ*, 1961–66); after publicly dissenting from Pope Paul VI's anti–birth control encyclical *Humanae Vitae*, was the subject of a Vatican investigation; died at a monastery in Germany. See *Current Biography* (June) 1969.

Obituary *New York Times* A p9 July 11, 1998

HARSCH, JOSEPH C(LOSE) Mar. 25, 1905–June 3, 1998 Journalist; joined the staff of the *Christian Science Monitor* in Boston in 1929; was assigned to the newspaper's Washington bureau in 1931; beginning in 1939, covered World War II for the *Monitor* peripatetically, from Europe to the South Pacific; later, became a *Monitor* columnist and the newspaper's chief editorial writer; concurrently, worked as a radio and television broadcaster, with the CBS network from 1943 to 1949 and subsequently with the ABC network; remained with the *Christian Science Monitor* until 1988; analyzed the early advance of

Nazi Germany's military machine through Europe in the cautionary book *Pattern of Conquest* (1941); later, wrote *The Curtain Isn't Iron* (1950) and *At the Hinge of History: A Reporter's Story* (1993); died at his home in Jamestown, Rhode Island. See *Current Biography* (October) 1944.

Obituary *New York Times* D p21 June 5, 1998

HATCHER, HARLAN (HENTHORNE) Sept. 9, 1898–Mar. 4, 1998 University president; author; as president of the University of Michigan from 1951 to 1967, guided that school through its development into a leading American research university, with a doubling in enrollment (to 37,000), a quadrupling in annual budget (to $186 million), the development of an additional campus (with more than 20 academic buildings and several hundred residences for married students) at Ann Arbor, and new regional campuses in Flint and Dearborn; had previously been vice president and dean of arts and sciences at Ohio State University; from 1937 to 1939, was state director in Ohio of the Federal Writers Project; in addition to *Central Standard Time* (1937) and two other novels, wrote *Creating the Modern American Novel* (1935), a study of American fiction in the first third of the 20th century, and a number of books about the history and development of the Great Lakes region, including *The Buckeye Country; A Pageant of Ohio* (1940), *The Great Lakes* (1944), and *A Century of Iron and Men* (1950); co-wrote *Giant from the Wilderness* (1955), about the development of Cleveland and its industries; edited the *Ohio Guide* (1940) and several anthologies of modern British and American drama; died at his home in Ann Arbor, Michigan. See *Current Biography* (October) 1955.

Obituary *New York Times* B p10 Mar. 4, 1998

HAYES, PETER LIND June 25, 1915–Apr. 21, 1998 Comedian; stage and motion-picture actor; singer; songwriter; comic impressionist; storyteller; an amiable, low-key, and deft nightclub, radio, and television entertainer, both solo and teamed with his wife, the actress Mary Healy; began his career in childhood, appearing on stage with his mother, Grace Hayes, a well-known vaudevillian; later, developed an act at a nightclub opened by his mother in Los Angeles County; in Hollywood between 1939 and 1942, had supporting roles in such motion pictures as *Million Dollar Legs* and *Seven Days' Leave*; when on wartime entertainment duty with the Air Corps, was cast in the film *Winged Victory* (1944); after World War II, had a supporting role in the film *The Senator Was Indiscreet* (1947); with Mary Healy, presented a song and comedy act in nightclubs, starred in the Dr. Seuss fantasy *The 5,000 Fingers of Dr. T.* (1953) on screen and in *Who Was that Lady I Saw You With?* (1958) on Broadway, and hosted or headlined a number of television programs, including the situation comedies *The Peter Lind Hayes Show* (1950–51) and *Peter Loves Mary* (1960–61); with his wife, hosted a chatty daily local New York City show broadcast from their home in the early 1960s; died in Las Vegas, Nevada. See *Current Biography* (March) 1959.

Obituary *New York Times* A p22 Apr. 23, 1998

HENRY, MARGUERITE Apr. 13, 1902–Nov. 26, 1997 Writer; a best-selling author of children's books, best known for her well-researched and well-told fiction involving animals, especially horses, and animal–human companionships; created, as one critic observed, animal heroes "true to their species" and human characters "as memorable as the animals"; published her first book for children, *Auno and Tauno: A Story of Finland*, in 1940; subsequently, wrote 16 "Pictured Geographies" for third- and fourth-grade students; for eight-to-12-year-olds, wrote such books as *Misty of Chincoteague* (1947), a classic that was made into the equally popular motion picture *Misty* (1961); over the following decades, wrote several sequels to that novel, which is about two orphan children and one of the Spanish moor ponies that still run wild on the island, which lies off the coast of Virginia; in *King of the Wind* (1948)—adapted for the screen in 1989—fictionalized the story of the 18th-century Arabian stallion Sham, one of the three sires of the Thoroughbred breed of horses, and his young Arab groom; wrote a total of some 50 books, including *Benjamin West and His Cat Grimalkin* (1947) and *Wagging Tails: An Album of Dogs* (1955); died at her home in Rancho Sante Fe, California. See *Current Biography* (Yearbook) 1947.

Obituary *New York Times* A p13 Nov. 29, 1997

HILLIS, MARGARET (ELEANOR) Oct. 1, 1921–Feb. 5, 1998 Conductor; directed the New York Concert Choir and Orchestra (originally called the Tanglewood Alumni Choir) from its inception in 1950 until 1957, when she founded the Chicago Symphony Chorus; while establishing the national reputation of that chorus, replaced Sir Georg Solti at the podium of the Chicago Symphony Orchestra a number of times, including a performance in Carnegie Hall in 1977; received nine Grammy Awards for her contributions to recordings conducted by Solti, including Bach's Mass in B minor, Beethoven's *Missa Solemnis*, Haydn's *Creation*, and Verdi's Requiem; appeared as a guest conductor with other orchestras, including the National, St. Louis, and Oregon symphony orchestras and the Minnesota Orchestra; at various times, served as director of the Chicago Civic Orchestra, the Kenosha Civic Orchestra, and the Elgin Symphony; died in Evanston, Illinois. See *Current Biography* (February) 1956.

Obituary *New York Times* D p19 Feb. 6, 1998

HUDDLESTON, (ERNEST URBAN) TREVOR June 15, 1913–Apr. 20, 1998 British clergyman; political activist; writer; international lecturer; an Anglican priest and prelate who, more than any other single individual, "got the anti-apartheid movement onto the world stage," as Archbishop Desmond M. Tutu of South Africa has recognized; was ordained in the Church of England, in 1937; four years later, made his profession of vows in the Community of the Resurrection, an Anglican religious community; in 1943, was sent to South Africa to direct the community's missions in the black ghettoes on the outskirts of Johannesburg; was appointed the community's South African provincial in 1949; radicalized by the conditions under which the black majority in South

Africa was forced to live, became an outspoken critic of the injustices institutionalized in apartheid (racial segregation) and *baasskap* (white supremacy) and a full supporter of the resistance movement of the African National Congress, which would ultimately topple the white supremacist regime; after his expulsion from South Africa, in 1956, served the Community of the Resurrection in England as a master of novices (1956–58) and prior (1958–60); returned to Africa as bishop of Masasi in Tanganyika (1960–68); was suffragan bishop of Stepney from 1968 to 1978; concurrently, was bishop of Mauritius and archbishop of the Indian Ocean from 1978 to 1983; was president of the Anti-Apartheid Movement from 1981 to 1994; beginning in 1983, was also chairman of the International Defense and Aid Fund for Southern Africa; described his early experiences in South Africa in the impassioned memoir *Naught for Your Comfort* (1956) and his later observations in *Return to South Africa* (1992); also wrote several religious books, including *I Believe* (1986); died in northern England. See *Current Biography* (October) 1963.

Obituary *New York Times* D p23 Apr. 21, 1998

HUEBNER, ROBERT J(OSEPH) Feb. 23, 1914–Aug. 26, 1998 Physician; virologist; a visionary among latter-day microbe hunters; with his colleagues, made landmark discoveries about viruses, particularly retroviruses, that led to the development of vaccines and other treatments for a variety of deadly diseases; at the National Institutes of Health, was chief of the virus and rickettsial diseases section of the National Microbiological Institute (1950–58), the Laboratory of Infectious Diseases (1958–68), and the Laboratory of Viral Carcinogenesis of the National Cancer Institute (1968–82); joined the staff of the NIH in 1944; investigating an epidemic in New York City in 1945, isolated the infective agent, identified it as a previously unknown rickettsia pathogen, and named the disease rickettsiapox; a year later, investigating an outbreak of the respiratory disease Q-fever in Los Angeles, again identified the infective agent as a variety of rickettsia; in the early 1950s, discovered the adenoviruses, the infective agents in varius forms of influenza and other acute respiratory diseases, and the cytomegaloviruses, later identified as opportuninistic threats to AIDS and organ transplant patients; during the 1960s, was instrumental in restoring acceptability to the long-discarded hypothesis linking human cancers to specific, essential infectious agents; persuaded the federal government to invest $60 million in a widespread national program, under his direction, aimed at identifying, and developing vaccines against, human cancer viruses; in 1969 published the paper proposing his oncogene theory, about the interaction of a virus with a specific gene in producing cancer; in a later refinement of that theory, proposed that a specific normal gene may mutate cancerously; died in Coatesville, Pennsylvania. See *Current Biography* (September) 1968.

Obituary *New York Times* B p8 Sept. 5, 1998

ITAMI, JUZO 1933–Dec. 20, 1997 Japanese filmmaker; actor; writer; as a director/screenwriter, created satires depicting, sometimes with black humor, sometimes with lighter wit, a contemporary Japan in which, in his words, "money may be considered to have taken the place of religion" and the people are estranged from their ancestral traditions; was the son of Mansaku Itami, a film theoretician and a director who specialized in costume epics; as a boy witnessing the startling overnight transformation of Japanese attitudes into an ostensible spirit of "Banzai democracy! Banzai MacArthur!" in 1945, learned, as he said, that "all values are relative"; as an actor using the professional name Ichizo Itami, appeared in such English-language pictures as *55 Days at Peking* (1963) and *Lord Jim* (1965); subsequently established a reputation as an actor of sublety and power in numerous Japanese motion pictures, most notably *The Makioka Sisters* (1983) and *The Family Game* (1984); in the 1970s, began to write and direct television programs; hosted his own television talk show; as a director/screenwriter, scored a *succès fou* in Japan with his debut film, *The Funeral* (1984), about a grieving Japanese family that has to learn the three-day Buddhist funeral ritual from a videotape; triumphed internationally with his second film, *Tampopo* (1986), a comedy (and a parody of the Western and other motion-picture genres) that relates food to sex, in which an itinerant truck driver helps the worst cook in Tokyo make a success of her noodle eatery; directed Nobuko Miyamoto, his second wife, in the role of a Japanese government agent in pursuit of tax dodgers in *A Taxing Woman* (1987) and *A Taxing Woman's Return* (1988) and underworld extortionists in *Minbo* (1992); in retaliation for his screen treatment of them, was physically assaulted, and severely injured, by five members of the Yakuza, the Japanese mob; in addition to two collections of essays, wrote *The Funeral Diary* (1985), a chronicle of the production of his first film, and *Enjoy French Cooking with Me* (1987), an account, including recipes and conversation transcripts, of his dinners with leading Japanese intellectuals; distraught over a popular magazine's allegation of adultery, committed suicide by leaping from the roof of the condominium building in Tokyo where he lived and worked. See *Current Biography* (May) 1990.

Obituary *New York Times* B p6 Dec. 22, 1997

KATSH, ABRAHAM I(SAAC) Aug. 10, 1908(?)–July 21, 1998 Polish-born scholar of Judaica and Hebrew; was the son and grandson of rabbis; at New York University in 1934, began to teach the first American university course in modern Hebrew; taught Arabic as well; founded (1942) and was curator of the university's library of Judaica and Hebraica; became a full professor of Hebrew language and literature at the university in 1947; from 1953 to 1967, chaired the department of Hebrew culture and education in the university's School of Education; in trips to the USSR in the late 1950s and early 1960s, reproduced on microfilm thousands of historic Jewish manuscripts and documents that had been in Soviet custody since 1917; from 1967 to 1976, was president of Dropsie College, a graduate school in Judaic studies that was later subsumed by the University of Pennsylvania; died in Manhattan. See *Current Biography* (March) 1962.

Obituary *New York Times* p36 July 26, 1998

KAZIN, ALFRED June 5, 1915–June 5, 1998 Literary historian and critic; one of the influential interpreters of literature and culture to emerge from the radical intellectual ferment of the 1930s; against the tide of the New Criticism, with its preoccupation with textual analysis, related literature to its social and temporal context; was born in Brooklyn, New York, to Yiddish-speaking immigrant parents who instilled in him what he described as "quaint old-fashioned socialism" and the "historic Jewish effort to realize the kingdom of God in this world"; began reviewing books for the *New Republic* and other periodicals while earning undergraduate and graduate degrees at Columbia University; in 1942, published *On Native Grounds: An Interpretation of Modern American Prose Literature*, which was greeted by the reviewer Irwin Edman as "the signal of a new force in American criticism, equally impressive for its artistic sensibility, its rooted erudition, and its moral drive"; during the 1950s, edited a series of books on American writers, among them Ralph Waldo Emerson, Herman Melville, Theodore Dreiser, and F. Scott Fitzgerald; published collections of essays under the titles *The Innermost Leaf* (1955), *Contemporaries* (1962), and *Bright Book of Life* (1973); surveyed American writers from 1830 to 1930 in *An American Procession* (1984); evoked his childhood lyrically and impressionistically in the quasi-fictional book *A Walker in the City* (1951); later, published the straightforward and vivid memoirs *Starting Out in the Thirties* (1965), *New York Jew* (1978), *A Writer's America* (1988), *Our New York* (1990), and *God and the American Writer* (1997); in politics, remained to the end an unreconstructed liberal, unlike those of his contemporaries who, with age, turned "neoconservative"; over the years, taught at a succession of colleges and universities, including Amherst College, the State University of New York at Stony Brook, and the City University of New York; died in his apartment in Manhattan. See *Current Biography* (May) 1966.

Obituary *New York Times* B p9 June 6, 1998

KEETON, KATHY Feb. 17, 1939–Sept. 19, 1997 South African–born partner, and wife, of the American magazine publisher Bob Guccione, whose best-known publication is the men's magazine *Penthouse*; met Guccione in London in 1965, after she had become known as one of the highest-paid erotic dancers in Europe; became president and chief operating officer of General Media Communications Inc., the parent company of such Guccione periodicals as *Omni* and *Longevity* (a special project of hers) in addition to *Penthouse*; wrote the books *Women of Tomorrow* (1985) and *Longevity: The Science of Staying Young* (1992); died in New York City. See *Current Biography* (September) 1993.

Obituary *New York Times* D p27 Sept. 23, 1997

KELLY, EDNA F(LANNERY) Aug. 20, 1906–Dec. 14, 1997 Democratic U.S. representative from Brooklyn, New York (1950–69); had previously been research director for the Democrats in the New York State legislature; in the U.S. Congress, chaired the foreign affairs committee's subcommittee on Europe; became an expert on the Soviet Union and its satellites; sponsored or helped to draft such legislation as the measures establishing the U.S. Arms Control and Disarmament Agency and the Peace Corps and those that were concerned with resettling people displaced by World War II and refugees from the Soviet bloc; died at the home of her daughter in Alexandria, Virginia. See *Current Biography* (May) 1950.

Obituary New York Times B p7 Dec. 17, 1997

KIRK, GRAYSON L(OUIS) Oct. 21, 1903–Nov. 21, 1997 Former president of Columbia University; professor of government and international relations; joined the Columbia faculty in 1940; became provost of the university in November 1949; subsequently served concurrently as provost, vice president in charge of educational affairs, and acting president; succeeded Dwight D. Eisenhower as president of the university when Eisenhower was elected president of the U.S. in 1952; as president, oversaw great growth of the university physically, academically, and financially; resigned the presidency shortly after the campus rebellion of 1968, which had been exacerbated by his decision to send in 1,000 riot police officers to evict student protesters occupying five university buildings; died at his home in Bronxville, New York. See *Current Biography* (May) 1951.

Obituary *New York Times* D p6 Nov. 22, 1997

KIRKPATRICK, MILES W(ELLS) June 1, 1918–May 2, 1998 Lawyer; former U.S. government official; joined the Philadelphia law firm of Morgan, Lewis & Bockius in 1943; eventually, as a partner in that firm, specialized in representing corporations in antitrust cases; in 1968–69, served a year's term as chairman of the American Bar Association's antitrust section; as director of an ABA study of the Federal Trade Commission requested by President Richard Nixon, issued a report that prompted President Nixon in October 1969 to appoint Caspar W. Weinberger as chairman of the FTC with the mandate to "revitalize" the agency and carry out more aggressively its responsibilities of consumer protection against fraud as well as promotion of competition; carried on the implementation of that mandate after he succeeded Weinberger as FTC chairman in September 1970; in 1973, resigned as FTC chairman and returned to his law practice; died at his home in Strafford, Pennsylvania. See *Current Biography* (February) 1972.

Obituary *New York Times* p37 May 17, 1998

KNUDSEN, SEMON E(MIL) Oct. 2, 1912–July 6, 1998 Automotive corporation executive; followed in the footsteps of his father, William S. Knudsen, who was president of the General Motors Corp. before serving as director of U.S. industrial production during World War II; began his own rise at G.M. in 1939, when he joined the manufacturing staff of the corporation's Pontiac division; as general manager of that division (1956–61), moved it from sixth to third place among American auto makers; was general manager of G.M.'s Chevrolet division during the period 1961–65, when that division established three successive industry sales records; subsequently was G.M.'s executive vice president in charge of all international operations and all domestic non-automotive and defense operations; from February

1968 to September 1969, was president of the Ford Motor Co., where he lost a power struggle with Lee Iacocca (then a Ford vice president) and his supporters; in 1971, became chairman and chief executive officer of the White Motor Corp.; acquitted himself creditably in his leadership of that moribund manufacturer of heavy trucks, which was subsumed by Volvo A.B. shortly after he retired, in 1980; died in Royal Oak, Michigan. See *Current Biography* (January) 1974.

Obituary *New York Times* A p25 July 9, 1998

KUROSAWA, AKIRA Mar. 23, 1910–Sept. 6, 1998 Filmmaker; Japan's best-known director/scenarist; bridged genres, historical periods, and the cultures of East and West in films that, according to him, addressed one theme: "Why can't people be happier together?"; began his career as a painter; served his apprenticeship in the craft of filmmaking under director Kajiro Yamamoto; began directing (and scripting) his own films in 1943; reached the threshold of his mature style in *Yaidore tenshi* (Drunken Angel, 1948), the first of his many films starring Toshiro Mifune and with symphonic music composed by Fumio Hayasaka; made his international breakthrough with *Rashaman* (1950), in which the relativity of truth and the nature of reality are examined through four conflicting versions of the murder of a samurai, or feudal nobleman/warrior, and the rape of his wife; continued to impress Western film festival judges and art-house audiences with the masterpieces *Ikiru* (To Live!, 1952), abut a bureaucrat turned altruisitic by the imminence of his death, and *Shichinin no samurai* (*Seven Samurai*, 1954), about a band of *ranin* (mercenary samurai) defending a farm community; told further popular *ranin* tales in *Yojimba* (1961) and *Sanjura* (1962); won an Academy Award for best foreign language film of 1975 with *Dersu Uzala*; again won international awards with *Kagemusha* (1980) and with *Ran* (1985), his adaptation of *King Lear*; directed and scripted or coscripted a total of 30 films, ending with *Rhapsody in August* (1991); wrote *Something Like an Autobiography* (1982); died at his home in Tokyo. See *Current Biogrpahy* (July) 1991.

Obituary *New York Times* A p1+ Sept. 7, 1998

LAUGHLIN, JAMES Oct. 30, 1914–Nov. 12, 1997 Publisher; editor; poet; the founder of New Directions, a boldly independent press devoted to publishing, republishing, and keeping in print literary works of high quality but unsure marketability; as a young man sojourning Europe in the early 1930s, became a protégé of the poet and literary impresario Ezra Pound, under whose guidance he decided to devote himself to a publishing enterprise that would provide a haven for literary masters with no large popular readership and, with discernment, take a chance on avant-garde newcomers; began publishing the annual anthology *New Directions in Prose and Poetry* in 1936; in that first anthology, included experimental writing by Henry Miller, E. E. Cummings, Marianne Moore, and William Carlos Williams, among others; issued the first pamphlet in his Poets of the Year series in 1941; later launched a Makers of Modern Literature series of critical studies; before turning the company over to others, ran New Directions as a virtual one-man operation for half a century, subsidizing it with funds available to him from the Jones and Laughlin steel fortune; published, among numerous others, Djuna Barnes, Tennessee Williams, Dylan Thomas, John Hawkes, Richard Eberhart, Delmore Schwartz, Kenneth Rexroth, Denise Levertov, Gary Snyder, Lawrence Ferlinghetti, and, in translation, Hermann Hesse, Pablo Neruda, Jorge Luis Borges, Boris Pasternak, Yukio Mishima, and Nicanor Parra; was Vladimir Nabokov's first U.S. publisher; in his New Classics series, brought back into print books by such authors as Henry James, Evelyn Waugh, F. Scott Fitzgerald, and Gertrude Stein; in addition to several collections of his poetry, published a series of volumes of his correspondence with authors; lived in Norwalk, Connecticut; died on route to Sharon (Connecticut) Hospital. See *Current Biography* (May) 1982.

Obituary *New York Times* D p19 Nov. 14, 1997

LAXNESS, HALLDÓR (KILJAN) Apr. 23, 1902–Feb. 8, 1998 Novelist; short-story writer; essayist; poet; playwright; the leading Icelandic writer of his generation; reflected the style and epic sweep of his country's legendary sagas, especially in his fiction about common people eking out a living under harsh conditions in 20th-century Iceland; won the Stalin Prize in 1952 and the Nobel Prize in literature in 1955; in his youth, traveled widely in Europe and North America, absorbing, among other influences, German expressionism and French surrealism; as a recent convert to the Roman Catholic Church, wrote *Undir Helgahnuk* ("Under the Sacred Mountain," 1924); soon decided that Catholicism was incompatible with humanism—a radical shift in perspective revealed in the novel *Verfarinn Mikli fra Kasmir* ("The Great Weaver from Kashmir," 1927) and in biting essays, in which he began to expound a "communist" political thesis; in *Salka Valka* (1931–32; English-language translation, 1936), wove the tale of the eponymous heroine struggling for survival in a small Icelandic fishing village; conveyed the brutish existence of homesteading crofters in the Icelandic frontier in the novel *Independent People* (1934–35; English-language translation, 1945); created the character of an alienated folk poet in *Heimsljas* (1937–40; translated as *World Light*, 1969); satirized the American military presence in Iceland in *The Atom Station* (1948; English-language translation, 1961) and the Mormon presence in a 96 percent Evangelical Lutheran country in *Paradise Reclaimed* (1960; English-language translation, 1962); later published the autobiographical volume *Skaldatimi* (1963); died in a nursing home near Reykjavik, Iceland. See *Current Biography* (October) 1946.

Obituary *New York Times* D p22 Feb. 10, 1998

LEVERTOV, DENISE Oct. 24, 1923–Dec. 20, 1997 British-born American poet; theoretician of poetry; translator; political activist; produced some three dozen books of poetry, essays, and translations (from the French and Bengali); became, as the critic Paul Christensen observed, "one of the powerful probing voices of American poetry"; saw her insurgent postmodern verse become mainstream; as the daughter of a Russian Jew who converted to Christianity and a Welsh preacher's daughter, was schooled at home; although her poetry would embody the physical—including nature and erotic love—and, in the 1960s and 1970s, anti-war, New Left, Third World, feminist, and environmental politics, would always be, as her sister avant-garde poet Diane Wakoski observed, "a poet with spiritual longings," working out in her verse the myth of the primal Garden; in her early verse, collected in *The Double Image* (1946), showed herself to be a New Romantic poet overly formal in meter and rhythm; after immigrating to the U.S., in 1947, met the poet William Carlos Williams—her mentor in freer and simpler forms, colloquial language, and psychological directness—and became loosely associated with the Black Mountain poets and their "projective verse," with its "breath line"; in 1957, published her second slim collection, *Here ond Now*, containing what the author and literary impresario Kenneth Rexroth, her major promoter, described as "woman poems, wife poems, mother poems shaped and polished in the entrails of a powerful creative sensibility," poems in which her earlier "wistful *Schwärmerei*" was replaced by "a kind of animal grace"; continued to hone her imagist and impressionist craft in the poems collected in *Overland to the Islonds* (1958), *With Eyes at the Back of Our Heads* (1959); *O Taste and See: New Poems* (1964); *The Sorrow Dance* (1967); *Relearning the Alphabet* (1970); *To Stoy Alive* (1971); *Oblique Prayers* (1984); *Breathing the Water* (1987); *A Door in the Hive* (1989); *Evening Train* (1992); and *Sands of the Well* (1996); was consistent in combining, as Susan J. Zevenbergen once noted, "the sacred and the everyday in a seamless whole, written with the cadences of everyday speech and the metaphors of a probing imagination"; in her essay "Organic Form," explained what distinguished her poetry from undisciplined improvisatory verse, including some of that described as "Beat"; was poetry editor of the *Nation* (1961–63) and *Mother Jones* (1975–78); taught at Tufts and Stanford universities, among other schools; died in Seattle, Washington. See *Current Biography* (August) 1991.

Obituary *New York Times* B p8 Dec. 23, 1997

LEWIS, SHARI Jan. 17, 1934(?)–Aug. 2, 1998 Puppeteer; ventriloquist; pianist; singer; with "Lamb Chop," "Charlie Horse," and her other sock puppets, entertained and educated successive generations of young children during a television career spanning more than four decades and including such series as *Focts 'n' Fun* and *Lomb Chop Loves Music*; was taught stage magic by her father, a child guidance professor at Yeshiva University and "official magician" with the New York City Department of Recreation; was also trained in music and dance; began her career as an actress and dancer, chiefly in summer stock productions of musical comedies; after an appearance with a puppet act on the network television show *Arthur Godfrey's Talent Scouts*, found work doing a variety of voices in television commercials and making guest appearances on children's programs; hosted her own shows on local New York television beginning in 1953 and on the NBC network beginning in 1957; from 1968 to 1976, worked in London, doing a weekly program on BBC-1 and specials that were televised in Canada and Australia as well as Britain; returned to American television in 1989 with the PBS show *Lamb Chop's Ploy-Along*, which won five Emmy Awards over the following five years, bringing to 12 her career total of Emmys; also for PBS, created such holiday specials as *Lomb Chop's Speciol Honukkah* and *Shori's Possover Surprise*; during 1998, hosted *The Charlie Horse Music Pizza* series on PBS; wrote numerous books for young children and made many videos; died in Los Angeles. See *Current Biography* (March) 1958.

Obituary *New York Times* B p7 Aug. 4, 1998

LIMANN, HILLA Dec. 12, 1934(?)–Jan. 23, 1998 Former president of Ghana; a leader of the People's National Party (beginning in 1970) and the founder (1992) of the People's National Convention Party, more moderate and democratic descendants of the doctrinaire socialist Convention People's Party of Kwame Nkrumah, independent Ghana's first president (1960–66); after completing graduate studies in political science and law in Paris and in economics in London, held a variety of positions in Ghana's diplomatic service (1965–79); was a member of the commission that drafted a constitution for Ghana's second republic (1969–72), which replaced the military regime that had ousted the government of Nkrumah three years earlier (after Nkrumah established an increasingly dictatorial one-party rule); following more than seven years of renewed military rule, became the duly elected civilian president of Ghana's third republic in 1979; two years later, was driven from office in a coup headed by Flight Lieutenant Jerry Rawlings; again ran for president in 1992, after Rawlings legalized political parties; finished a distant third behind the victorious Rawlings; resigned as head of the People's National Convention party in 1996; died in Accra, Ghana. See *Current Biography* (June) 1981.

Obituary *New York Times* A p17 Jan. 26, 1998

MacARTHUR, DOUGLAS, 2d July 5, 1909–Nov. 15, 1997 U.S. diplomat; ambassador to Japan (1957–61); a nephew of General Douglas MacArthur; entered the foreign service in 1935; during the Nazi occupation of France, was assigned as secretary in the U.S. diplomatic mission to the French puppet government at Vichy; was interned by the Germans for 16 months after Vichy severed relations with the U.S., in 1942; after the liberation of France, in 1944, was assigned to the U.S. embassy in Paris; was first secretary at the embassy in Brussels (1948–49); subsequently, as an expert on European and international affairs, was highly involved in developing NATO and advising General Dwight D. Eisenhower at SHAPE; as a Department of State counselor, was the department's senior staff officer on the National Security Council from 1953 until his assignment to Tokyo; died in Washington, D.C. See *Current Biogrophy* (November) 1954.

Obituary *New York Times* B p8 Nov. 17, 1997

MacIVER, LOREN Feb. 2, 1909–May 3, 1998 Artist; an idiosyncratic painter of luminescent canvases, chiefly oils, who, in her efforts to "make something permanent of the transitory, [something] at once dramatic and colloquial," eluded classification as either representational or abstract; early on, was often compared to Paul Klee, and over the course of her career, was widely viewed as the equivalent in art of poetry's Marianne Moore, who defined her "imagism" as "the use that is made of experience"; gathered her visual experience in a range of international venues, from Cape Cod and Key West to Paris and Provence, but especially in her native New York City; beginning with *Winter Dunes* (1932) and *The Shack* (1934), done on the beach at North Truro, Massachusetts, rendered increasingly dreamy impressions of her surroundings, both interior and exterior; continued in that vein in such Manhattan (especially Greenwich Village) paintings as *Strunsky House* (1935), *Hopscotch* (1940), *The City* (1941), *The Violet Hour* (1943), *New York* (1952), and *Taxi* (1952); on commission during the 1940s, designed Christmas cards for the Museum of Modern Art and UNICEF and created murals for five ocean liners; on trips to and sojourns in Europe (1948, 1953–54, 1960–61, and 1966–70), made pencil and crayon sketches that became the basis for such paintings as *Venice*, *Dublin and Environs*, *Les Baux*, *Le Verger d'Amandes*, *Pavés et Clous*, and *Byzantium*; while working chiefly in oils, also did pastels, gouaches, and lithographs; died in her Greenwich Village apartment. See *Current Biography* (November) 1987.

Obituary *New York Times* p37 May 24, 1998

MANGIONE, JERRE Mar. 20, 1909–Aug. 16, 1998 Author; professor emeritus, University of Pennsylvania; was born to Sicilian immigrants in an Italian-American section of Rochester, New York; wrote about life in that neighborhood, and his growing up in it, in *Mount Allegro*, a work of nonfiction that was published as fiction (with the names of the characters changed) by Houghton Mifflin in 1943; from 1937 to 1939, was an editor with the Federal Writers' Project, about which he wrote the book *The Dream and the Deal* (1972); about Sicily, which he visited, wrote *Passion for Sicilians: The World Around Danilo Dolci* (1968); also wrote *An Ethnic at Large: Memoirs of America in the 30's and 40's* (1978); co-wrote *La Storia: Five Centuries of the Italian-American Experience*, his last book; was a professor in the English Department of the University of Pennsylvania from 1961 to 1978; died at his home in Haverford, Pennsylvania. See *Current Biography* (March) 1943.

Obituary *New York Times* A p17 Aug. 31, 1998

MANKOWITZ, (CYRIL) WOLF July 11, 1924–May 20, 1998 British novelist; playwright; screenwriter; television dramatist; theatrical impressario; journalist; businessman; in his early and best work, was a storyteller in the Yiddish tradition, evoking in simple and direct narrative, often with a combination of mockery and compassion, the culture, humor, and idiosyncrasies of speech and behavior of London's East End, where he grew up and where his father, a Russian Jewish immigrant, sold used books and antiques in the open-air market on Petticoat Lane; in 1947, opened a shop specializing in early Wedgwood, which grew into a large business dealing in fine English ceramics; in his first novel, *Make Me an Offer* (1952), told, with a mixture of sensitivity and cynical satire, the story of an antique dealer searching for an early Wedgwood replica of the Portland Vase; wrote the dialogue for the screen version (1954) of that novel; with whimsicality, warmth, and pathos, related a magical fable about a six-year-old Cockney boy and his one-horned goat in *A Kid for Two Farthings* (1953), which he adapted for the screen in 1955; later, published, among other novels and novellas, *Old Soldiers Never Die* (1956), *Cockatrice* (1963), *Abracadabra!* (1980), *The Devil in Texas* (1984), and *A Night with Casanova* (1991); also published several volumes of short stories, a collection of verse, and a number of books of nonfiction, including the authoritative collector's handbook *Wedgwood* (1953); scored an early success on the West End stage with *The Bespoke Overcoat* (1953), which won an Academy Award for best short subject in its screen version (1955); subsequently, wrote such plays as *The Boychick* (1954), *The Mighty Hunter* (1956), and *The Last of the Cheesecake* (1956); collaborated on many box-office successes, including such musicals as *Expresso Bongo* (1958); as a screenwriter, in addition to numerous adaptations of his own and others' scripts, wrote such original screenplays as that for *The Day the Earth Caught Fire* (1961), voted the best screenplay of the year by the British Film Academy; in retirement, lived in County Cork, Ireland, where he died. See *Current Biography Yearbook, 1956*.

Obituary *New York Times* B p9 May 28, 1998

MARCHAIS, GEORGES (RENÉ LOUIS) June 7, 1920–Nov. 16, 1997 Secretary general of the French Communist Party (1972–94); French National Assembly deputy; former metalworker; during World War II, worked in Nazi Germany as an aeronautics mechanic, compulsorily, according to him, voluntarily, according to his critics; after the war, began his rise in the French trade-union movement as secretary of the metalworkers union in the Paris suburb of Issy-les-Moulinaux; was secretary of the Union of Metalworkers' Unions of the Seine from 1953 to 1956; concurrently rose in the hierarchy of the French Communist Party, becoming in 1959 a full member of the party's Central Committee and a member of its Politboro; served in the European Parliament from 1979 to 1989; running for president of France in 1981, received 15.3 percent of the vote; was elected to the French National Assembly as deputy for Val-de-Marne six times between 1973 and 1993; wrote several books on contemporary politics, including *Le Defi democratique* (1973), in which he stressed his party's commitment to democratic pluralism; in 1976, was chided by Moscow for his participation in the heresy of "Eurocommunism"; died in Paris. See *Current Biography* (June) 1976.

Obituary *New York Times* B p8 Nov. 17, 1997

MARSHALL, E. G. June 18, 1910–Aug. 24, 1998 Actor; played an extraordinary range of strong, often morally indignant characters on stage, screen, and television; in 1933, joined the Oxford Players, a touring repertory troupe that became, after several years, the classical wing of the WPA-sponsered Federal

Theater; subsequently studied at the Actors Studio in New York City; on Broadway, played a succession of insignificant roles before creating the role of Willie Oban in the world premiere of Eugene O'Neill's *The Iceman Cometh* in 1946; over the next few years, interspersed numerous Broadway assignments (including the Reverend John Hale in *The Crucible*, in 1955, and Vladimir in *Waiting for Godot*, in 1956) with leading appearances in such television dramatic anthologies as *Studio One* and the *Kraft Television Theatre*; won two Emmy Awards playing Lawrence Preston, the uncompromising elder member of the father/son team of defense lawyers in the CBS courtroom drama series *The Defenders* (1961–65); played the chief physician/researcher in the NBC medical drama *The New Doctors*, one of the rotating segments in the series *The Bold Ones* (1969–73); later portrayed presidents Harry S. Truman and Dwight D. Eisenhower, respectively, in the television specials *Collison Course* (1976) and *Ike* (1986) and Joseph P. Kennedy in the miniseries *Kennedy* (1986); made his motion picture debut in *The House on 92nd Street* (1945); established an authoritative screen presence in such supporting roles as the mission doctor in *The Left Hand of God* (1955) and the obdurate state's attorney in *Compulsion*; among more than 30 film credits, is perhaps best remembered as the implacable juror in *Twelve Angry Men* (1957) and the introverted bookkeeper out on the town in *Bachelor Party* (1957); later had such screen roles as the corrupt U.S. senator in *Billy Jack Goes to Washington* (1977), the U.S. president in *Superman II* (1981), attorney general John N. Mitchell in *Nixon* (1995), and the old philanthropist with the young wife in *Absolute Power* (1997); in his last years made two television movies reviving and carrying forward the premise and the characters of *The Defenders*; died at his home in Bedford, New York. See *Current Biography* (June) 1986.

Obituary *New York Times* D p18 Aug. 26, 1998

MARTIN, WILLIAM McCHESNEY, JR. Dec. 17, 1906–July 27, 1998 Financier; former chairman of the board of governors of the Federal Reserve System, the central bank for the U.S.; became a member of the New York Stock Exchange in 1931; was elected to the exchange's board of governors in 1935 and to its presidency in 1938; as a commissioned army officer during World War II, supervised much of the Lend-Lease program under which war materiel was shipped to the USSR; after the war, served as president of the Export-Import Bank (1945–49); in February 1949, was sworn in as assistant secretary of the U.S. Treasury; 10 months later, was appointed U.S. executive director of the International Bank for Reconstruction and Development; with the monetary and credit policies he set as chairman of the Federal Reserve Board (1951–70), contributed to a period of sustained national economic expansion; subsequently served on the boards of many corporations and nonprofit organizations; died at his home in Washington, D.C. See *Current Biography* (May) 1951.

Obituary *New York Times* A p16 July 29, 1998

McDONALD, DAVID L(AMAR) Sept. 12, 1906–Dec. 16, 1997 U.S. Navy admiral; chief of naval operations and member of the Joint Chiefs of Staff (1963–67); early in his career, was a naval aviator; during World War II, commanded naval air operational training stateside before becoming executive officer of the aircraft carrier USS *Essex* in the Pacific; immediately before becoming chief of naval operations, was successively commander of the sixth fleet and commander in chief of U.S. naval forces in Europe; died in Jacksonville Beach, Florida. See *Current Biography* (November) 1963.

Obituary *New York Times* B p8 Dec. 23, 1997

McGILL, WILLIAM J(AMES) Feb. 27, 1922–Oct. 19, 1997 University administrator; professor; research psychologist; as president of Columbia University from 1970 until his retirement, in 1980, guided that institution in its recovery from the effects of the student insurgency of the late 1960s, most notably, an annual budget deficit exceeding $16 million; had been a psychology professor at Columbia for nine years, beginning in 1956; chaired the Department of Psychology at Columbia from 1961 to 1963; in 1965, left Columbia to help establish the psychology department at the University of California at San Diego; as chancellor at San Diego, from 1968 to 1970, served a stormy apprenticeship in university administration, not letting either radical student provocateurs, on the one hand, or conservative pressure groups, on the other, budge him from his unequivocal libertarian stand on academic freedom; died in La Jolla, California, where he had lived since his retirement from Columbia University. See *Current Biography* (June) 1971.

Obituary *New York Times* D p23 Oct. 21, 1997

McNICHOLS, STEPHEN L. R. Mar. 7, 1914–Nov. 25, 1997 Liberal Democratic governor of Colorado (1957–63); lawyer; before assuming the governorship, had been an FBI agent, assistant district attorney for Denver, deputy assistant in the federal Department of Justice, and Colorado state senator and lieutenant governor; ran unsuccessfully for the U.S. Senate in 1968; later worked as a regional director for the U.S. Department of Commerce; died in Denver, Colorado. See *Current Biography* (October) 1958.

Obituary *New York Times* B p15 Nov. 28, 1997

MENDENHALL, THOMAS CORWIN (2nd) June 14, 1910–July 18, 1998 Educator; author; president of Smith College (1959–79); began teaching maritime and English history at Yale University as an instructor in 1937; became an associate professor at Yale in 1946; was for 10 years the master of Berkeley, one of Yale's 10 residential colleges; also directed the office of secondary teacher training at Yale, and coached the Berkeley crew; while at Yale, published *The Shrewsbury Drapers and the Welsh Wool Trade in the Sixteenth and Seventeenth Centuries* (1953) and co-wrote five books offering students of history problems to focus on, including *Foundations of the Modern State: Four Problems in Historical Interpretation* (1952); also wrote several histories of rowing, at Yale and in America generally; died on Martha's Vineyard island, Massachusetts. See *Current Biography* (May) 1960.

Obituary *New York Times* A p13 July 20, 1998

MICHENER, JAMES A(LBERT) Feb. 3, 1907–Oct. 16, 1997 Writer; a best-selling author who enjoyed a number of theatrical, motion picture, and television miniseries spinoffs and whose greatest triumphs were a succession of epic historical-geographic novels; was raised in a foster home in Doylestown, Pennsylvania; earned degrees at Swarthmore College and the Colorado State College of Education, where he taught from 1936 to 1941; subsequently worked as a textbook editor at the Macmillan publishing company; while serving in a clerical position with the U.S. Navy in the South Pacific during World War II, wrote the first draft of *Tales of the South Pacific* (1947), a collection of 18 loosely linked stories that brought him a Pulitzer Prize and became the basis for the hit musical *South Pacific*; subsequently wrote, among other books, the heavily autobiographical novel *The Fires of Spring* (1949), the novella *The Bridges at Toko-ri* (1953), and the novel *Sayonara* (1954); began hitting his full stride with the publication of *Hawaii* (1959), the first and best of his sweeping "place" novels, in which good storytelling was combined with a wealth of factual detail gained from assiduous research as well as personal acquaintance with the locale; continued in that vein with *Iberia* (1968), *Centennial* (1974), *Chesapeake* (1978), *Poland* (1983), *Texas* (1985), *Alaska* (1987), and *Mexico* (1992); wrote 47 books, with sales of approximately 100,000,000; books translated into at least 50 languages; died in his home in Austin, Texas. See *Current Biography* (August) 1975.

Obituary *New York Times* B p8 Oct. 17, 1997

MIDDLECOFF, (EMMETT) CARY Jan. 6, 1921–Sept. 1, 1998 Golfer; former dentist; was the first amateur to win the North and South Open, in 1945; held the Memphis and Tennessee state amateur championships; turned professional in 1947; competed on the Professioinal Golf Association tour until 1967; won, among other titles, the 1949 and 1956 U.S. Opens and the 1955 Masters; won a total of 40 times on the tour, putting him in a tie for sixth place among his peers; at the time of his retirement, led in career earnings, with $295,043; died in Memphis, Tennessee. See *Current Biography* (July) 1952.

Obituary *New York Times* C p20 Sept. 3, 1998

MIFUNE, TOSHIRO Apr. 1, 1920–Dec. 24, 1997 Japanese actor; producer; the first Japanese film actor to win international recognition since Sessue Hayakawa; a virile, versatile actor with a naturalistic style and a powerful screen presence, flamboyantly heroic in swashbuckling samurai roles and more finely tuned in voice, gesture, and facial expression in other characterizations, both period and contemporary, from darkly dramatic to subtly comic; rose to fame chiefly in collaboration with the director Akira Kurosawa, playing such roles as that of the sickly hoodlum Matsunaga in the neorealistic drama *Drunken Angel* (1948), the physician Fujisaki in *The Quiet Duel* (1949), the detective Murakami in *Stray Dog* (1949), and the medieval bandit Tajomaru in the psychologically profound *Rashomon* (1950), Kurosawa's first big international success; found his own favorite role in Kikuchiyo, the boyishly boastful sham samurai who attains true heroism in Kurosawa's classic *Seven Samurai* (1954); with an appropriate combination of strength and irresolution, played the Macbeth-like character in Kurosawa's *Throne of Blood* (1957); portrayed General Rokurota Makabe, the gallant outcast warlord in *The Hidden Fortress* (1959), the big-budget, wide-screen Kurosawa epic that was a major inspiration for George Lucas's *Star Wars* movies; was subsequently cast by Kurosawa as the amoral samurai Sanjuro in *Yojimbo* (1961) and its sequel, *Sanjuro* (1962), the fear-obsessed Kingo Gondo in the taut criminal thriller *High and Low* (1963), and the philanthropic doctor running a charity clinic in 19th-century Tokyo in *Red Beard* (1965); beginning in the late 1960s, had roles (including two as Admiral Isoroku Yamamoto) in a number of English-language and other international films; appeared in well over 100 motion pictures, including many directed by Kajiro Yamamoto, Hiroshi Inagaki, and Senkichi Tanguchi and some produced by his own studio, Mifune Productions; was known to most Americans chiefly for his starring role in the television miniseries *Shogun* (1980); died in the Tokyo suburb of Mitaka, Japan. See *Current Biography* (June) 1981.

Obituary *New York Times* B p6 Dec. 25, 1997

MORRIS, WRIGHT (MARION) Jan. 6, 1910–Apr. 25, 1998 Novelist; photographer; a highly original, vastly underappreciated Nebraska-born literary and visual artist who, despite his cosmopolitan range, was for many years regarded as a Great Plains regionalist and who himself described his work as bearing "the stamp of the plains," where objects, "what few there are, . . . acquire a dense symbolical significance"; was concerned with "the durable dreams of American life," the meaning of one's past experiences in relation to an absurd world and an unknown future, and the use of art as an instrument of regenerative imagination; dropped out of college in 1933 to wander Europe's less trodden ways for a year, accumulating often-comic misadventures that he later recounted in *Solo: An American Dreamer in Europe* (1983); back in the U.S., traveled the plains and other regions trying to capture America's mythic past in photographs of architecture and artifacts; later published five "photo-texts," including *The Inhabitants* (1946), *The Home Place* (1948), and *God's Country and My People* (1968); in his novels, as in some of his photo annotations, wrote in a clear Jamesian style and with a comic vision of the pathetic and grotesque comparable to those of Nathanael West and Sherwood Anderson at his best; in his early novels, beginning with the zanily picaresque *My Uncle Dudley* (1942), came across to some critics as a "neo-frontier humorist"; with *The Works of Love* (1952) and *The Deep Sleep* (1953), was seen as advancing into "that select company of haunted and obsessive analysts of our spiritual and moral disease" and evincing a deep sensitivity "to the most inarticulate of American sorrows"; in such novels as *The Huge Season* (1954), *The Field of Vision* (1956), and *Ceremony in Lone Tree* (1960), created characters, some vaguely autobiographical, coming to terms with the "durable fragments" of their pasts; wrote a total of 19 novels, including *The Fork River Space Project* (1977) and *Plains Song* (1980); also published four collections of short stories, three memoirs, and four books of literary criticism and theory; died in Mill Valley, California. See *Current Biography* (May) 1982.

Obituary *New York Times* D p23 Apr. 29, 1998

MORSE, TRUE D(ELBERT) Jan. 21, 1896–June 3, 1998 Business, agriculture, and agricultural economics consultant; lawyer; U.S. undersecretary of agriculture in the Eisenhower administration; had a background in farm work, first on his family's acres near Carthage, Missouri, and later as the operator of a large dairy farm; earned degrees at the University of Missouri and La Salle Extension University (Chicago); in 1925, joined the Doane Agricultural Service, a St. Louis firm specializing in farm management, farm appraisals, agricultural research, and preparation of editorial and feature material for agricultural publications; was editor of the *Doane Agricultural Digest* from 1938 to 1953; became president of Doane in 1943; meanwhile, had become active in the Republican Party; in 1953, shortly after he was elected chairman of the board, left Doane to go to Washington as second in command to Secretary of Agriculture Ezra Taft Benson; as undersecretary, headed the Commodity Credit Corp., concerned with federal agricultural price supports, loans to farmers, and the negotiation of international treaties on agricultural commodities; retired from government service in 1961; died in Sun City, Arizona. See *Current Biography* (November) 1959.

Obituary *New York Times* B p9 June 29, 1998

MOSS, JOHN E(MERSON), JR. Apr. 13, 1913–Dec. 5, 1997 Democratic U.S. representative from Sacramento, California (1953–79); regarding himself as a national public advocate, often incurred the disfavor of Democratic as well as Republican colleagues; in 1955, was appointed chairman of a newly established subcommittee of the House Government Operations Committee set up to watchdog, in his words, "the present trend toward government secrecy"; was a chief architect of the Freedom of Information Act of 1966; was a major contributor to the Toy Safety Act of 1970, the Poison Package Control Act of 1970, the Consumer Product Safety Act of 1972, the Federal Privacy Act of 1974, the automobile "Lemon Law" of 1974, the Securities Act amendments of 1975 (which ended fixed stock-trading commissions and paved the way for electronic markets); as chairman of the Commerce Committee's oversight and investigations subcommittee late in his congressional career, tried to represent individual Americans vis-à-vis such entities as the medical and accounting professions, the gas and oil industry, and federal regulatory agencies; before going to Washington, was in the real estate and insurance businesses in Sacramento and served two terms in the California State Assembly; after leaving the House of Representatives, was chairman of a bank in Sacramento; later moved to San Francisco, where he died. See *Current Biography* (November) 1956.

Obituary *New York Times* D p15 Dec. 6, 1997

MUDD, EMILY H(ARTSHORNE) Sept. 6, 1898–May 2, 1998 Social worker; a leading pioneer in marriage and family counseling; after marrying the medical scientist Stuart Mudd, assisted him in his microbiological research and the writing of his papers; with him, in 1927, helped to found Pennsylvania's first birth-control clinic, the Maternal Health Clinic in Philadelphia; in her volunteer work with the often-harried wives who sought help at the clinic, came to see the need for "a counseling service and education for marriage"; rallied community leaders, including professors of social work and psychiatry at the University of Pennsylvania (where she herself eventually earned a doctorate in social work), to found in 1936 the Marriage Council of Philadelphia, then one of only three such agencies in the U.S.; was executive director of the council until her retirement, in 1967; died at her home in Haverford, Pennsylvania. See *Current Biography* (November) 1956.

Obituary *New York Times* D p23 May 6, 1998

NABRIT, JAMES M(ADISON), JR. Sept. 4, 1900–Dec. 27, 1997 Lawyer; educator; diplomat; began practicing law in 1930; joined the faculty of Howard University in 1936; in practicing and teaching law, collected documents from more than 2,000 civil rights cases that became a basis for the arguments (by Thurgood Marshall, George E. C. Hayes, and himself) in the series of Supreme Court victories culminating in the court's 1954 decision that racial segregation in public schools is unconstitutional; at Howard, became secretary of the university in 1939, dean of the law school in 1958, and president in 1960; on a leave of absence from Howard, served on the U.S. delegation to the United Nations, from 1965 to 1967; retired as president of Howard in 1969; died in Washington, D.C. See *Current Biography* (January) 1961.

Obituary *New York Times* B p8 Dec. 30, 1997

O'DWYER, (PETER) PAUL June 29, 1907–June 23, 1998 Irish-born lawyer; political leader; a progressive Democrat and civil libertarian who championed unions, minorities, conscientious objectors, and other dissidents and underdogs; the youngest brother of William O'Dwyer, mayor of New York City (1946–50) and U.S. ambassador to Mexico (1950–52); immigrated to the U.S. in 1924; worked his way up to a partnership in the New York law firm eventually known as O'Dwyer & Bernstein; beyond such bread-and-butter work as negligence suits against insurance companies, handled cases involving immigrants, waterfront labor problems, discrimination in housing, civil disobedience, and victims of McCarthyism; beginning in 1946, became personally involved in the operations of Jewish militants in the cause of a Jewish homeland in Palestine; in 1948, successfully defended two admitted Jewish gunrunners indicted under New York State's Sullivan law; as the candidate of both the Democratic and American Labor Parties, in 1948 lost a race for a seat in the U.S. House of Representatives, the first of his 12 electoral efforts; with Eleanor Roosevelt and others, in 1958 established the Committee for Democratic Voters for the purpose of reforming the New York state Democratic Party; in the early 1960s, was a volunteer defense attorney for civil rights demonstrators in the South; as a New York state delegate, helped lead the struggle to seat Democratic Freedom Party delegates from Mississippi at the 1964 Democratic National Convention; served his first tenure in the New York City Council, as councilman-at-large from Manhattan, from 1963 to 1965; was president of the council during his second tenure (1973–77); contributed to the movement against the Vietnam War by defending antiwar activists in court and by supporting Senator Eugene J. McCarthy's successful challenge to Lyndon B. Johnson's renomination for president; was instrumental in promoting the careers of several black politicians, including New York City mayor David Dinkins, who appointed him the city's commissioner for the U.N.; was the national coordinator for the American League for an Undivided Ireland; wrote the autobiography *Counsel for the Defense* (1979); died at his home in Goshen, New York. See *Current Biography* (September) 1969.

Obituary *New York Times* B p9 June 25, 1998

OETTINGER, KATHERINE BROWNELL Sept. 24, 1903–Oct. 13, 1997 Social worker; government official; educator; was primarily devoted to promoting the welfare of children, especially the handicapped, the socially underprivileged, and the delinquent; early in her career, worked in child guidance and did casework in a number of American cities, helped to found nursery schools, and taught nurses and parents how to care for retarded and physically handicapped children, preferably in the home rather than in institutions; in the early 1950s, directed the division of community services in the Pennsylvania state welfare department's bureau of mental health and helped to establish courses in psychiatric social work at the University of Pittsburgh; became dean of Boston University's School of Social Work in 1954; in the U.S. Department of Health, Education, and Welfare, was chief of the children's bureau (1957–67) and deputy assistant secretary for family planning and population (1967–70); died in Carmel, California. See *Current Biography* (November) 1957.

Obituary *New York Times* p44 Oct. 19, 1997

O'NEIL, THOMAS F(RANCIS) Apr. 18, 1915–Mar. 14, 1998 Radio, television, and motion-picture executive; former chairman of the board of RKO General studios; began his career with his father's company, General Tire and Rubber; in 1947, became vice president in charge of the company's major subsidiary, the Yankee Radio Network of New England; in 1948, combined the Yankee Radio Network with a fledgling Boston television station, WNAC-TV, to form General Teleradio; as president of General Teleradio, subsequently acquired several television as well as radio stations in New York and Los Angeles, gained control of the Mutual Broadcasting System, and began buying television broadcast rights to motion pictures; in purchasing RKO Radio pictures (which he renamed RKO General) in 1955, brought General Teleradio a library of approximately 600 feature films, in addition to newsreels, and facilities in Hollywood and Culver City, California, for the production of motion pictures and dramatic shows for television; retired in 1985; died in Greenwich, Connecticut. See *Current Biography* (November) 1955.

Obituary *New York Times* B p1 Mar. 17, 1998

PAZ, OCTAVIO Mar. 31, 1914–Apr. 19, 1998 Mexico's leading poet and essayist of his time; social critic; polemicist; diplomat; was awarded the 1990 Nobel Prize in literature with a citation describing him as "a writer of Spanish with a wide international perspective" whose "poetry and essays evolve from an intractable but fruitful union of cultures: pre-Columbian Indian, the Spanish Conquistadors, and Western modernism"; in his fluid, energetic poetry, combined the cerebral with the lyrical, the mystical with the highly erotic, the earthy with the surreal; began publishing his prose and verse in the early 1930s, in the first of the series of avant-garde literary journals he founded; introduced to Marxism by Pablo Neruda, in the late 1930s wrote propaganda for the Loyalist, anti-Franco cause in Spain and a daily column for the Communist newspaper *El Popular* in Mexico City; disillusioned by the Nazi–Soviet nonaggression pact of August 1939, broke his ties with Marxism, the dominant creed of his fellow Latin American intellectuals, and embarked on a maverick course of criticism of the inequities in Mexican politics and society; in the Mexican diplomatic service beginning in 1945, was posted to France, Switzerland, the U.S., and Japan before his assignment as ambassador to India, in 1962; resigned as ambassador in protest of the massacre of anti-government demonstrators by army troops in Mexico city in 1968; in 1957, published his famous long poem *Piedra de Sol*, an epic inspired by the ancient Aztec calendar stone, which was translated as "Sun Stone" in the bilingual collection *Configurations* (1971); regarded as his best the poems he wrote under the influence of Eastern philosophies in India, which were collected under the title *Ladera este* (1969); in 1950, published his immensely controversial and influential book *El laberinto de la soledad* (*The Labyrinth of Solitude* (1962), an incisive study of the Mexican national character and the meaning of the revolution; over the following decades, reinforced the democratic message of that book with polemical essays calling for democratic reforms, which put him at odds with both the government and the "progressive" intellectuals whose ideal was a Castro-style socialism; published some 40 books, including collections of poetry and essays on literature, poetics, and culture, a study of the structuralism of Claude Lévi-Strauss, and a biography of the 17th-century Mexican poet/mystic Sor Juana de la Cruz; died in Mexico City. See *Current Biography* (June) 1974.

Obituary *New York Times* A p1+ Apr. 21, 1998

PEABODY, ENDICOTT Feb. 15, 1920–Dec. 2, 1997 Governor of Massachusetts (1963–65); lawyer; was born into blue-blood family with a tradition of noblesse oblige, including civil rights activism; was a descendant of John Endicott, a founder of the Massachusetts Bay Colony, and of the 19th-century financier and philanthropist George Peabody; as a liberal Democrat, prided himself on his contribution to "breaking up the racial and religious holds of the parties and making them truly parties of reform"; before his election as governor, had run unsuccessfully for attorney general of Massachusetts twice, for governor once, and for U.S. senator once; was appointed to a position in the Office of Emergency Planning by

President Lyndon B. Johnson in 1967; believing that the political parties rather than the presidential candidates should choose vice-presidential candidates, in 1972 campaigned for the Democratic nomination for vice president, unsuccessfully; moved to New Hampshire, where he ran unsuccessfully for U.S. senator in 1986 and state legislator in 1992; died at his home in Hollis, New Hampshire. See *Current Biography* (March) 1964.

Obituary *New York Times* B p13 Dec. 4, 1997

PERKINS, JAMES A(LFRED) Oct. 11, 1911–Aug. 20, 1998 Educator; former president of Cornell University; adviser on higher education to the federal government and private organizations; chairman emeritus of the International Council for Educational Development, in Princeton, New Jersey; was assistant director of the School of Public and International Affairs at Princeton University from 1939 to 1941; held executive positions in federal agencies during World War II; was vice president of Swarthmore College, his alma mater, from 1945 to 1950; subsequently served as vice president of the Carnegie Corporation and the Carnegie Foundation for the Advancement of Teaching; as president of Cornell University, beginning in 1963, made his strongest mark in the development of practical research facilities in engineering, medicine, astrophysics, and other sciences; also oversaw the construction of the Herbert F. Johnson Museum of Art; accelerated the recruitment of minority students, whose number rose from ten to 250 during his tenure; resigned in a cloud of criticism in 1969, following a confrontation with a group of armed African-American students with a list of demands, including a greater role in developing curricula, who staged an armed occupation of Willard Straight Hall; was a member of the Carnegie Commission on Higher Education from 1967 to 1973; in 1978 was appointed chairman of the President's Commission on Foreign Language and International Studies by President Jimmy Carter; died in Burlington, Vermont. See *Current Biography* (April) 1964.

Obituary *New York Times* A p13 Aug. 22, 1998

PETERSON, ESTHER (EGGERTSEN) Dec. 9, 1906–Dec. 20, 1997 Social activist; government official; consumer, labor, and women's rights advocate; from 1932 to 1939, was an assistant in economics at the Bryn Mawr Summer School for Women Workers; with the Amalgamated Clothing Workers of America, was assistant director of education from 1939 to 1944 and congressional lobbyist from 1945 to 1948; subsequently, taught in European labor schools; was Washington lobbyist for the AFL-CIO's industrial union department from 1958 to 1961; under President John F. Kennedy, became an assistant secretary of labor, in charge of the women's bureau in the Department of Labor, in 1961; was adviser for consumer affairs to Kennedy's successor, President Lyndon B. Johnson, and, later, to President Jimmy Carter; as vice president for consumer affairs with Giant Foods Inc., anticipated federal law by introducing labeling of food regarding grade, unit pricing, and calories compared to proteins; died in Washington, D.C. See *Current Biography* (December) 1961.

Obituary *New York Times* B p7 Dec. 22, 1997

POL POT May 19, 1925(?)–Apr. 15, 1998 Cambodian Communist politician and military commander; the chief and most notorious of the brutal Chinese-backed (and U.S.-tolerated) Khmer Rouge leaders whose reign of terror turned "Democratic Kampuchea"—as they renamed Cambodia under Pol Pot's prime ministership (1975–79)—into a wasteland of "killing fields"; joined the Indochina Communist Party in 1946; at the founding congress of Cambodia's own Communist Party, in 1960, was elected a standing member of its central committee; became deputy secretary in 1961, acting secretary in 1962, and secretary in 1963; within the latter year, because he feared repression by Prince Norodom Sihanouk, then the ruler of Cambodia (to be overthrown by the U.S.-supported general Lon Nol in 1970), fled into the jungle; there, formed the Khmer Rouge, which, during five years of relentless and successful warfare against the Lon Nol regime, grew from a 4,000-man guerrilla force to an army of some 70,000; in his attempt to turn Cambodia into a "pure" pre-industrial agrarian utopia during his three and a half years in power, oversaw the systematic execution of the country's educated "elite" and its ethnic minorities and the forced migration of the city populations into enslavement, starvation, and disease in rural settlements; left behind some 1.7 million dead (a quarter of the population) when he was driven back into the jungle in January 1979 following an invasion of Cambodia by Soviet-backed Vietnamese forces; over the following years, survived in a succession of hideouts under Chinese and Thai protection, while incrementally losing most of his following; died in a hut in the Dangrek Mountains in northern Cambodia, at the Thailand border. See *Current Biography* (April) 1980.

Obituary *New York Times* A p1+ Apr. 17, 1998

POWELL, LEWIS F(RANKLIN), JR. Sept. 19, 1907–Aug. 25, 1998 Associate justice of the U.S. Supreme Court (1972–87); a political moderate who brought balance to an ideologically divided court; before his appointment to the court by President Richard M. Nixon, practiced corporate law in Richmond, Virginia as a partner in the firm of Hunton, Williams, Gay, Powell and Gibson from 1937 to 1971; as a centrist on the court, often cast the decisive vote, as in the landmark affirmative-action Bakke case in 1974 and in Pylor v. Doe in 1982; in his opinion in the Bakke case, opposed rigid racial quotas while upholding race as a factor to be taken into account in university admissions; in Pylor v. Doe, voted to require Texas to give a free public education to the children of illegal aliens, because, as he said, the children themselves were "innocent"; in 30 cases defining the constitutional boundary between church and states, voted consistently with the winning side, in favor of public aid to parochial schools in a 1977 case, for example, and against such aid in two 1985 cases; voted with the majority in Roe v. Wade in 1973; usually voted with the conservative side of the court in criminal law cases—to uphold the death penalty, for example; after leaving the court, changed his mind and expressed regret for his votes in death penalty cases; died at his home in Richmond, Virginia. See *Current Biography* (February) 1965.

Obituary *New York Times* A p1+ Aug. 26, 1998

PREY, HERMANN July 11, 1929–July 22, 1998 German singer; a versatile lyric baritone acclaimed internationally for his strong stage presence and rich and precise vocal production; had a vast operatic repertoire that included such diverse roles as Don Fernando in Beethoven's *Fidelio*, the elder Germont in Verdi's *La Traviata*, Marcello in Puccini's *La Bohème*, Escamillo in Bizet's *Carmen*, Peter I in Lortzing's *Zar und Zimmermann*, Amfortas in Wagner's *Parsifal*, Wolfram in Wagner's *Tannhäuser*, and the title roles in Marschner's *Hans Heilig*, Berg's *Wozzeck*, and Henze's *Prinz von Homburg* (composed especially for him); was best known as Figaro in Rossini's *The Barber of Seville*; counted Papageno in Mozart's *The Magic Flute* among his favorite roles; in his concert repertoire of ballads, cantatas, oratorios, and arias, included works by Haydn, Mendelssohn, Mahler, Handel, and Henze; in 1952, won first prize in the third annual Meistersinger contest, sponsored in Nuremberg by the U.S. Armed Forces assistance program to German youth activities; within the year, made his professional debut at the Hessian Staatstheater in Wiesbaden and toured the U.S. for the first time; was a member of the Hamburg Staatsoper from 1953 to 1957 and a regular guest at the Berlin Stadtische from 1956 on; in 1957, made the first of many guest appearances with the Vienna Staatsoper; sang regularly with the Munich Staatsoper beginning in 1959; made his debut at New York's Metropolitan Opera in 1960; later performed at La Scala in Milan, Covent Garden in London, opera houses and concert halls in Japan, Switzerland, Moscow, and the Netherlands, and the festivals at Salzburg, Beyreuth, Edinburgh, Perugia, Aix-en-Provence, and Glyndebourne; in Germany, became best known on television, hosting his own show, presenting Schubert and Schumann song cycles, and singing the leading baritone roles in a series of operas filmed for television, including Rossini's *Il Turco in Italia*, Donizetti's *Don Pasquale*, Tchaikovsky's *Eugene Onegin*, and Mozart's *Cosi fan Tutte*; preserved much of his repertoire on recordings; died in Munich. See *Current Biography* (February) 1975.

Obituary *New York Times* B p12 July 24, 1998

RANDOLPH, JENNINGS Mar. 8, 1902–May 8, 1998 Former Democratic U.S. representative (1933–47) and senator (1958–85) from West Virginia; described himself as a "Jeffersonian" legislator whose focus was not national or international but "essentially . . . West Virginia," directed primarily at such matters as the poverty in Appalachia and the state's coal industry; generally voted liberal on broad major issues, from New Deal domestic legislation to President Lyndon B. Johnson's anti-poverty programs, Medicare, the 1964 Civil Rights Act, and the 1965 Voting Rights Act; staunchly supported the interstate highway system; after 10 unsuccessful attempts, wrote the constitutional amendment (number XXVI, passed by Congress in March 1971 and ratified four months later) that lowered the voting age to 18; before his election to Congress, worked in journalism and headed the department of public speaking and journalism at Elkins (West Virginia) College; between his two tenures on Capitol Hill, was assistant to the president and director of public relations with Capital Airlines, from 1947 to 1958; during that period, chaired the Aviation Planning Commission (1947–49) and was a director of the Washington Board of Trade (1953–56); from 1952 to 1958, was dean of the school of business administration at Southeastern University, where he had held a chair in public speaking since 1935; died in St. Louis, Missouri. See *Current Biography* (January) 1962.

Obituary *New York Times* A p12 May 9, 1998

REES, MINA S(PIEGEL) Aug. 2, 1902–Oct. 25, 1997 Mathematician; educator; began a long association with Hunter College as an instructor in mathematics in 1926; subsequently rose to associate professor; on leave from Hunter, helped to direct research in applied mathematics with the National Defense Research Committee's Office of Scientific Research and Development during and after World War II; headed the office's mathematics branch from 1946 to 1949; as director of the mathematical sciences division in the Office of Naval Research, from 1949 to 1953, stressed basic research in mathematical statistics and probability; returned to Hunter as a full professor and dean of students in 1953; moved to the City University of New York (CUNY) as dean of graduate studies in 1961; became president of CUNY's graduate division in 1969 and of its new, combined Graduate School and University Center in Manhattan in 1971; retired in 1972; died in Manhattan. See *Current Biography* (November) 1957.

Obituary *New York Times* B p10 Oct. 28, 1997

RIBICOFF, ABRAHAM A. Apr. 9, 1910–Feb. 22, 1998 Lawyer; Democratic politician and statesman; member of the Connecticut state assembly (1939–42); municipal judge in Hartford, Connecticut (1942–43, 1945–47); U.S. congressman (1949–53); governor of Connecticut (1955–61); U.S. senator (1963–81); was secretary of health, education, and welfare (1961–62) in the cabinet of President John F. Kennedy, whose close friend and staunch political ally and promoter he had been for more than a decade; impinged most sharply upon public attention when he rose to the podium at the nationally televised 1968 Democratic National Convention in Chicago to nominate George McGovern for president and took the occasion to confront Mayor Richard A. Daley of Chicago over the "Gestapo tactics" used by Chicago police against anti–Vietnam War protesters in the streets outside the convention; after retiring from politics, was special counsel to the New York law firm of Kaye, Scholer, Fierman, Hays & Handler; died in Riverdale, the Bronx, New York. See *Current Biography* (June) 1955.

Obituary *New York Times* A p1+ Feb. 23, 1998

ROBBINS, HAROLD May 21, 1916–Oct. 14, 1997 Novelist; in a slick, terse, and uncluttered style, wrote epic-sized bestsellers most typically peopled with upscale central characters involved in plots concerned with power, wealth, and sex; described his works as "picaresque novels about doomed people"; was acknowledged to be a talented storyteller even by many, if not most, of those literary purists who saw him as "flawed" by his straining for sensational and sentimental effects; began life as an orphan; after dropping out of high school, worked his way up from warehouse clerk to executive director of budget and planning at Universal Studios; began writing while still with Universal; enjoyed his best notices from critics for his first book, *Never Love a Stranger* (1948), and his third, *A Stone for Danny Fisher* (1952), both of which drew heavily on his own difficult childhood and youth; also attracted unusually unequivocal positive notices with *The Dream Merchants* (1949), which, along with *The Carpetbaggers* (1961) and *The Inheritors* (1969), comprise a trilogy, a sex-and-violence studded saga of the film industry; wrote 20 novels, including *The Betsy* (1971) and *Dreams Die First* (1977), two among the several that were made into motion pictures; published his last novel, *Tycoon*, in 1997; was translated into many of the world's languages; enjoyed worldwide sales of well upwards of 100,000,000 copies; died in Palm Springs, California. See *Current Biography* (May) 1970.

Obituary *New York Times* D p23 Oct. 15,1997

ROBBINS, JEROME Oct. 11, 1918–July 29, 1998 Dancer; choreographer; director; a prodigious, lavishly honored contributor to American ballet and musical theater; at the dawn of his career, in the late 1930s, performed modern dance at the Gluck Sandor–Felicia Sorel Dance Center in Manhattan and in summer productions at the Lake Taniment resort in the Poconos, where he did his first choreography; made his professional ballet debut in a two-word walk-on role in a Yiddish Art Theater production of *The Brothers Ashkenazi* in 1937; began dancing with the Ballet Theater (later renamed the American Ballet Theater) in 1940; from 1943 to 1947, was also associated with the American Communist Party's Theatrical Transient Group, an affiliation that would later bring him, painfully, to the attention of congressional anti-Communist inquisitors; for the Ballet Theater, choreographed his first ballet, *Fancy Free* (1944), with music by Leonard Bernstein; with Bernstein and others, developed that ballet into the Broadway musical *On the Town* (1944); subsequently choreographed the ballets *Interplay* (1945), *Facsimile* (1946), *The Guests* (1949), *Age of Anxiety* (1950), *The Cage* (1951), and *Fanfare* (1953); danced with the New York City Ballet from 1948 to 1952; for Broadway, choreographed the musicals *Billion Dollar Baby* (1945), *High Button Shoes* (1947), *Look Ma, I'm Dancin'* (1948), *Miss Liberty* (1949), *Call Me Madam* (1950), *The King and I* (1951), and *Two's Company* (1952); co-directed *The Pajama Game* (1954); directed and choreographed *Peter Pan* (1954); directed *Bells Are Ringing* (1956); directed and choreographed *Gypsy* (1959); was most triumphant in conceiving, choreographing, and directing the long-running Broadway shows *West Side Story* (1957) and *Fiddler on the Roof* (1964); in 1969, after several years of quiet experimentation, returned to the New York City Ballet as ballet master; in 1983, became, with Peter Martins, co-artistic director of the New York City Ballet, succeeding George Balanchine; resigned in 1990, but continued to choreograph for the New York City Ballet until his death; died at his home in Manhattan. See *Current Biography* (May) 1969.

Obituary *New York Times* A p1+ July 30, 1968

ROGERS, ROY Nov. 5, 1911–July 6, 1998 Actor; singer; recording artist; known as the "King of the Cowboys"; succeeded Gene Autry, in film, and William Boyd (also known as Hopalong Cassidy), on television, as America's most popular western star; after playing guitar and singing with such ensembles as the Rocky Mountaineers and the International Cowboys, in 1933 formed the Sons of the Pioneers, a trio (later quintet) that included Bob Nolan, who wrote the group's theme song, "Tumbling Tumbleweeds"; was first heard by a national radio audience through transcriptions with the Sons of the Pioneers; began appearing in motion pictures with the group in 1935; replacing Gene Autry (the screen's original singing cowboy, then in a financial dispute with Republic Pictures), made his first starring appearance, in *Under Western Stars* (1938); made 87 Republic B-grade westerns, including *Billy the Kid Returns* (1938), *The Arizona Kid* (1939), *Days of Jesse James* (1939), *Robin Hood of the Pecos* (1941), *Red River Valley* (1941), *Sons of the Pioneers* (1942), *King of the Cowboys* (1943), *The Cowboy and the Senorita* (1944), *Don't Fence Me In* (1945), *Springtime in the Sierras* (1947), *North of the Great Divide* (1950), and, finally, *Pals of the Golden West* (1951), his personal favorite; in 35 of the films, was supported by his second wife, Dale Evans (third, according to some sources); in most, had as his sidekick the grizzled, toothless George "Gabby" Hayes, who was succeeded by Pat Brady; beginning in 1948, was heard nationally on the weekly *Roy Rogers Show*; on network television, again supported by Dale Evans, starred in 102 half-hour western dramas on the *Roy Rogers Show* (1951–57), the theme song of which was "Happy Trails to You," co-written by Dale Evans; also on network television, co-hosted the *Roy Rogers and Dale Evans Show*, a weekly musical variety hour, from September to December 1962; founded the Roy Rogers-Dale Evans Museum in Victorville, California, where the most popular attraction is the stuffed remains of his late equine screen partner, the palomino Trigger; co-founded the chain of Roy Rogers family restaurants; supported many charities and nonprofit causes, including the religious programs of the Rev. Billy Graham; died on his ranch in Victorville. See *Current Biography* (October) 1983.

Obituary *New York Times* B p10 July 7, 1998

ROWSE, A(LFRED) L(ESLIE) Dec. 4, 1903–Oct. 3, 1997 British scholar and writer; an extraordinarily prolific historian, historiographer, biographer, memoirist, poet, and fiction writer; while often controversial—in part because of his overweening assertion of superiority to others in his field—was secure in his reputation as an historian of England and especially of 16th-century England; spent 12 years researching and writing *Tudor Cornwall* (1941); realized his first bestseller in *A Cornish Childhood* (1942), the first of several autobiographical volumes; published his magnum opus, *The Elizabethan Age*, in three volumes between 1950 and 1972; wrote numerous studies of Shakespeare, including two biographies; edited the three-volume, complete *Annotated Shakespeare* (1978); with a confidence not always reinforced by his peers, offered solutions of such longstanding Shakespearean mysteries as the identity of the "Dark Lady" of the sonnets and the dating of the sonnets; published a total of approximately 90 books (and edited an additional dozen), including studies of the Puritan Revolution, the politics of appeasement in the 1930s (when he was ambivalently active in the Labour Party), homosexuals in history, biographies of such literary and historical figures as Christopher Marlowe, Jonathan Swift, Matthew Arnold, John Milton, Sir Walter Raleigh, and the Churchill family, memoirs of such contemporaries as W. H. Auden and Arthur Thomas Quiller-Couch, and cumulations of his verse, which was described by Kathleen Raine as written "in that pure English now used only by an educated minority"; also wrote nine books of fiction, including *Cornish Stories* (1967) and *Stories from Trenarren* (1986); was a resident scholar at All Souls College, Oxford University, from 1925 to 1974; died at his home in Cornwall, England. See *Current Biography* (July) 1979.

Obituary *New York Times* B p7 Oct. 6, 1997

RUGAMBWA, LAUREAN CARDINAL July 12, 1912–Dec. 8, 1997 Roman Catholic ecclesiastic; archbishop emeritus of Dar es Salaam in Tanzania, East Africa; the first indigenous Tanzanian bishop; the first African cardinal; was educated by the White Fathers at their mission school and junior seminary in Tanzania (then Tanganyika) and their senior seminary in Uganda; was ordained a priest in 1943; for the next five years, worked as a missionary with the White Fathers in East Africa; studied canon law in Rome (1948–51); in 1952, when the Vatican changed the ecclesiastical structure in Tanzania from missionary to diocesan, was consecrated a bishop and given charge of the new diocese of Rutabo; in 1960, was elevated to the princely rank of cardinal and transferred to the diocese of Bukoba; at Vatican Council II (1962–65), championed ecumenism, greater participation of lay people in the work of the church, adaptation of the liturgy to indigenous cultures, including music, and internationalization of the Roman Curia; was archbishop of Dar es Salaam from 1969 to 1992; died in Dar es Salaam. See Current Biography (September) 1960.

Obituary *New York Times* B Dec. 11, 1997

RYSANEK, LEONIE Nov. 14, 1928–Mar. 7, 1998 Austrian opera singer; a leading dramatic soprano at major opera houses on both sides of the Atlantic; had a radiant voice, notable for the power, security, and accuracy of its upper register, even in such taxing roles as that of Puccini's Turandot; was acclaimed for her interpretations of the title role in *Aïda*, Senta in *The Flying Dutchman* (for which she was especially known), Lady Macbeth, and other roles in the operas of Verdi, Wagner, and Richard Strauss; made her professional debut in Innsbruck, Austria, in 1949; after gaining recognition in Europe, made her American debut in 1956; three years later, began a 37-year association with the Metropolitan Opera, where she would sing 299 performances of 24 roles, including the Empress in Strauss's *Die Frau Ohne Schatten*; in Europe, had her longest association with the Vienna State Opera; died in Vienna, Austria. See *Current Biography* (March) 1966.

Obituary *New York Times* B p9 Mar. 9, 1998

SANDERS, LAWRENCE 1920–Feb. 7, 1998 Writer; a best-selling author of well-crafted, suspenseful crime genre novels, including caper, police-procedural, and private-detective thrillers involving corruption, intrigue, governmental "dirty tricks," violence, and sex; after naval service in World War II, began writing war stories, adventure stories, and short detective fiction while working as an editor of pulp fiction and men's magazines; continued contributing to true-adventure magazines during nine years as feature editor with *Mechanix Illustrated* and four as editor of *Science and Mechanics*; at age 50, published his first book, *The Anderson Tapes* (1970), a crime novel shaped around the ubiquitous encroachment of electronic surveillance into private lives; spun a major character in *The Anderson Tapes*, the New York City police detective Edward X. Delaney, into the hero of the novel *The First Deadly Sin* (1973); followed Delaney into his retirement career as a private detective in three subsequent "sin" novels, ending with *The Fourth Deadly Sin* (1985); began two additional series of urban detective novels with *The Sixth Commandment* (1979) and *McNally's Luck* (1992); in a change of pace, in *The Tangent Objective* (1976) and *The Tangent Factor* (1978), fabricated the adventures of Obiri Anokye, a maverick African warlord who aspires to continental rule; wrote a total of 38 novels, including *The Devil in the White House* (1988) and *Guilty Pleasures* (1998); was translated into at least 15 languages; enjoyed sales well into eight figures in the U.S. alone; died at his home in Pompano, Florida. See *Current Biography* (April) 1989.

Obituary *New York Times* B p11 Feb. 12, 1998

SANFORD, (JAMES) TERRY Aug. 20, 1917–Apr. 18, 1998 Liberal Democratic governor of North Carolina (1961–65); president of Duke University (1969–85); U.S. senator (1987–93); lawyer; along with Georgia's Jimmy Carter, set the post–Jim Crow, pro–civil rights style of leadership in the "New South"; was reported to have been considered by President John F. Kennedy (assassinated in 1963) as Kennedy's running mate in 1964; made unsuccessful bids for the Democratic presidential nomination in 1972 and 1976; died at his home in Durham, North Carolina. See *Current Biography* (November) 1961.

Obituary *New York Times* B p11 Apr. 20, 1998

SAWYER, EDDIE Sept. 10, 1910–Sept. 22, 1997 Major league baseball manager; played baseball at Ithaca College, New York, while earning a B.S. degree there in the early 1930s; after receiving an M.S. degree at Cornell University, taught science and served as assistant athletic director at Ithaca College; in professional baseball's minor leagues (specifically, the New York Yankees' farm system), was an outfielder from 1934 to 1938 and a player-manager from 1939 to 1943; managed teams in the Philadelphia Phillies' farm organization from 1944 to the middle of the 1948 season, when he was called up to manage the Phillies, who had finished in the National League's first division only once (fourth place) in 30 years; immediately began to rebuild the Philadelphia team around "the whiz kids," a corps of young players including some he had managed in the minors; in 1949, his first full season at the helm of the Phillies, guided them to a third-place league finish; in 1950, led the club to its first league pennant since 1915; after the Phillies slumped to fifth place in 1951, was replaced as manager, in June 1952; was reinstated as manager in July 1958; after his team finished in last place, in both 1959 and 1960, retired permanently from managing, at the beginning of the 1960 season; died in Phoenixville, Pennsylvania. See *Current Biography* (November) 1950.

Obituary *New York Times* D p27 Sept. 23, 1997

SCHAEFER, GEORGE (LOUIS) Dec. 16, 1920–Sept. 10, 1997 Producer; director; during World War II, directed plays as a member of a U.S. Army Special Services unit headed by Maurice Evans; began his Broadway career under Evans's tutelage after the war; was a director and producer with the New York City Center Company from 1949 to 1952; with Evans, co-produced on Broadway beginning in 1953 the long-running *Teahouse of the August Moon*, which won a Tony and a Pulitzer Prize; among a number of subsequent ventures on Broadway, was most successful with *Write Me a Murder*, which he produced and directed during the 1961–62 season; in 1953, became producer and director of live television plays for *Hallmark Hall of Fame*; for the better part of two decades, was responsible for more than 50 television productions featuring prestigious actors in theatrical staples, from Shakespearean and Shavian classics to *The Corn Is Green* and *The Little Foxes*; in partnership with Merrill H. Karpf beginning in 1982, produced a number of television features, including *Right of Way*, presented on HBO; directed several Hollywood films, including the 1969 releases *The Pendulum* and *Generation*; won numerous awards, including several Emmys; published the autobiography *From Live to Tape to Film*; died in Los Angeles. See *Current Biography* (February) 1970.

Obituary *New York Times* B p8 Sept. 12, 1997

SCHNITTKE, ALFRED Nov. 24, 1934–Aug. 3, 1998 Russian composer; a strikingly original musician whose compositions elude any categorization other than his own "polystylism," which he defined as a musical form bringing "together various musical epochs by detecting their points of contiguity"; borrowed freely from sources ranging from Gregorian chant to Vivaldi and Mozart to such familiar tunes as "Happy Birthday"; was a late starter because World War II conditions and his family's lack even of a radio delayed his easy access to hearing music; after finishing his formal training in orthodox Soviet composition, concentrated privately on the study of Western music, especially serialism, while at the same time earning a living by writing scores for motion pictures in popular styles removed from his privately inspired compositions; between 1961 and 1984, composed the scores for more than 60 films; first manifested his shift to a more eclectic technique in his Second Violin Concerto (1968), reflecting the influence of the work of Mahler, Ives, and Pousseur as well as his own work in the cinema, where he, in his words, "was often writing music that suggested other eras"; following the world premiere, in Gorky, of his exuberantly anarchic First Symphony (1972), was virtually ostracized by Soviet cultural authorities; subsequently, found very sympathetic audiences in the U.S., especially for his four string quartets, his first two cello concertos, a cello sonata, a piano sonata, a sonata for violin and chamber orchestra, and a concerto for piano and strings; increasingly during the 1980s, found favor in his own country; created a requiem for the Soviet Union (which broke up in December 1991) with his first opera, *Life with an Idiot*, which had its world premiere in Amsterdam in 1992; died in Hamburg, Germany. See *Current Biography* (July) 1992.

Obituary *New York Times* B p6 Aug. 4, 1998

SCHUMANN, MAURICE Apr. 10, 1911–Feb. 10, 1998 French writer; politician; statesman; foreign minister (1969–73); was a correspondent with the French news agency Havas from 1932 until the outbreak of World War II; as a volunteer in the French army, was captured by invading German troops; escaped and joined the Free French under General Charles de Gaulle in England in 1940; with the BBC's French Service in London, made daily radio broadcasts to his homeland for four years; in 1944, was a Free French liaison officer with the Allied forces from D-Day to the liberation of Paris; after the war, became known as the author of the "Schumann plan" for the internationalization of the Ruhr-Saar industrial zone in West Germany as a step toward the development of a federal Europe; chaired the Mouvement Républicain Populaire (MRP), a middle-of-the-road Christian Democratic Party, from 1945 to 1949; was elected a deputy from Lille in the Department of Nord in the National Assembly four times between 1945 and 1968 and later served as senator from Nord; served in a series of sub-cabinet posts before becoming foreign minister; concurrently, wrote regularly for *L'Aube* and other periodicals, chiefly on European politics; published a score of books, including several works of fiction in addition to volumes on politics and history and such intellectual excursions (often reflecting his Catholic orientation) as *La mort née de leur propre vie* (1974), a long essay on Charles Péguy, Simone Weil, and Mohandas Gandhi; died in Paris, France. See *Current Biography* (April) 1970.

Obituary *New York Times* A p27 Feb. 11, 1998

SELDEN, DAVID (SEELEY) June 5, 1914–May 8, 1998 Former leader of the American Federation of Teachers (AFT); became one of the earliest members of the AFT when he was teaching social science in a Dearborn, Michigan, high school in 1940; nine years later, joined the union's national staff as one of its two chief organizers, responsible for the eastern half of the U.S.; in 1961, was instrumental in winning for the AFT's New York City local the exclusive right to represent the city's 45,000 teachers in contract negotiations with the city school system; in 1968, was elected to the first of three two-year terms as president of the AFT; in February 1970, when public school teachers in Newark, New Jersey, went on strike in defiance of a court order, joined the picketing strikers, was arrested, and served 60 days in jail; died in Kalamazoo, Michigan. See *Current Biography* (July) 1974.

Obituary *New York Times* B p8 May 13, 1998

SHEPARD, ALAN B(ARTLETT), JR. Nov. 18, 1923–July 21, 1998 Astronaut; the first American in space; the fifth of the 12 men who have walked on the Moon; after graduating from the U.S. Naval Academy, in 1944, saw World War II service on the destroyer *Cogswell* in the Pacific; received his wings as a Navy pilot in 1947; during the 1950s, did tours of duty at sea, with a fighter squadron, and as a Navy test pilot and instructor of test pilots; after attending the Naval War College, in Newport, Rhode Island, became aircraft readiness officer on the staff of the commander in chief of the Atlantic fleet; in 1959, was one of the seven test pilots chosen by the National Aeronautics and Space Administration to take part in Project Mercury, for the development of a manned space flight; on May 5, 1961 (23 days after Yuri Gagarin of the Soviet Union orbited the Earth in a spaceship), rode the space capsule *Freedom 7* to an altitude of 115 miles; with Edgar Mitchell on the Apollo 14 mission in 1971, spent 33 hours on the Moon; retired from both NASA and the Navy in 1974; co-founded the Mercury Seven Foundation, which raises money for college science and engineering scholarships; was president and chairman of the foundation until October 1997; died in Monterey, California. See *Current Biography* (December) 1961.

Obituary *New York Times* A p1+ July 23, 1998

SHEVCHENKO, ARKADY N(IKOLAYEVICH) Oct. 11, 1930–Feb. 28, 1998 Foreign-policy consultant; former Soviet diplomat; former United Nations official; the highest-ranking Soviet official ever to defect to the U.S.; earned his doctorate in international law at the Moscow Institute of International Relations with a dissertation on Soviet disarmament policy; joined the Soviet ministry of foreign affairs in 1956; was a counselor to the permanent Soviet mission to the UN from 1963 to 1970 and personal political adviser to Soviet foreign minister Andrei A. Gromyko from 1970 to 1973; throughout those years, prepared propaganda for what he called "the Soviet disinformation apparatus"; published some 200 articles promoting the Soviet Union as the champion of disarmament; in 1973, became undersecretary general for political and Security Council affairs in the Secretariat of the UN; disillusioned with the Soviet system, began working covertly as a self-described "reluctant spy" for the U.S. Central Intelligence Agency in 1975; defected under CIA protection in April 1978; wrote the memoir *Breaking with Moscow* (1985); died at his home in Bethesda, Maryland. See *Current Biography* (September) 1985.

Obituary *New York Times* B p9 Mar. 11, 1998

SIMPSON, ALAN July 23, 1912–May 5, 1998 British-born American educator; former president of Vassar College (1963–77); joined the faculty of the University of Chicago in 1946 as an assistant professor of history; over the following 15 years, rose to full professor; was dean of the university's undergraduate college from 1959 to 1963; as president of Vassar College in an era of student unrest, disarmed campus demonstrators with his warm, offhand manner and wit; with relative ease, carried out the hotly contested transition of the college from an all-women's institution to a co-educational one; wrote *Puritanism in Old and New England* (1954) and *The Wealth of the Gentry, 1540–1660: East Anglian Studies* (1961); co-edited *The People Shall Judge: Readings in the Formation of American Foreign Policy* (1949); died in Lake Forest, Illinois. See *Current Biography* (February) 1964.

Obituary *New York Times* D p19 May 8, 1998

SINATRA, FRANK Dec. 12, 1915–May 14, 1998 Singer; film actor; widely recognized as 20th-century American entertainment's prototypical and most durable male superstar; made 57 (58, according to some sources) motion pictures; as a singer with a baritone voice once described as "worn velveteen," was a master of long-breathed, cadenced delivery; from a beginning as a crooner adulated maniacally by teenaged female audiences, matured into an extraordinarily sophisticated and sensitive interpreter of both down-tempo and torch lyrics (projecting a vulnerable but tough romanticism) and up-tempo swing and show tunes, partly with the help of opulent arrangements by Nelson Riddle, Billy May, and Gordon Jenkins and custom-tailored songs by Sammy Cahn and Jule Styne, among others; first came to national attention as a member of the Hoboken (New Jersey) Four when that quartet won first prize on a radio broadcast of *Major Bowes and His Original Amateur Hour* in the mid-1930s; subsequently was male vocalist with the Harry James band; with Tommy Dorsey's big band (1940–42), recorded his first number-one single, "I'll Never Smile Again" (sung, as were others among his hits, in conjunction with the vocal group the Pied Pipers), as well as such hits as "Night and Day" and "Stardust"; in solo engagements at the Paramount Theater in Manhattan beginning in 1942, created an audience hysteria that reached its peak in a "bobby-soxer" near-riot in 1944; from 1943 to 1945, was the lead male singer on the radio program *Your Hit Parade*; in the late 1940s and early 1950s, suffered a slump in his career, coincidental with the loss of much of the smoothness of his youthful vocal timbre; in compensation, concentrated on meaningful phrasing (usually in "concept" albums consistent in mood and tempo), achieving an impression of deep introspection and personal feeling that redefined pop vocalism; returned to popularity and remained there with a long series of albums beginning with *I've Got the World on a String* (1953) and including *In the Wee Small Hours* (1955), *Come Fly with Me* (1957), *All the Way* (1957), *Come Dance with Me* (1959)—which brought him his first Grammy Awards—and *September of My Years* (1965); finished his recording career with two *Duets* albums (1993 and 1994); between 1939 and 1994, recorded more than 1,200 songs, including "All or Nothing at All," "Put Your Dreams Away," "Young at Heart," "The Lady Is a Tramp," "Love and Marriage," "New York, New York," and the signature songs "It Was a Very Good Year" and "My Way"; early in his screen career, was cast in the musicals *Anchors Aweigh* (1945) and *On the Town* (1949); earned a special Oscar for *The House I Live In* (1945), a 10-minute patriotic film stressing the need for racial, ethnic, and religious tolerance in the U.S.; received the greatest boost in his career with the dramatic role of Maggio in *From Here to Eternity* (1953), for which he won the Academy Award for best supporting actor; later, starred or co-starred in the films *Suddenly* (1954), *Guys and Dolls* (1955), *The Man with the Golden Arm* (1956), *High Society* (1956), *The Joker Is Wild* (1957), *Pal Joey* (1957), *Some Came Running* (1958), *Ocean's Eleven* (1960), *The Manchurian Candidate* (1962), *Von Ryan's Express* (1965), and *The Detective* (1968); concertized to packed houses in concert halls, stadiums, and nightclubs (including a Las Vegas casino that he partly owned); outside of show business, had a reputation as a hip—and four-times married—playboy, the leader of his carousing "Rat Pack" buddies, a friend of presidents (Kennedy and Reagan) as well as some underworld figures, and a quiet philanthropist; died in Los Angeles, California. See *Current Biography* (October) 1960.

Obituary *New York Times* A p1+ May 16, 1998

SOTH, LAUREN K(EPHART) Oct. 2, 1910–Feb. 9, 1998 Journalist; as editorial pages editor of the Des Moines (Iowa) newspapers *Register* and *Tribune*, received the 1956 Pulitzer Prize for inspiring exchange visits of American and Soviet agricultural delegations; held degrees in journalism and agricultural economics from Iowa State College of Agriculture and Mechanic Arts; taught and served as economic publications editor at the college before joining the Des Moines *Register* and *Tribune* as an editorial writer in 1947; became assistant editor of the editorial pages in 1951 and editor of the pages in 1954; in an editorial published on February 10, 1955, extended "an invitation to any delegation [Soviet leader Nikita S.] Khrushchev wants to select to come to Iowa to get the lowdown on raising high-quality cattle, hogs, sheep, and chickens"; helped to organize the committee that received the Soviet agriculturists who visited Iowa in July 1955 and was a member of the American group received in reciprocation in the Soviet Union in August 1955; retired in 1975; died in Des Moines. See *Current Biography* (December) 1956.

Obituary *New York Times* D p24 Feb. 19, 1998

SPILHAUS, ATHELSTAN (FREDERICK) Nov. 25, 1911–Mar. 30, 1998 South African–born American geophysicist; meteorologist; oceanographer; educator; a prolific inventive genius whose interests ranged from the mechanisms of toys to the applications of science to military, architectural, and other practical projects; as a researcher at the Woods Hole (Massachusetts) Oceanographic Institution (1936–37) and New York University (beginning in 1937), established his international reputation with his invention of the bathythermograph, a revolutionary instrument that made possible the measurement of temperatures and depths of ocean waters from a moving vessel and proved invaluable in the detection of enemy submarines in World War II; with the U.S. Army Air Forces during the war, contributed to the development of meteorological instruments for aircraft; later, designed Air Force atmospheric-monitoring balloons for monitoring Soviet nuclear testing; meanwhile, founded and chaired (until 1947) the Department of Meteorology at New York University; from 1949 to 1966, was dean of the Institute of Technology at the University of Minnesota, where the severely cold winter weather inspired him to conceive the idea of protective pedestrian tunnels and covered skyways and walkways to connect city buildings, implemented in Minneapolis–St. Paul in the 1950s; subsequently held, among other posts, the presidency of the Franklin Institute, Aqua International Inc., and Pan Geo Inc.; during his long career, served on numerous national and international bodies, including the executive board of UNESCO; in retirement, lived in Middleburg, Virginia, in a home where he tinkered with his large collection of toys and such devices as multi-functional space clocks; died at his home. See *Current Biography* (June) 1965.

Obituary *New York Times* B p12 Apr. 1, 1998

SPOCK, BENJAMIN (McLANE) May 2, 1903–Mar. 15, 1998 Physician; author; university professor; lecturer; political activist; the most influential pediatrician of his time; author of *Dr. Spock's Baby and Child Care*, a best-selling handbook for parents since 1946, when it was first published, as *The Common Sense Book of Baby and Child Care*; in that book, set out to put parents at ease, explaining to them what to expect at each stage of a child's development, without burdening them with the didacticism and rigidity that previously prevailed in pediatrics; in later editions of the book, clarified the limits of permissiveness and stressed the importance of firm parental standards; wrote 11 other books, including *Raising Children in a Difficult Time* (1974) and *A Better World for Our Children* (1994); as a young physician, after serving his residencies in psychiatry and pediatrics, engaged in private practice of pediatrics in New York City for more than a decade beginning in 1933; between 1947 and 1967, successively taught psychiatry at the University of Minnesota and child development at the University of Pittsburgh and Western Reserve University; became an activist in the world peace movement in 1962, when he voiced his concern over the possible hazards posed to growing children and nursing mothers by the radioactive fallout from atmospheric nuclear testing; subsequently, became a prominent campaigner for nuclear disarmament and protester against the Vietnam War; in 1968, was sentenced to two years in prison for conspiracy to aid, abet, and counsel young men to evade military conscription—a verdict that was reversed on appeal; was the leftist People's Party candidate for president in 1972 and vice president in 1976; died at the home in San Diego, California, that he shared with his second wife, Mary Morgan. See *Current Biography* (November) 1969.

Obituary *New York Times* A p1+ Mar. 17, 1998

STANS, MAURICE H(UBERT) Mar. 22, 1908–Apr. 14, 1998 Business and financial consultant; former U.S. government official; a formidable Republican fund-raiser whose reputation was tarnished by his association with the Watergate scandal, which led to the resignation of President Richard M. Nixon in 1974; with the Chicago firm of Alexander Grant & Co., certified public accountants, rose from office boy, in 1928, to managing and executive partner (1940–55); with the Moore Corp., stove manufacturers in Joliet, Illinois, was president from 1938 to 1945 and, later, chairman of the board; after serving as a U.S. Post Office consultant (1953–55), became deputy postmaster general (1955–57); at the U.S. Bureau of the Budget, was deputy director (1957–58) and director (1958–61); subsequently, was president of the investment banking firm of William R. Staats, Inc.; chaired the finance committees to elect Nixon to the presidency in 1968 and to reelect him in 1972 (when Stans was credited with raising a record $60 million in campaign funds); was secretary of commerce in the Nixon Cabinet from 1969 to 1972; in the Watergate affair, was acquitted of perjury and conspiracy but pled guilty to nonwillful violations of campaign financing laws; wrote the autobiography *One of the President's Men* (1995); died in Pasadena, California. See *Current Biography* (December) 1958.

Obituary *New York Times* D p23 Apr. 15, 1998

STEVENS, ROGER L(ACEY) Mar. 12, 1910–Feb. 2, 1998 Real estate tycoon; theatrical producer; fundraiser; was the driving force in the funding for the John F. Kennedy Center for the Performing Arts in Washington, D.C., of which he was chairman, president, and chief executive officer from its opening in 1971 until 1988; began amassing his fortune as a real-estate broker in the 1930s; in 1949 financed some regional theatrical projects in Michigan, including a production of *Twelfth Night* that he brought to Broadway in the fall of 1949; the following year, co-produced a highly successful New York revival of *Peter Pan*; was elected a member of the Playwrights' Company, through which he financed the production of such Broadway successes in the early 1950s as *The Fourposter*, *Tea and Sympathy*, *Sabrina Fair*, *Ondine*, *The Bad Seed*, and *Cat on a Hot Tin Roof*; during the same period, was a major patron of the American National Theatre and Academy; with Robert Whitehead (his favorite partner), brought *Bus Stop* to Broadway in 1955; subsequently produced or co-produced such Broadway shows as *West Side Story*, *A Man for All Seasons*, *Clearing in the Woods*, *Mary, Mary*, and *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad*; co-produced Harold Pinter's *The Caretaker* on Broadway in 1961, when Pinter was little known in the U.S.; was involved in a total of at least 200 theatrical productions, including Pinter's *Betrayal* on Broadway in 1979; in his real-estate career, became best known as the leader of a syndicate that bought the Empire State Building in 1951; chaired the Democratic Party's finance committee in 1956; in the administration of President Lyndon B. Johnson, was the president's special assistant on the arts, the first chairman of the National Council on the Arts (founded in 1964), and the first chairman of the National Endowment for the Arts; meanwhile, had been working on the Kennedy Center project since 1961, under an original mandate from President Kennedy himself; died in Washington, D.C. See *Current Biography* (December) 1955.

Obituary *New York Times* B p9 Feb. 4, 1998

STICKNEY, DOROTHY June 21, 1896–June 2, 1998 Actress; the female half of the Lindsays, one of the American theater's legendary couples; with her husband, the late actor, director, author, and producer Howard Lindsay, set a Broadway performance record in *Life with Father*, a comedy by Lindsay and Russel Crouse based on Clarence Day's memoirs of his life as an imperious young husband and father in the New York City of the 1890s; began her career in vaudeville; made her debut on the legitimate stage in 1921 and her Broadway debut in 1926; created, among other eccentric characters, the hysterical suicide Molly Molloy in *The Front Page* (1928); had her first great success as the sensitive young wife in *Another Language* (1932); beginning in November 1939, with her husband starring opposite her as Clarence Day, played the role of the wise and patient wife and mother Vinnie Day in *Life with Father* for 3,224 performances over a period of seven years, the longest run of a nonmusical show in Broadway history; in 1948–49, again opposite her husband, reprised the Vinnie Day role in a sequel, *Life with Mother*; later on Broadway, performed *A Lovely Night* (1960), a one-woman show based on Edna St. Vincent Millay's poetry and letters, and made her Broadway musical debut in the one-song role of Berthe in *Pippin* (1973); with Leon Ames, did a revival of *Life with Father* at City Center in 1967; performed in several television productions; wrote the memoir *Openings and Closings* (1979); survived her husband by 30 years; died at her home in Manhattan. See *Current Biography* (April) 1942.

Obituary *New York Times* D p23 June 3, 1998

STREHLER, GIORGIO Aug. 14, 1921–Dec. 25, 1997 Italian theater director; actor; leftist politician; as cofounder (in 1947) and director of the Piccolo Teatro di Milano, brought Italian theater, from Carlo Goldoni to Luigi Pirandello, to international attention while at the same time bringing to Italian audiences an even vaster repertoire ranging from William Shakespeare and Pierre Corneille to August Strindberg, Anton Chekhov, and Bertolt Brecht; pursued a parallel career in the lyric theater, directing memorable opera performances for the Salzburg Festival as well as such opera houses as La Scala in Milan, the Hamburg Schauspielhaus, and the Paris Opera; in 1982, persuaded the French government to finance the establishment and operation of the Théatre de l'Europe, a multilingual theater in Paris, which he directed until 1988, when he agreed to preside over a newly formed Union of Theatres of Europe; served for many years on the central committee of the Italian Socialist Party; in 1979, successfully ran for election to the first European parliament; in 1987, announced that he had quit the Socialist party and enrolled as an "independent" with the Communist Party; died at his home in Lugano, Switzerland. See *Current Biography* (March) 1991.

Obituary *New York Times* B p24 Dec. 27, 1997

TAYLOR, TELFORD Feb. 24, 1908–May 24, 1998 Lawyer; former government official; professor emeritus of law, Columbia University; known to history as a principal prosecutor at the Nuremberg trials of Nazi war criminals following World War II; after earning his law degree in 1932, worked in Washington, D.C., as an attorney with a Senate committee and with a succession of federal departments and agencies; was commissioned a major in the U.S. Army's military intelligence service in 1942; the following year, was assigned to the U.S. Embassy in wartime London; was promoted to colonel in 1944 and brigadier general in 1946; when the Nuremberg trials began under international jurisdiction, was associate counsel to Robert H. Jackson, the U.S. prosecutor and the leader of the joint U.S.-British-Russian-French prosecution; in 1946, when the four Allied powers went their separate ways, succeeded Jackson as U.S. prosecutor and proceeded to bring the U.S. military government's part in the proceedings to a close, in 1949; subsequently, with the exception of a short stint in Washington, worked in the private sector, practicing and teaching law; raised his voice in alarm against McCarthyism and in commonsense as well as moral outrage against the war in Vietnam; wrote several books, including *Grand Inquest: The Story of Congressional Investigations* (1955) and *Munich: The Price of Peace* (1979); died in Manhattan. See *Current Biography* (December) 1948.

Obituary *New York Times* A p13 May 25, 1998

TENNSTEDT, KLAUS June 6, 1926–Jan. 11, 1998 German conductor; conductor laureate of the London Philharmonic Orchestra; as a symphonic conductor, specialized in a conservative Romantic repertory that included Mozart, Beethoven, and, most memorably, Mahler and Bruckner; conducted "as one possessed," as the critic Joseph Horowitz once observed; began his career in East Germany, where he was music director of, in succession, the Halle Municipal Theater Orchestra, the Dresden Opera, and the Schwerin State Orchestra and Theater; immediately after fleeing to the West, in 1971, conducted orchestras in Sweden; became director of the Kiel (West Germany) Opera in 1972; won belated international renown in the mid-1970s, when he made triumphant Canadian and American debuts and widely acclaimed appearances at the Berkshire Music Festival; after stints as principal guest conductor of the London Philharmonic and the Minnesota Orchestra, was music director of the former (1983–87); subsequently appeared regularly with the New York Philharmonic and the Philadelphia Orchestra; retired in 1994; died at his home in Kiel, Germany. See *Current Biography* (September) 1983.

Obituary *New York Times* D p22 Jan. 13, 1998

THOMPSON, KAY 1904(?)–July 2, 1998 Writer; musician; actress; monologist; as an entertainer, combined sophisticated wit with zaniness; as a writer of children's fiction, created the anti-herione Eloise, an overprivileged, charmingly wicked six-year-old brat who raises havoc in her home—Manhattan's Plaza Hotel—and in travels abroad; began her career as a child prodigy at the piano; on radio in the 1930s, sang with the Mills Brothers, was a singer and arranger with Fred Waring's band, and co-produced her own network show; between 1942 and 1946, was a composer and arranger (teamed with the choreographer Robert Alton) under contract to Metro-Goldwyn-Mayer studios in Hollywood; from 1947 to 1953, headlined a nightclub act in which she was backed up by the singing and dancing Williams Brothers (including Andy); invented Eloise as an improvised characterization during rehearsals for a one-woman show (a monologue delivered in the persona of a jaded society hostess) she was presenting in the Persian Room of the Plaza Hotel in 1954; published *Eloise; A Book for Precocious Grown Ups*, illustrated by Hilary Knight, in 1955; subsequently wrote *Eloise in Paris* (1957), *Eloise at Christmastime* (1958), and *Eloise in Moscow* (1959), all illustrated by Knight; had a major supporting role in the film *Funny Face* (1957) and several major television credits, including a co-starring role in the British series *Riverside 1*; wrote the popular song "Promise Me Love"; shared a Manhattan luxury apartment with the actress and singer Liza Minnelli, her goddaughter; died in Manhattan. See *Current Biography* (April) 1959.

Obituary *New York Times* B p11 July 7, 1998

TILLINGHAST, CHARLES C(ARPENTER), JR. Jan. 30, 1911–July 25, 1998 Lawyer; corporation executive; from 1935 to 1957, practiced corporate law with a Wall Street firm; on leave from the firm, served as a deputy assistant to the New York County district attorney (1938–40); back with the firm, handled the Bendix Corp. account, from 1947 to 1957; in 1957, joined Bendix as vice president in charge of international operations; from 1961 to 1976, was president and chief executive officer of Trans World Airlines; subsequently, was vice chairman of White, Weld & Co., investment bankers, until 1978, when he became vice chairman of Merrill Lynch, which had acquired White, Weld; meanwhile, since 1967, had been serving as chancellor of his alma mater, Brown University, in Providence, Rhode Island; retired in 1982; died at his summer home in Little Compton, Rhode Island. See *Current Biography* (February) 1962.

Obituary *New York Times* D p16 Aug. 1, 1998

TIPPETT, SIR MICHAEL (KEMP) Jan. 2, 1905–Jan. 8, 1998 British composer; conductor; in his music and librettos, often reflected his political and philosophical positions, including pacifism, Trotskyism, and Jungian psychology; for many years, taught music and other subjects in various schools, predominantly cooperative and blue-collar; discarded many of his early compositions; realized his first mature composition in the experimental, contrapuntal *Concerto for Double String Orchestra* (1939); as a conscientious objector, was briefly imprisoned during World War II; was influenced by Bach and Handel as well as Negro spirituals; in writing his oratorio *A Child of Our Time*, was inspired by the assassination of a German diplomat by a young Polish Jew, in 1938; subsequently wrote, among numerous other works, the cantata *Boyhood's End* (1943), the tonal but dissonant First Symphony (1945), and the operas

The Midsummer Marriage (1955), *King Priam* (1962), *The Knot Garden* (1970), and *New Year* (1989); died at his home in London. See *Current Biography* (September) 1974.

Obituary *New York Times* A p13 Jan. 10, 1998

TOPPING, NORMAN (HAWKINS) Jan. 12, 1908–Nov. 18, 1997 Chancellor emeritus, University of Southern California; medical scientist; after receiving his M.D. degree, in 1936, began 16 years of medical research with the U.S. Public Health Service; concentrated on the study of viral and rickettsial diseases; helped to develop a vaccine against typhus and the first effective treatment agaist Rocky Mountain spotted fever; from 1948 to 1952, held the dual office of assistant surgeon general of the Public Health Service and associate director of the National Institutes of Health; was vice president for medical affairs at the University of Pennsylvania from 1952 to 1958; as president of USC (1958–70), guided the university to prominence as a world-class research center; while serving as chancellor (1971–80), was also president of the Los Angeles Transit Authority and a member of the civic board concerned with urban redevelopment in Los Angeles; died in Los Angeles. See *Current Biography* (February) 1959.

Obituary *New York Times* D p16 Nov. 22, 1997

TOWNSEND, ROBERT (CHASE) July 30, 1920–Jan. 12, 1998 Business administrator; consultant; an unorthodox, imaginative manager and management consultant whose most conspicuous success was with Avis Rent A Car, Inc.; became president and chairman of the board of Avis in 1962, when the company was a distant runner-up to Hertz in the car rental field, losing $3 million in 1962 alone; during his three-year tenure at Avis, waged the "We try harder" advertising campaign—devised for him by the Doyle Dane Bernbach agency—that helped the company to increase its share of the car rental market by 28 percent and begin to show a profit ($2.8 million in 1965); was previously with the American Express Company (1948–62), first as director of Hertz American Express International Ltd. and subsequently as senior vice president in charge of the company's investment and international banking operations; later, was a director of Dun & Bradstreet and a consultant to the C.R.M. Co.; wrote the best-selling books *Up the Organization: How to Stop the Corporation from Stifling People and Strangling Profits* (1970) and *Further Up the Organization* (1984); died while on vacation on the island of Anguilla in the West Indies. See *Current Biography* (November) 1970.

Obituary *New York Times* D p27 Jan. 14, 1998

TRAMPLER, WALTER Aug. 25, 1915–Sept. 27, 1997 German-born American violist; on both the viola and viola d'amore, had a vast repertory, ranging from 17th-century music to contemporary compositions, including some written for him by Luciano Berio, Larry Austin, and others; began playing the violin in childhood; turned to the viola when he was a student at the State Academy of Music in Munich, Germany; during the 1930s, performed chiefly with the All-German Radio Symphony Orchestra and the Strub String Quartet, with which he toured extensively; immigrated to the U.S. in 1939; joined the Boston Symphony Orchestra in 1942; co-formed the New Music Quartet in 1947; performed with that string ensemble until it was disbanded in the mid-1950s; subsequently followed a freelance career as a soloist and chamber music instrumentalist; made annual tours of Europe; was a frequent guest with the Budapest String Quartet, with which he made numerous recordings, including acclaimed recordings of Mozart and Brahms string quartets; also played regularly and recorded with the Juilliard String Quartet; was a stalwart of the Chamber Music Society of Lincoln Center for nearly 20 years; taught viola and chamber music at the Juilliard School of Music in Manhattan from 1962 until 1996; died in Port Joli, Nova Scotia, where he maintained a home in addition to his residence in Manhattan. See *Current Biography* (November) 1971.

Obituary *New York Times* B p7 Sept. 30, 1997

ULANOVA, GALINA (SERGEYEVNA) Jan. 10, 1910–Mar. 21, 1998 Ballerina; the most revered Russian performing artist of her generation; entranced audiences with what were described as her "sense of absolute rhythm," "her beautiful line and her natural gift for movement," and "a quiet dramatic power that asserts itself with complete conviction and a minimum of effort"; in 1928, joined the Maryinsky Ballet in Leningrad, where she established a repertoire including her two favorite classical roles, Odette-Odile in *Swan Lake* and the title role in *Giselle*, and several roles that she created, including Juliet in *Romeo and Juliet*, written for her by Serge Prokofiev, with choreography by Leonid Lavrovsky; in 1944, became the prima ballerina with the Bolshoi Ballet in Moscow; appeared before English-speaking audiences for the first time with the Bolshoi troupe in London in 1956, giving performances that were captured on film in *The Bolshoi Ballet*, first shown in the U.S. in 1957; after retiring as prima ballerina in 1960, devoted herself to teaching; died in Moscow. See *Current Biography* (April) 1958.

Obituary *New York Times* A p3 Mar. 22, 1998

VAN HORNE, HARRIET May 17, 1920–Jan. 15, 1998 Journalist; a radio and television critic who championed high standards in a tough but graceful and often witty style; in 1942, joined the New York *World-Telegram*, where she was assigned to write the radio column; over the following three decades, wrote five radio and television reviews a week for the *World-Telegram* and its successors, the *World-Telegram and Sun* and the *World Journal Tribune*; later, wrote a thrice-weekly general column for the *New York Post*; also wrote for the New York Times Syndicate and Los Angeles Times Entertainment Syndicate; published a collection of her essays under the title *Never Go Anywhere without a Pencil* (1972); died in New York City. See *Current Biography* (December) 1954.

Obituary *New York Times* A p11 Jan. 17, 1998

WALKER, MILDRED May 2, 1905–May 27, 1998 Novelist; short-story writer; had roots in Vermont and in Pennsylvania, where her father was a Baptist minister; was encouraged in her writing of fiction by Robert P. Tristram Coffin, one of her teachers at Wells College in Aurora, New York; after marrying Ferdinand Ripley Schlemm, a cardiologist, adapted her career to the exigencies of her life as a wife and mother and to her family's moves, first to a lumbermill town on Lake Superior (the setting of *Fireweed*, the first of her novels to be published, in 1934), then to the University of Michigan, and finally to a ranch near Great Falls, Montana; once explained that while her novels were set in the parts of the country she had known, her interest had "never been in writing a novel about any certain region except as it affects the characters"; having "followed the familiar folk pattern of 'going West,'" was "interested in the effect of that pattern on individuals now that the frontier is gone and the pattern has become a symbol"; constantly drew on her own experience and background for authentic detail and local color, most obviously in such novels as *Doctor Norton's Wife* (1938); wove the plot of *The Brewer's Big Horses* (1940) around incipient antagonism between prohibition forces and brewery interests; set several of her novels in Montana, beginning with *Unless the Wind Turns* (1941) and including *Winter Wheat* (1944), which was compared to *Growth of the Soil*, Knut Hamsun's moving story of a family's struggle to wrest a living in the Norwegian wilderness; published a dozen novels, including *The Quarry* (1947), *The Southwest Corner* (1951), *The Curlew's Cry* (1955), and *The Body of a Young Man*, which was nominated for a National Book Award in 1960; returned to Wells College to teach creative writing in the late 1950s; was a Fulbright lecturer in Kyoto, Japan, in 1961–62; died in Portland, Oregon. See *Current Biography Yearbook 1947*.

Obituary *New York Times* B p11 June 1, 1998

WALLACE, GEORGE C(ORLEY) Aug. 25, 1919–Sept. 13, 1998 Four-term populist Democratic governor of Alabama (1963–67, 1971–79, 1983–87); presidential candidate; lawyer; a leading spokesman for states' rights; early in his career, was an outstanding Alabama state legislator; was an elected state judge from 1953 to 1959; after his first inaguration as governor, in 1963, lived up to his campaign promises to reduce the cost of state government and to defy federal intervention in Alabama state affairs, including its racially segregated school systems; on June 11, 1963 stood at the entrance of the University of Alabama and blocked the entry of U.S. deputy attorney general Nicholas Katzenbach, who was trying to enroll two black students; relented after President John F. Kennedy federalized the Alabama National Guard and ordered units of the guard to the campus; drew a proportion of protest votes in several Democratic presidential primaries in 1964; as a third party (American Independent party) candidate, won five Southern states and 46 electoral votes in the November 1968 presidential election; was poised perhaps to do even better four years later, until he was shot (and paralyzed for life from the waist down) in an assassination attempt at a Democratic primary campaign rally; made his final presidential bid in the Democratic primaries in 1976; having shed his segregationist political skin without renouncing his populist core, won his final campaign for governor with the help of the African-American vote; died in Montgomery, Alabama. See *Current Biography* (December) 1963.

Obituary *New York Times* A p1+ Sept. 15, 1998

WEST, DOROTHY June 2, 1907–Aug. 16, 1998 Author; novelist; short-story writer; essayist; editor; was the youngest and last living member of the Harlem Renaissance, the luminous black literary and artistic movement centered in the largely African-American district of upper Manhattan during the 1920s; was born in Boston to Isaac Christopher Hayes, a former slave whose rise in the produce trade made him Boston's "black banana king" and one of the first of the affluent blacks to buy a summer home in the Oak Bluffs section of Martha's Vineyard island, Massachusetts; beginning in 1927, was close to such leaders of the Harlem Renaissance as the writers Langston Hughes, Countee Cullen, and Zora Neale Hurston; in Harlem during the Depression of the 1930s and into the 1940s, was a welfare investigator (a job that provided some of the grist for her short fiction) and a participant in the Federal Writers Project; founded and edited the literary magazine *Challenge* (1934–36) and *New Challenge* (1937); between 1940 and 1960, published 26 short stories (in many of which she wrote with irony of black urban women) in the *New York Daily News*; in 1948, published her first novel, *The Living Is Easy*, the largely autobiographical, somewhat satirical portrait of a prosperous African-American family in Boston; in her second novel, *The Wedding* (1995), set on Martha's Vineyard, told the story of a light-skinned young black socialite who is divided at heart regarding her planned marriage to a white jazz musician—a story that Oprah Winfrey adapted into a television mini-series; later in 1995, published *The Richer, the Poorer*, a collection of 13 essays and 17 short stories; from 1947 on, lived in her family's cottage in Oak Bluffs; wrote columns for the *Vineyard Gazette* newspaper; died in a hospital in Boston. See *Current Biography* (February) 1997.

Obituary *New York Times* A p29 Aug. 19, 1998

WINPISINGER, WILLIAM W(AYNE) Dec. 10, 1924–Dec. 11, 1997 President of the International Association of Machinists and Aerospace Workers (1977–89); simultaneously served as vice president of the overarching labor organization AFL-CIO; described himself as "a seat-of-the-pants socialist"; began working his way up union ranks in the late 1940s, when he was an automotive mechanic; attempted to steer the AFL-CIO to leftist political activism; advocated national economic planning and nationalization of railroads, airlines, banks, the oil industry, the utilities, and, according to the labor reporter A. H. Raskin, "all the monopolies—a grab bag into which he dumps everything from steel to light bulbs and breakfast cereal"; died in Howard County, Maryland. See *Current Biography* (February) 1980.

Obituary *New York Times* C p8 Dec. 13, 1997

WOLFERT, IRA Nov. 1, 1908–Nov. 24, 1997 Writer; journalist; best-selling author of fiction and nonfiction; with the North American Newspaper Alliance from 1932 to 1945, covered Broadway, Hollywood, sports, the general news beat, and World War II; as a war correspondent, won a Pulitzer Prize in 1943 for his coverage of the battle of Guadalcanal island in the South Pacific; expanded that reportage in the book *Battle for the Solomons* (1943); also wrote *Torpedo 8* (1943), about an American bomber squadron; built his first novel, *Tucker's People* (1943), around the character of a greedy numbers-racket lawyer in New York City; co-wrote the scenario for the screen adaptation of that novel, *Force of Evil* (1948), a film noir that became a cult classic; also wrote a number of short stories; died in Margaretville, New York. See *Current Biography* (April) 1943.

Obituary New York Times B p15 Nov. 27, 1997

WORTHINGTON, LESLIE B(ERRY) June 22, 1902–Aug. 3, 1998 President and chief administrative officer of the United States Steel Corp. (1959–67); beginning as a sales apprentice with a U.S. Steel subsidiary, worked his way up the corporation's executive ladder; as president, led U.S. Steel out of the longest strike in the steel industry's history, through a confrontation with the federal government over an increase in the price of steel-mill products, and into stronger competition with the chemicals industry; in 1966, consolidated U.S. Steel's packaging and plastics operations into a new division, USS Chemicals; died at his home in Ligonier, Pennsylvania. See *Current Biography* (October) 1960.

Obituary *New York Times* D p20 Aug. 6, 1998

WRIGHT, HELEN Dec. 20, 1914–Oct. 23, 1997 Astronomer; author; for her M.A. degree (1939) in astronomy at Vassar College, wrote the thesis "A Preliminary Investigation of the Topography of the Moon"; in 1942 and 1943, was junior astronomer at the U.S. Naval Observatory in Washington, D.C.; co-edited *A Treasury of Science* (1943), among other books; wrote *Sweeper in the Sky* (1949), a biography of Maria Mitchell, the first director of the Vassar College Observatory, and *Palomar* (1952), a history of the telescope from its invention by Galileo to the 200-inch instrument constructed at Mount Palomar, California, by George Ellery Hale; became best known for her biography of Hale, *Explorer of the Universe* (1966; reissued in 1994); also known by her married name, Helen Wright Greuter; died in Washington, D.C. See *Current Biography* (March) 1997.

Obituary *New York Times* p45 Nov. 2, 1997

WRIGHT, IRVING S(HERWOOD) Oct. 27, 1901–Dec. 8, 1997 Physician; former professor of clinical medicine at New York Hospital-Cornell Medical Center, in Manhattan; a leading authority on cardiovascular diseases; pioneered in the study of thrombosis (the formation of blood clots that lead to heart attacks and strokes) and the development and use of anticoagulants for its prevention or treatment; in 1938, made the first use of purified heparin, a natural but rare and exorbitantly expensive anticoagulant, then newly available, in the treatment of a patient suffering from migratory thrombophlebitis; later, was one of the first physicians to use the synthetic anticoagulants Dicumarol and Coumadin; in 1979 founded the American Federation for Aging Research; toward the end of his life, helped to establish the Irving Sherwood Wright Center on Aging with the support of New York Hospital; was the author or co-author of a number of books and several hundred papers, chiefly in the cardiovascular field; died at his home in Manhattan. See *Current Biography* (October) 1968.

Obituary *New York Times* p51 Dec. 21, 1997

WYNETTE, TAMMY May 5, 1942–Apr. 6, 1998 Singer; songwriter; a definitive country artist whose distinctive delivery of ballads of everyday pathos and strength could carry her limited mezzo-soprano voice into a cry, peaking at high F, with a startling catch suggesting heartbreak—a pattern set in her best-known signature song, "Stand By Your Man," which sold more than 2 million copies; spent her earliest years on her grandparents' farm in Itawamba County, Mississippi; learned to play the guitar at 12; entered into her first, short-lived marriage at 17; worked briefly as a beautician and sang on a local television program in Birmingham, Alabama, before moving to Nashville, Tennessee, the country music capital; under the guidance of the Nashville producer and songwriter Billy Sherrill, leaped to prominence in 1967, reaching the top 10 on the country chart with her second single, "Your Good Girl's Gonna Go Bad," and the number-one spot with her third, the Grammy-winning "I Don't Wannna Play House"; in 1968, was again number one with "Take Me to Your World" and "D-I-V-O-R-C-E" (co-written by her and Sherrill), as well as "Stand By Your Man" (also written with Sherrill), a crossover pop hit that earned her a second Grammy; in 1968, 1969, and 1970, was named female vocalist of the year by the Country Music Association; for six years (1969–75), endured a notoriously turbulent marriage to George Jones, with whom she recorded numerous duets, including the hit singles "We're Gonna Hold On," "Golden Ring," "Near You," and "Two-Story House," and the hymns comprising the album *We Have to Sing About Jesus*; in 1976, had another solo number-one hit and added another signature song to her repertoire with "Till I Can Make It on My Own," co-written by her, Sherrill, and George Richey, her fifth and final husband (since 1978) and her manager since 1981; reached the top 10 with "Another Chance" in 1982; had a total of 39 top-10 and 20 number-one singles; recorded more than 50 albums; sold more than 30 million records; over the years, underwent a series of severe medical and emotional crises and fought an addiction to prescription painkilling drugs; died at her home in Nashville; in addition to her husband, was survived by four daughters, several stepchildren, and at least seven grandchildren. See *Current Biography* (June) 1995.

Obituary *New York Times* B p11 Apr. 8, 1998

YORTY, SAM(UEL, WILLIAM) Oct. 1, 1909–June 5, 1998 Politician; lawyer; a party-switching maverick and contrarian who thrived on the stump, in the political limelight; as a Democrat, served in the California State Assembly (1936–40 and 1949–50) and as a U.S. representative from California (1951–55); during those years, moved politically from the left to the right; became, for example, a firm supporter of the

House Un-American Activities Committee; in the presidential election of 1960, broke Democratic Party ranks by supporting the Republican candidate, Richard M. Nixon, over John F. Kennedy; still as a Democrat, became nationally known as a colorful, media-savvy mayor of Los Angeles (1961–73); unsuccessfully sought the Democratic nomination for president in 1972; running as a Republican in 1973, lost the Los Angeles mayoral race to Democrat Tom Bradley; died at his home in the Studio City section of Los Angeles. See *Current Biography* (January) 1967.

Obituary *New York Times* B p8 June 6, 1998

YOUNG, COLEMAN (ALEXANDER) May 24, 1918–Nov. 29, 1997 The first black mayor of Detroit, Michigan (1974–94); a tough-talking, streetwise master of negotiation; in World War II, served as a bombardier-navigator with the Army Air Corps' Tuskegee Airmen; in civilian life, was a maverick labor organizer who was blacklisted by both unions and management because of his radical civil rights agitation; after moving from job to job, gained some financial security as an insurance salesman; served in the Michigan State Senate from 1964 until 1974; as mayor of Detroit, a faltering major city that had lost much of its automobile industry and businesses, dealt creditably with enormous problems of unemployment, racial volatility, crime, urban blight, and loss of its tax base because of increasing flight of residents to the suburbs; died in Detroit. See *Current Biography* (September) 1977.

Obituary *New York Times* B p7 Dec. 1, 1997

YOUNG, ROBERT Feb. 22, 1907–July 21, 1998 Motion picture and television actor; a veteran journeyman among Hollywood leading men who became most closely identified with his roles in two highly popular, long-running television situation comedies: that of Jim Anderson, the idealized father, a calmative fount of strength and common sense, in *Father Knows Best*, and that of a kindly general practitioner in *Marcus Welby, M.D.*; served his apprenticeship in acting at the Pasadena (California) Community Playhouse; in Hollywood, became a reliable leading man; between the early 1930s and the early 1950s, had leading roles, often sympathetic and debonair, in more than 80 films (approximately 100, according to some sources), including *The Sin of Madelon Claudet* (1931), *Three Comrades* (1938), *The Shining Hour* (1938), *Northwest Passage* (1940), *The Mortal Storm* (1940), *The Trial of Mary Dugan* (1941), *H. M. Pulham, Esq.* (1941), *Joe Smith, American* (1942), *Claudia* (1943), *Those Endearing Young Charms* (1945), *Claudia and David* (1946), *Crossfire* (1947), *Sitting Pretty* (1948), and *Goodbye, My Fancy* (1951); after being cast chiefly in light romantic roles for many years, departed from type, stunningly, as Oliver, the disfigured returning war veteran in *The Enchanted Cottage* (1945), his most powerful screen portrayal; created the title role in the half-hour program *Father Knows Best*, the story of "an average American family in an average American town," on network radio (1949–54) and continued in the part on network television (1954–63); portrayed the title character in the hour-long weekly show *Marcus Welby, M.D.* on network television from 1969 to 1976; won two Emmy Awards for his work as Jim Anderson and one for his work as Marcus Welby; died at his home in the Los Angeles suburb of Westlake Village. See *Current Biography* (July) 1950.

Obituary *New York Times* D p20 July 23, 1998

YOUNGMAN, HENNY Jan. 12, 1906–Feb. 24, 1998 Stand-up comedian; with a sparingly and badly played violin as his prop, delivered monologues loosely strung with one-line jokes, such as "Take my wife—please" and "I was so ugly when I was born, the doctor slapped my mother"; served his apprenticeship as an entertainer in Jewish resorts in the Catskill Mountains; came to national attention as a regular performer on the *Kate Smith Show* on radio between 1936 and 1938; over the following decades, relied almost entirely for his bread-and-butter work, boosted by television exposure, on the nightclub and banquet circuits, with the emphasis on the latter in his later years; appeared in several motion pictures, including *Goodfellas* (1990); published several collections of jokes and the biography *Take My Life, Please* (1991); died in Manhattan. See *Current Biography* (October) 1986.

Obituary *New York Times* B p8 Feb. 25, 1998

ZHIVKOV, TODOR Sept. 7, 1911–Aug. 5, 1998 Former Bulgarian head of state and Communist Party leader; the Soviet bloc's most loyal and durable ruler; was placed in command of the People's Militia following the overthrow of Bulgaria's pro-Axis regime, in 1944; steadily rose in Bulgarian Communist Party ranks, to become a full member of the Politburo in 1951 and first secretary of the party three years later; was elected prime minister by the National Assembly in 1962; in 1971, became chairman of the newly created State Council as well; in November 1989, as Soviet satellite regimes were falling one after another in Eastern Europe under the impetus of the reforms initiated by Mikhail S. Gorbachev in the Soviet Union, was forced, in a quiet coup, to resign his leadership of both state and party; died in Sofia, Bulgaria. See *Current Biography* (January) 1976.

Obituary *New York Times* D p7 Aug. 7, 1998

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Baudouin I, King of Belgium obit Oct 93
Baudrillard, Jean Jun 93
Bauer, Erwin A. Feb 93
Bauer, Peggy Feb 93
Baulieu, Etienne-Emile Nov 95
Baumgartner, Leona obit Mar 91
Bayh, Birch Evan, Jr. *see* Bayh, Evan
Bayh, Evan Nov 98
Bazelon, David L. obit Apr 93
Beam, Jacob D. obit Oct 93
Bean, Louis H. obit Oct 94
Bebey, Francis Apr 94
Beck, Dave obit Feb 94
Becker, Gary S. Sep 93
Becker, Ralph E. obit Oct 94
Beckett, Wendy Jan 98
Beech, Olive Ann obit Sep 93
Beers, Charlotte Jun 98
Begin, Menachem obit Apr 92
Bell Burnell, Jocelyn May 95
Bell, Derrick A. Feb 93
Bell, S. J. *see* Bell Burnell, Jocelyn
Bell, T. H. obit Sep 96
Bellamy, Ralph obit Jan 92
Belli, Melvin M. obit Sep 96
Belluschi, Pietro obit Apr 94
Belushi, James Jan 95
Ben and Jerry *see* Cohen, Ben
Bender, James F(rederick) obit Mar 98
Bennett, H. Stanley obit Oct 92
Bennett, John C. obit Jul 95
Bennett, Richard Rodney Mar 92
Bennett, Tony Jun 95
Bennett, Wallace F. obit Feb 94
Benson, Ezra Taft obit Aug 94
Bentsen, Lloyd Apr 93
Bérégovoy, Pierre Feb 93 obit Jul 93
Berendt, John Apr 98
Beresford, Bruce Mar 93
Berger, Samuel R. "Sandy" Feb 98
Bergonzi, Carlo Nov 92
Berlin, Sir Isaiah obit Jan 98
Berlosconi, Silvio Aug 94
Berman, Chris Aug 98
Bernardin, Joseph L. obit Jan 97
Bernardino, Minerva obit Nov 98
Bernays, Edward L. obit May 95
Berton, Pierre Oct 91
Bessmertnykh, Aleksandr A. Jun 91
Bestor, Arthur obit Feb 95
Bettmann, Otto L(udwig) obit Jul 98
Bezos, Jeff Jun 98
Bigart, Homer obit Jul 91
Bildt, Carl Jan 93
Binchy, Maeve Nov 95
Bing, Rudolf obit Nov 97
Birnbaum, Nathan *see* Burns, George
Black, Cathleen P. Jan 98
Black, Clint Aug 94
Black, Conrad M. Aug 92
Black, Eugene R. obit Apr 92
Blackwell, Earl, Jr. obit May 95
Blair, Bonnie Jul 92
Blair, Tony Aug 96
Blakey, Art obit Jan 91
Blatnik, John A. obit Feb 92
Bliss, Anthony A. obit Nov 91
Blitch, Iris F. obit Oct 93
Block, Joseph L. obit Feb 93
Bloodworth-Thomason, Linda Feb 93
Bloom, Allan David obit Nov 92
Bloomberg, Michael Jun 96
Blume, Peter obit Jan 93
Bly, Robert Mar 93
Bochco, Steven May 91
Bohrod, Aaron obit Jun 92
Bok, Sissela Jan 96
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Bokassa, Jean-Bedel obit Jan 97
Bollea, Terry Gene *see* Hogan, Hulk
Bolling, Richard Walker obit Jul 91
Bolt, Robert obit Apr 95
Bolté, Charles G. obit May 94
Bolton, Michael Aug 93
Bombeck, Erma obit Jun 96
Bonds, Barry Jun 94
Bonham Carter, Helena Jan 98
Bonnell, John Sutherland obit Apr 92
Bono Mar 93
Bono, Sonny obit Mar 98
Bonsal, Philip Wilson obit Sep 95
Boosler, Elayne May 93
Booth, Shirley obit Jan 93
Borge, Victor May 93
Boris III, King of Bulgaria obit Yrbk 91
Boros, Julius obit Aug 94
Borysenko, Joan Oct 96
Botstein, Leon Aug 96
Botvinnik, Mikhail obit Jul 95
Bouchles, Olympia Jean *see* Snowe, Olympia J.
Boulding, Kenneth E. obit May 93
Bourassa, Robert obit Jan 97
Boutros-Ghali, Boutros Apr 92
Bovet, Daniele obit Jun 92
Bowden, Bobby Nov 96
Bowe, Riddick Jun 96
Bowie, David Nov 94
Bowles, Erskine Aug 98
Boxer, Barbara Apr 94
Boyer, Ernest L. obit Feb 96
Boyle, Kay obit Feb 93
Boyle, T. Coraghessan Jan 91

Bradbury, Norris E. obit Nov 97
Bradford, Barbara Taylor Oct 91
Bradley, Pat Feb 94
Bradley, Tom Oct 92
Bradshaw, John E. Apr 93
Brady, James S. Oct 91
Brady, Sarah Oct 96
Branagh, Kenneth Apr 97
Brandt, Willy obit Nov 92
Branson, Richard Feb 95
Bravo, Ellen Aug 97
Brazelton, T. Berry Oct 93
Brazzi, Rossano obit Mar 95
Brennan, Peter J. obit Jan 97
Brennan, William J. obit Oct 97
Breyer, Stephen G. Jun 96
Bridges, Lloyd obit May 98
Bridges, Jeff Mar 91
Brill, Steven Nov 97
Brinkley, Christie Feb 94
Brittan, Leon Aug 94
Broad, William Michael Albert *see* Idol, Billy
Broder, Samuel Aug 92
Brodkey, Harold obit Apr 96
Brodsky, Joseph obit Apr 96
Bronfman, Edgar M., Jr. Oct 95
Brooks, Albert Apr 97
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Brooks, Diana D. Jun 98
Brooks, Garth Mar 92
Brooks, Jack Jun 92
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Brooks, James L. Apr 98
Brosnan, Pierce Jan 97
Brown, Bobby Apr 91
Brown, Edmund G. obit Apr 96
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Brown, James Mar 92
Brown, Jesse Nov 93
Brown, Larry Apr 96
Brown, Lester R. Jan 93
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Brown, Ron obit Jun 96
Brown, Tony Feb 97
Brown, Trisha Apr 97
Brown, Virginia Mae obit May 91
Brown, Willie Apr 97
Browne, Coral obit Jul 91
Brownell, Herbert, Jr. obit Aug 96
Brownell, Samuel Miller obit Jan 91
Browner, Carol M. May 94
Brownlow, Kevin Mar 92
Brubeck, Dave Apr 93
Bruton, John Nov 96
Buatta, Mario May 91
Bubka, Sergei Jul 96
Buchanan, Edna Sep 97
Buckley, Christopher Apr 97
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Bullock, Sandra Aug 97
Bundy, McGeorge obit Jan 97
Bunting, Mary I(ngraham) obit Apr 98
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Burdett, Winston obit Jul 93
Burdick, Quentin N. obit Nov 92
Burger, Warren E. obit Aug 95
Burgess, Anthony obit Jan 94
Burke, Arleigh A. obit Aug 96
Burnett, Charles Sep 95
Burnett, Hallie Southgate obit Nov 91
Burney, Leroy E(dgar) obit Oct 98
Burns, George obit Nov 96
Burns, John L. obit Aug 96
Burns, Ken May 92
Burr, Raymond obit Nov 93
Burroughs, William S. obit Nov 97
Burton, Dan Sep 98
Burton, Tim Jul 91
Buscaglia, (Felice) Leo(nardo) obit Aug 98
Busch, Charles Jun 95
Bush, George W. Apr 97
Bush, Kate Mar 95
Butcher, Susan Jun 91
Butler, John obit Nov 93
Butler, Robert N. Jan 97
Buttenwieser, Benjamin J. obit Mar 92
Butterfield, Roger Place obit Yrbk 91
Butts, Alfred M. obit Jun 93
Byatt, A. S. Sep 91
Byroade, Henry A. obit Mar 94

Cabot, Thomas D. obit Aug 95
Caccia, Harold Anthony obit Jan 91
Cage, John obit Sep 92
Cage, Nicolas Apr 94
Cahill, William T. obit Sep 96
Cahn, Sammy obit Mar 93
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Calkins, Robert D. obit Sep 92
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Callender, John Hancock obit Jun 95
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Calvin, Melvin obit Mar 97
Cameron, James Jan 98
Campanella, Roy obit Aug 93
Campbell, Ben Nighthorse Oct 94
Campbell, Bill Jul 96
Campbell, Naomi Feb 97
Campion, Jane Apr 94
Candy, John obit May 94
Canetti, Elias obit Oct 94
Canseco, José Nov 91
Cantinflas obit Jun 93
Capra, Frank obit Oct 91
Caputo, Philip Apr 96
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Carey, Mariah Jul 92
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Carpenter, Mary Chapin Feb 94
Carr, William G. obit May 96
Carradine, Keith Aug 91
Carrey, Jim Feb 96
Carroll, James May 97
Carroll, Jim Oct 95
Carroll, Joseph F. obit Mar 91
Carruth, Hayden Apr 92
Carsey, Marcy Jan 97
Carson, Benjamin S., Sr. May 97
Carstens, Karl obit Aug 92
Carter, James Feb 97
Carter, Stephen L. Jul 97
Carusi, Ugo obit Sep 94
Carvey, Dana Jun 92
Carville, James Mar 93
Case, Steve Oct 96
Cash, Rosanne Oct 91
Cassidy, Claudia obit Oct 96
Cates, Gilbert Mar 97
Catlett, Elizabeth May 98
Caulfield, Joan obit Aug 91
Cavaco Silva, Aníbal Mar 91
Cavalli-Sforza, Luigi Luca Aug 97
Cédras, Raoul Jul 95
Cerf, Vinton G. Sep 98
Chadli, Bendjedid Apr 91
Chadwick, Florence obit May 95

Chaikin, Sol C. obit Jun 91
Chailly, Riccardo Jun 91
Chalk, O. Roy obit Feb 96
Chamberlain, John Rensselaer obit Jun 95
Champion, George obit Jan 98
Chan, Jackie Nov 97
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Chancellor, John obit Sep 96
Chandler, A. B. obit Aug 91
Chandler, Dorothy Buffum obit Sep 97
Chandrasekhar, Subrahmanyan obit Oct 95
Chang, Michael Jul 97
Channing, Stockard Apr 91
Chappell, Tom May 94
Charles, Ray Jun 92
Chast, Roz Jul 97
Chavez, Cesar obit Jun 93
Chavis, Benjamin F. Jan 94
Chenault, Kenneth I. Jun 98
Cheney, Lynne V. Oct 92
Cher Jun 91
Cherkassky, Shura obit Mar 96
Chernomyrdin, Viktor Aug 98
Cheshire, Leonard obit Sep 92
Chiang Ch'ing obit Jan 92
Chih-Yuan Yang *see* Yang, Jerry
Chihuly, Dale Aug 95
Chiluba, Frederick May 92
Ch'ing, Chiang *see* Chiang Ch'ing
Chirac, Jacques Apr 93
Chomsky, Noam Aug 95
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Chouinard, Yvon Jun 98
Chow Yun-Fat May 98
Christie, William Jan 92
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Christopher, Warren M. Nov 95
Chuan Leekpai Nov 98
Chute, Marchette Gaylord obit Jul 94
Chwast, Seymour Sep 95
Çiller, Tansu Sep 94
Cisler, Walker obit Jan 95
Claiborne, Loretta Jul 96
Clampitt, Amy Feb 92 obit Nov 94
Clark, Eleanor obit Apr 96
Clark, Georgia Neese obit Feb 96
Clark, James H. Jun 97
Clark, Mary Higgins Jan 94
Clavell, James obit Nov 94
Claytor, W. Graham, Jr. obit Jul 94
Cleaver, (Leroy) Eldridge obit Jul 98
Cleveland, James obit Apr 91
Clinton, Bill Nov 94
Clinton, George Jul 93
Clinton, Hillary Rodham Nov 93
Clinton, William Jefferson *see* Clinton, Bill
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Coen, Ethan Sep 94
Coen, Joel Sep 94
Cohen, Abby Joseph Jun 98
Cohen, Ben Apr 94
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Coker, Elizabeth Boatwright obit Nov 93
Colbert, Claudette obit Oct 96
Colbert, Lester L. obit Nov 95
Colby, William E. obit Jul 96
Cole, Johnnetta B. Aug 94
Cole, Natalie Nov 91
Coleman, J. P. obit Nov 91
Coleman, James S. obit Jun 95
Collins, Cardiss Feb 97
Collins, Francis S. Jun 94
Collins, John F. obit Feb 96
Collins, Leroy obit May 91
Combs, Bert Thomas obit Feb 92
Combs, Sean "Puffy" Apr 98
Comer, James P. Aug 91
Commager, Henry Steele obit May 98
Condon, Richard obit Jun 96
Cone, David Feb 98
Conerly, Charles obit Apr 96
Conerly, Chuck *see* Conerly, Charles
Congdon, William (Grosvenor) obit Jul 98
Conn, Billy obit Aug 93
Connally, John B. obit Aug 93
Connery, Sean Jun 93
Conroy, Pat Jan 96
Conway, Jill Ker Jun 91
Coolio Aug 98
Cooper, Cynthia Aug 98
Cooper, John Sherman obit Apr 91
Cooper, Louise Field obit Jan 93
Coover, Robert Feb 91
Copland, Aaron obit Yrbk 91
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Cornwell, Patricia May 97
Cosell, Howard obit Jul 95
Costas, Bob Jan 93
Cotten, Joseph obit Apr 94
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Couples, Fred Jul 93
Couric, Katie Mar 93
Cousins, Margaret obit Oct 96
Cousins, Norman obit Jan 91
Cousteau, Jacques-Yves obit Sep 97
Covey, Stephen R. Jan 98
Cox, Bobby Feb 98
Craig, George N. obit Feb 93
Crandall, Robert L. Nov 92
Crane, Eva Aug 93
Crawford, Cindy Aug 93
Crawford, Frederick C. obit Feb 95
Crawford, Michael Jan 92
Cream, Arnola Raymond *see* Walcott, Joe
Cresson, Edith Sep 91
Crichton, Michael Nov 93
Crocetti, Dino *see* Martin, Dean
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Cronenberg, David May 92
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Crouch, Stanley Mar 94
Crow, Sheryl May 98
Crowe, Cameron Mar 96
Crumb, R. Apr 95
Cugat, Xavier obit Jan 91
Cummings, Robert obit Feb 91
Cunningham, Randall Mar 91
Cuomo, Andrew M. Oct 98
Currie, Lauchlin Bernard obit Mar 94
Curry, John obit Jun 94
Curtin, Jane Jan 97
Curtis, Jamie Lee Nov 98
Curtis, Thomas B. obit Mar 93
Cusack, Joan Jul 98
Cusack, John Jun 96
Custin, Mildred obit Jun 97

Dabney, Virginius obit Mar 96
Daley, Richard M. Aug 92
Daley, William M. Mar 98
Daly, Chuck Apr 91
Daly, John obit May 91
Daly, Tyne Mar 92
Damon, Matt Mar 98
Danforth, John C. Jan 92
Danilova, Alexandra obit Sep 97
Danto, Arthur C. Apr 95

Darden, Christopher A. Feb 97
Daschle, Tom Oct 95
D'Aubuisson, Roberto obit Apr 92
Davenport, Marcia obit Mar 96
Davey, Jocelyn *see* Raphael, Chaim
David, Larry Aug 98
Davidson, Garrison Holt obit Feb 93
Davies, Dennis Russell May 93
Davies, Robertson obit Mar 96
Davies, Ronald N. obit Jun 96
Davis, Geena Oct 91
Davis, Judy Nov 93
Davis, Miles obit Nov 91
Dawkins, Richard Aug 97
Day, J. Edward obit Jan 97
Day, Pat Oct 97
Dayan, Yaël Apr 97
De Creeft, José obit Yrbk 91
De Kooning, Willem obit May 97
De La Hoya, Oscar Jan 97
De La Torre, Lillian obit Nov 93
De Mille, Agnes obit Jan 94
De Niro, Robert May 93
De Vries, Peter obit Jan 94
Dean, Patrick obit Jan 95
Debre, Michel obit Oct 96
Deconcini, Dennis Feb 92
Deer, Ada E. Sep 94
Dees, Morris S., Jr. Jan 95
Deford, Frank Aug 96
Degeneres, Ellen Apr 96
Dejong, Meindert obit Sep 91
Delacorte, George T. obit Jul 91
Delany, Annie Elizabeth *see* Delany, Bessie
Delany, Bessie Nov 95 obit Jan 96
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Dell, Michael Jun 98
Dellums, Ronald V. Sep 93
Deming, W. Edwards Sep 93 obit Mar 94
Deng Xiaoping Jun 94 obit Apr 97
Dennehy, Brian Jul 91
Dennis, Sandy obit May 92
Denver, John obit Jan 98
Depp, Johnny May 91
Dern, Laura Oct 92
Derrida, Jacques Jul 93
Derthick, Lawrence Gridley obit Mar 93
Derwinski, Edward J. Aug 91
Desai, Morarji obit Jun 95
Devers, Gail Jul 96
Dewhurst, Colleen obit Oct 91
Diana, Princess of Wales obit Nov 97
Dicaprio, Leonardo Mar 97
Dichter, Ernest obit Jan 92
Dickerson, Nancy Hanschman obit Jan 98
Dickey, James obit Mar 97
Dickey, John Sloan obit Apr 91
Diebenkorn, Richard obit May 93
Dietrich, Marlene obit Jun 92
Difranco, Ani Aug 97
Diggs, Charles C(ole), Jr. obit Nov 98
Disney, Anthea Jun 98
Dith Pran Oct 96
Dixon, Jeane obit Mar 97
Dixon, Willie obit Apr 92
Djilas, Milovan obit Jul 95
Dobson, James C. Aug 98
Dodd, Martha obit Jan 91
Doi, Takako Jul 92
Dolbier, Maurice obit Jan 94
Dolci, Danilo (Bruno Pietro) obit Mar 98
Dole, Elizabeth Hanford Jan 97
Dominguín, Luis Miguel obit Jul 96
Donegan, Horace W. B. obit Jan 92
Donoso, José obit Feb 97
Doolittle, James H. obit Jan 94
Dorris, Michael Mar 95 obit Jun 97
Douglas, Emily Taft obit Mar 94
Douglas, Marjory Stoneman obit Jul 98
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Dove, Rita May 94
Dowd, Maureen Sep 96
Downey, Robert Jr. Aug 98
Downs, Robert B. obit Apr 91
Doyle, Roddy Oct 97
Dr. Seuss *see* Geisel, Theodor Seuss
Drabinsky, Garth Oct 97
Drake, Alfred obit Sep 92
Draper, Paul obit Jan 97
Drescher, Fran Apr 98
Drexler, Clyde Jan 96
Drexler, Millard S. Jan 93
Dreyfus, Pierre obit Mar 95
Druckman, Jacob obit Aug 96
Drysdale, Don obit Sep 93
Dublin, Louis Israel obit Yrbk 91
Dubridge, L. A. obit Mar 94
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Duggan, Ervin S. Oct 98
Dukakis, Olympia Jul 91
Duke, Angier Biddle obit Jul 95
Dulles, Eleanor Lansing obit Jan 97
Duncan, Todd obit May 98
Dunnock, Mildred obit Sep 91
Duras, Marguerite obit May 96
Durning, Charles Sep 97
Durocher, Leo obit Nov 91
Durrell, Gerald obit Apr 95
Durrell, Lawrence obit Jan 91
Dürrenmatt, Friedrich obit Apr 91
Dwinell, Lane obit Jun 97
Dworkin, Andrea Oct 94
Dyer-Bennet, Richard obit Feb 92
Dylan, Bob Oct 91
Dyson, Esther Aug 97
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Eagleburger, Lawrence S. Nov 92
Earle, Stephen Fain *see* Earle, Steve
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Earle, Sylvia A. May 92
Early, Gerald May 95
Ebbers, Bernard J. Feb 98
Ebersol, Dick Jul 96
Ebert, Roger Mar 97
Eccles, John C. obit Jul 97
Eckstine, Billy obit Apr 93
Edberg, Stefan Jan 94
Eddington, Arthur Stanley obit Yrbk 91
Edel, Leon obit Nov 97
Edelman, Gerald M. Apr 95
Edelman, Marian Wright Sep 92
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Edmonds, Walter D. obit May 98
Edwards, Douglas obit Jan 91
Edwards, Teresa Mar 98
Edwards, Vincent obit May 96
Egeberg, Roger O. obit Nov 97
Egoyan, Atom May 94
Ehrenreich, Barbara Mar 95
Einem, Gottfried Von obit Sep 96
Eisenman, Peter Oct 97

Eisenstaedt, Alfred obit Oct 95
Eisner, Thomas Mar 93
Eisner, Will Oct 94
Eklund, John M. obit Mar 97
Elders, Joycelyn Mar 94
Elion, Gertrude B. Mar 95
Eliot, Thomas H. obit Jan 92
Elizondo, Hector Jan 92
Elkin, Stanley obit Aug 95
Ellingson, Mark obit Apr 93
Ellis, Albert Jul 94
Ellis, Bret Easton Nov 94
Ellis, John Tracy obit Jan 93
Ellison, Lawrence J. Jan 98
Ellison, Ralph Jun 93 obit Jun 94
Ellroy, James Apr 98
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Ellsberg, Edward obit Yrbk 91
Elson, Edward L. R. obit Nov 93
Elytis, Odysseus obit Jun 96
Emanuel, Rahm Apr 98
Endara, Guillermo Feb 91
Engle, Paul obit May 91
English, Diane Jun 93
Enrique Tarancón, Vicente Cardinal obit Feb 95
Erikson, Erik H. obit Jul 94
Esiason, Boomer Nov 95
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Espy, Mike Oct 93
Estefan, Gloria Oct 95
Estes, Richard Nov 95
Eszterhas, Joe Apr 98
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Evans, Janet Jul 96
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Evers-Williams, Myrlie Aug 95
Ewell, Tom obit Nov 94
Ewing, Patrick May 91
Exley, Frederick obit Aug 92
Exon, James Nov 96
Eysenck, Hans J. obit Nov 97

Fagan, Garth Aug 98
Fairbank, John K. obit Nov 91
Faldo, Nick Sep 92
Fallows, James Nov 96
Faludi, Susan Feb 93
Farrakhan, Louis Apr 92
Fasanella, Ralph obit Mar 98
Fassbaender, Brigitte Jun 94
Fassett, Kaffe Jun 95
Fast, Howard Apr 91
Faubus, Orval E. obit Feb 95
Favre, Brett Nov 96
Feifel, Herman Aug 94
Feingold, Russell D. Jul 98
Feinstein, Dianne Aug 95
Feinstein, John Jul 98
Fellini, Federico obit Jan 94
Fenwick, Millicent obit Nov 92
Ferber, Herbert obit Oct 91
Ferlinghetti, Lawrence Jun 91
Ferré, Gianfranco Jul 91
Ferrer, José obit Mar 92
Fiennes, Ralph Sep 96
Filmus, Tully obit Jun 98
Filo, David Oct 97
Finch, Robert H. obit Jan 96
Finkelstein, Louis obit Jan 92
Finley, Charles O. obit Apr 96
Finley, Karen Sep 98
Fireman, Paul Mar 92
Firkušny, Rudolf obit Sep 94
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Fischer, Bobby May 94
Fish, Hamilton obit Mar 91
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Fisher, Carrie Feb 91
Fisher, M. F. K. obit Aug 92
Fittipaldi, Emerson Apr 92
Fitzgerald, Ella obit Aug 96
Flanagan, Tommy Apr 95
Fleck, Béla Nov 96
Fleming, Renée May 97
Flemming, Arthur S. obit Nov 96
Fletcher, James obit Feb 92
Flood, Daniel J. obit Aug 94
Flynn, Raymond Oct 93
Folkman, Judah May 98
Fonda, Bridget Jan 94
Fonda, Peter Mar 98
Fonteyn, Margot obit Apr 91
Foote, Shelby Apr 91
Forbes, Steve May 96
Ford, Richard Sep 95
Ford, Tennessee Ernie obit Jan 92
Ford, Tom May 98
Foreman, George Aug 95
Fornos, Werner H. Jul 93
Foster, Jodie Aug 92
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Fowler, William A. obit May 95
Foxx, Redd obit Jan 92
Frager, Malcolm obit Aug 91
Frahm, Herbert *see* Brandt, Willy
Francescatti, Zino obit Nov 91
Francis, Sam obit Jan 95
Frank, Anthony M. Aug 91
Frank, Barney Apr 95
Frank, Robert L. Aug 97
Frankel, Felice Apr 98
Frankl, Viktor E. Jul 97 obit Nov 97
Franklin, Aretha May 92
Franks, Oliver Shewell obit Jan 93
Franz, Dennis Jul 95
Fraser, Brad Jul 95
Frazier, Ian Aug 96
Freed, James I. Nov 94
Freeh, Louis J. May 96
Freeman, Morgan Feb 91
French, Marilyn Sep 92
Friedman, Thomas L. Oct 95
Friendly, Fred W. obit May 98
Frisch, Max obit Jun 91
Frondizi, Arturo obit Jun 95
Fry, Stephen Sep 98
Frye, Northrop obit Mar 91
Fuchs, Joseph obit May 97
Fuchs, Michael J. Feb 96
Fudge, Ann M. Jun 98
Fukuda, Takeo obit Sep 95
Fulbright, J. William obit Apr 95
Fulghum, Robert Jul 94
Fuller, Kathryn S. Jan 94
Fuller, Millard Apr 95
Fuller, Samuel Aug 92 obit Jan 98
Funston, Keith obit Jul 92
Furcolo, Foster obit Sep 95
Furness, Betty obit Jun 94

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Gable, Dan Aug 97
Gabor, Eva obit Sep 95
Gaines, Ernest J. Mar 94
Galdikas, Biruté M. F. Mar 95
Galliano, John Oct 96
Gandhi, Rajiv obit Jul 91
Gandhi, Sonia May 98
Garcia, Jerry obit Oct 95
Gardiner, John Eliot Aug 91
Gardner, Howard Oct 98
Garnett, Kevin Sep 98
Garrison, Lloyd K. obit Nov 91
Garson, Greer obit Jun 96
Gary, John obit Mar 98
Gary, Raymond obit Feb 94
Garzarelli, Elaine Sep 95
Gaston, Cito Apr 93
Gates, Bill May 91
Gates, Henry Louis Oct 92
Gates, Robert M. Apr 92
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Gautier, Felisa Rincón De obit Nov 94

Gaver, Mary Virginia obit Mar 92
Geffen, David Jan 92
Geisel, Ernesto obit Nov 96
Geisel, Theodor Seuss obit Nov 91
Geldzahler, Henry obit Oct 94
Gell-Mann, Murray Oct 98
Geller, Margaret J. Jun 97
Gellhorn, Walter obit Feb 96
Geneen, Harold S(ydney) obit Jan 98
George, Zelma W. obit Sep 94
Gergen, David Feb 94
Gergiev, Valery Jan 98
Gerstacker, Carl A. obit Jul 95
Gerstner, Louis V. Jun 91
Gerulaitis, Vitas obit Nov 94
Getz, Stan obit Aug 91
Ghezali, Salima May 98
Gibbs, Joe Apr 92
Giddens, Anthony Apr 98
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Gifford, Kathie Lee Nov 94
Gigli, Romeo Aug 98
Gilbert, Martin Feb 91
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Gillespie, Dizzy Jan 93 obit Feb 93
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Gilligan, Carol May 97
Gilpatric, Roswell L. obit May 96
Ginsberg, Allen obit Jun 97
Ginsberg, Mitchell I. obit May 96
Ginsburg, Ruth Bader Feb 94
Ginzburg, Natalia obit Nov 91
Gish, Lillian obit Apr 93
Gjesdal, Cornelia *see* Knutson, Coya
Gleason, Thomas W. obit Mar 93
Glennan, T. Keith obit Jun 95
Glennie, Evelyn Jul 97
Glover, Danny Apr 92
Glover, Savion Mar 96
Gobel, George obit Apr 91
Godard, Jean-Luc Oct 93
Godunov, Alexander obit Jul 95
Godwin, Gail Oct 95
Goebbels, Joseph obit Yrbk 91
Goetz, Delia obit Sep 96
Goizueta, Roberto C. Aug 96 obit Jan 98
Goldblum, Jeff Jul 97
Goldin, Daniel S. Jun 93
Golding, William obit Aug 93
Goldman, William Jan 95
Goldsmith, Sir James obit Oct 97
Goldwater, Barry M(orris) obit Aug 98
Gong Li May 97
Gonzales, Pancho obit Sep 95
Gonzales, Richard *see* Gonzales, Pancho
Gonzalez, Henry B. Feb 93
Goodall, Jane Nov 91
Goodman, Andrew obit Jun 93
Goodrich, Marcus obit Jan 92
Goodson, Mark obit Feb 93
Goodwin, Doris Kearns Nov 97
Gordon, David Jun 94
Górecki, Henryk May 94
Gorelick, Kenny *see* G, Kenny
Goren, Charles H. obit Jul 91
Gorton, Slade Aug 93
Gossett, William T(homas) obit Oct 98
Gould, Laurence M. obit Aug 95
Gould, Morton obit May 96
Gould, Samuel B. obit Sep 97
Grace, J. Peter, Jr. obit Jun 95
Grafton, Samuel obit Feb 98
Grafton, Sue Sep 95
Graham, Donald E. May 98
Graham, John obit Apr 91
Graham, Jorie May 97
Graham, Martha obit May 91
Graham, Wallace H. obit Mar 96
Grammer, Kelsey May 96
Granato, Cammi Apr 98
Granato, Catherine Michelle *see* Granato, Cammi
Grandin, Temple Jul 94
Grant, Hugh Sep 95
Grappelli, Stéphane obit Feb 98
Graves, Earl G. Aug 97
Graves, Nancy obit Jan 96
Gray, Frizzell *see* Mfume, Kweisi
Gray, Georgia Neese Clark *see* Clark, Georgia Neese
Gréco, Juliette Jan 92
Green, Al Feb 96
Green, Julian obit Oct 98
Green, Julien *see* Green, Julian
Greenaway, Peter Feb 91
Greene, Balcomb obit Jan 91
Greene, Bob Jul 95
Greene, Graham obit May 91
Greenfield, Jerry Apr 94
Gregory, J. Dennis *see* Williams, John A.
Grès, Mme. (Alix) obit Feb 95
Greuter, Helen Wright *see* Wright, Helen
Grier, Pam Feb 98
Griffey, Ken, Jr. Aug 96
Griffith, Ernest S. obit Apr 97
Griffith Joyner, Florence obit Nov 98
Griffith, Nanci Feb 98
Grimond, Jo obit Jan 94
Grisham, John Sep 93
Griswold, Erwin N. obit Jan 95
Grizodubova, Valentina S. obit Jul 93
Grodin, Charles Nov 95
Gronouski, John A. obit Mar 96
Gross, Chaim obit Jul 91
Gross, Hiam *see* Gross, Chaim
Grosz, Karoly obit Mar 96
Grove, Andrew S. Mar 98
Guccione, Bob Aug 94
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Guinan, Matthew obit May 95
Gulick, Luther Halsey obit Mar 93
Gumbel, Greg Sep 96
Guterson, David Nov 96
Guthrie, A. B., Jr. obit Jul 91
Gwynn, Tony Oct 96

Haack, Robert W. obit Aug 92
Habib, Philip Charles obit Jul 92
Habibie, B. J. *see* Habibie, Bacharuddin Jusuf
Habibie, Bacharuddin Jusuf Oct 98
Hackett, Albert obit May 95
Hadley, Jerry Nov 91
Hafstad, Lawrence R. obit Jan 94
Hahn, Emily obit Apr 97
Hair, Jay D. Nov 93
Haldeman, Bob *see* Haldeman, H. R.
Haldeman, H. R. obit Jan 94
Hale, Clara obit Feb 93
Haley, Alex obit Mar 92
Hall, Edward T. Feb 92
Hallinan, Vincent obit Nov 92
Halsey, Margaret obit Apr 97
Hamed, Naseem *see* Hamed, Prince Naseem
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Hamed, Nazim *see* Hamed, Prince Naseem
Hamed, Prince Naseem Oct 98
Hamer, Dean H. Jun 97
Hamill, Pete Feb 98

Hamilton, Charles obit Feb 97
Hammer, Armand obit Feb 91
Hammer, M. C. Apr 91
Hampson, Thomas Mar 91
Hannah, John A. obit Apr 91
Hanschman, Nancy *see* Dickerson, Nancy Hanschman
Hansen, Harry obit Yrbk 91
Hansen, James E. May 96
Hanson, Duane obit Mar 96
Harberger, John Pico *see* John, John Pico
Harbison, John Feb 93
Hardaway, Tim Jul 98
Hardy, Porter, Jr. obit Jun 95
Hare, Raymond A. obit May 94
Häring, Bernard obit Sep 98
Harkin, Tom Jan 92
Harnoncourt, Nikolaus Jan 91
Harrelson, Woody Jan 97
Harrington, David Nov 98
Harris, E. Lynn Jun 96
Harris, Emmylou Oct 94
Harris, Harwell Hamilton obit Jan 91
Harrison, Jim Jul 92
Harrison, Joan obit Oct 94
Harsch, Joseph C(lose) obit Aug 98
Hart, Mickey Jan 94
Hartley, Hal Aug 95
Harvard, Beverly Sep 97
Hasek, Dominik May 98
Haseltine, William A. Nov 98
Hashimoto, Ryutaro Feb 98
Haskell, Molly Nov 98
Hatcher, Harlan obit May 98
Hatta, Mohammad obit Yrbk 91
Hauser, Philip M. obit Feb 95
Havel, Václav Aug 95
Hawes, Elizabeth obit Yrbk 91
Hawke, Ethan May 98
Hawkins, Erick obit Feb 95
Hawkins, Erskine obit Jan 94
Hayakawa, S. I. obit Apr 92
Haycraft, Howard obit Jan 92
Hayek, Friedrich A. Von obit May 92
Hayes, Denis Oct 97
Hayes, Helen obit May 93
Hayes, Peter Lind obit Jul 98
Hazzard, Shirley Jan 91
Healy, Bernadine P. Nov 92
Healy, Timothy S. Jan 93 obit Feb 93
Hearst, William Randolph, Jr. obit Jul 93
Heche, Anne Sep 98
Heckscher, August obit Jun 97
Heilbrun, Carolyn G. Jan 93
Heinz, John obit May 91
Helfgott, David Mar 97
Helmsley, Harry B. obit Mar 97
Heloise Jun 96
Helprin, Mark Aug 91
Hemingway, Margaux obit Sep 96
Henderson, Joe Jun 96
Henreid, Paul obit Jun 92
Henry, David D. obit Nov 95
Henry, Marguerite obit Feb 98
Hensel, H. Struve obit Jul 91
Hepburn, Audrey obit Mar 93
Heppner, Ben Jan 97
Herbert, Bob Oct 98
Herlihy, James Leo obit Jan 94
Herman, Alexis M. Jan 98
Hernández, Livan Mar 98
Herrera, Carolina Mar 96
Hersey, John obit May 93
Hershey, Alfred D. obit Aug 97
Herzog, Chaim obit Jun 97
Heyns, Roger W. obit Nov 95
Hiaasen, Carl Apr 97
Hickey, Margaret A. obit Feb 95
Highsmith, Patricia obit Apr 95
Higinbotham, William A. obit Jan 95
Hilfiger, Tommy Apr 96
Hill, Anita Sep 95
Hill, Benny obit Jun 92
Hillerman, Tony Jan 92
Hilliard, Harriet *see* Nelson, Harriet
Hillings, Patrick J. obit Sep 94
Hillis, Danny *see* Hillis W. Daniel
Hillis, Margaret (Eleanor) obit Apr 98
Hillis, W. Daniel Feb 95
Hills, Carla A. Mar 93
Hines, John Elbridge obit Oct 97
Hingson, Robert A. obit Jan 97
Hiss, Alger obit Jan 97
Hitch, Charles J. obit Nov 95
Ho, David D. Jun 97
Hoad, Lew obit Sep 94
Hobby, Oveta Culp obit Oct 95
Hockenberry, John Oct 96
Hodgkin, Howard May 91
Hoffman, Alice Sep 92
Hoffman, Dustin Jan 96
Hofstadter, Robert obit Jan 91
Hogan, Ben obit Oct 97
Hogan, Hulk Nov 98
Hoge, James F., Jr. Apr 98
Holbrooke, Richard C. Oct 98
Holifield, Chet obit Apr 95
Holland, Agnieszka Jan 98
Hollander, John Sep 91
Holley, Robert W. obit Apr 93
Holm, Hanya obit Jan 93
Holyfield, Evander Aug 93
Home, Alexander Frederick Douglas-Home, 14th Earl of obit Jan 96
Honecker, Erich obit Jul 94
Hooker, John Lee Nov 92
Hooks, Bell Apr 95
Hopkins, Anthony Mar 97
Horgan, Paul obit May 95
Horn, Roy Uwe Ludwig *see* Roy
Horner, James Mar 97
Horner, John R. Sep 92
Horst Jun 92
Horton, Mildred McAfee *see* McAfee, Mildred H.
Hosokawa, Morihiro May 94
Houphouët-Boigny, Félix Jul 91 obit Feb 94
Howard, Ron Aug 95
Howe, Irving obit Jul 93
Howorth, Lucy Somerville obit Nov 97
Hrawi, Elias Feb 92
Hsiao-ping, Teng *see* Deng Xiaoping
Huddleston, (Ernest Urban) Trevor obit Jul 98
Hudson, Charles L. obit Nov 92
Hudson, Jeffery *see* Crichton, Michael
Huebner, Robert J(oseph) obit Nov 98
Huerta, Dolores Nov 97
Huffington, Arianna Stassinopoulos Jul 98
Huggins, Charles B. obit Mar 97
Hughes, Harold E. obit Jan 97
Hughes, John Sep 91
Hughes, Richard J. obit Feb 93
Huizenga, H. Wayne Jan 95
Hull, Brett Feb 92
Humphry, Derek Mar 95
Hunt, Helen Nov 96
Hunt, James B., Jr. Jun 93
Hunter, Holly Jul 94
Hunter, Ross obit May 96
Husak, Gustav obit Jan 92
Husseini, Faisal al- Jan 98
Hutchison, Kay Bailey Sep 97
Hutton, Lauren Jul 94
Hynde, Chrissie Apr 93

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Idei, Nobuyuki Mar 97
Idol, Billy Jan 94
Il Sung, Kim *see* Kim Il Sung
Iman Jun 95
Imus, Don Feb 96
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Ionesco, Eugène obit Jun 94
Ireland, Patricia Jun 92
Irvan, Ernie Jul 98
Irwin, Margaret obit Yrbk 91
Irwin, Robert Jan 93
Isaacs, Susan Oct 93
Isaak, Chris May 93
Itami, Juzo obit Mar 98
Ives, Burl obit Jun 95
Ivey, Artis *see* Coolio
Ivey, John E., Jr. obit Aug 92
Ivey, Judith Jun 93
Izetbegović, Alija Aug 93

Jabbar, Kareem Abdul *see* Abdul-Jabbar, Kareem
Jack, Homer A. obit Oct 93
Jackson, Bo Jun 91
Jackson, Janet Jun 91
Jackson, Jesse L., Jr. May 98
Jackson, Joe Feb 96
Jackson, O'Shea *see* Ice Cube
Jackson, Phil Jul 92
Jackson, Samuel L. Nov 96
Jacobs, Amos *see* Thomas, Danny
Jacobs, Marc Feb 98
Jacobson, Leon obit Feb 93
Jaffe, Harold W. Sep 92
Jaffe, Susan Sep 97
Jagan, Cheddi obit May 97
Jagr, Jaromir Apr 97
Jamali, Mohd F. obit Aug 97
Janeway, Eliot obit Apr 93
Jansen, Dan Sep 94
Jarreau, Al Oct 92
Järvi, Neeme Nov 93
Jay, Ricky May 94
Jayewardene, J. R. obit Jan 97
Jemison, Mae C. Jul 93
Jenkins, Lew obit Yrbk 91
Jerusalem, Siegfried Sep 92
Jett, Joan Sep 93
Jiang Qing *see* Chiang Ch'ing
Jiang Qing obit Jan 92
Jiang Zemin May 95
Jingsheng, Wei *see* Wei Jingsheng
Jobim, Antonio Carlos Jul 91 obit Feb 95
Jobs, Steven Sep 98
John, John Pico obit Sep 93
Johnson, Betsey Jan 94
Johnson, Beverly Sep 94
Johnson, Charles Sep 91
Johnson, Clarence L. obit Mar 91
Johnson, Jimmy Jul 94
Johnson, Joseph E. obit Jan 91
Johnson, Kathie Lee *see* Gifford, Kathie Lee
Johnson, Marguerite Annie *see* Angelou, Maya
Johnson, Michael Jul 96
Johnson, Paul Sep 94
Johnson, Philip C. Nov 91
Johnson, Robert L. Apr 94
Johnson, U. Alexis obit Jun 97
Johnston, Lynn Feb 98
Jones, Bill T. Jul 93
Jones, Cherry May 98
Jones, Chuck May 96
Jones, David Robert *see* Bowie, David
Jones, George Feb 95
Jones, James Earl Nov 94
Jones, Jerry May 96
Jones, Marion Oct 98
Jones, Roger W. obit Aug 93
Jones, Sam Houston obit Yrbk 91
Jones, Tommy Lee Oct 95
Jong, Erica Apr 97
Jonsson, John Erik obit Nov 95
Jordan, Barbara C. Apr 93 obit Apr 96
Jordan, I. King Jan 91
Jordan, Michael Feb 97
Jordan, Michael H. Feb 98
Jordan, Neil Aug 93
Jordan, Vernon E., Jr. Aug 93
Joseph, Keith obit Feb 95
Joseph, Lord *see* Joseph, Keith
Joxe, Louis obit Jun 91
Juan Carlos, Count of Barcelona obit Jun 93
Judd, Walter H. obit Apr 94
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Judge, Mike May 97
Julia y Araelay, Raul Rafael Carlos *see* Julia, Raul
Julia, Raul obit Jan 95

Kabakov, Ilya Apr 98
Kadare, Ismail Feb 92
Kaganovich, Lazar M. obit Sep 91
Kahane, Meir obit Jan 91
Kamali, Norma Nov 98
Kamprad, Ingvar Jun 98
Kanter, Rosabeth Moss Jun 96
Kantor, Michael *see* Kantor, Mickey
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Kaplan, Joseph obit Nov 91
Kaplan, Justin Jul 93
Kappel, Frederick R. obit Jan 95
Kapuściński, Ryszard Sep 92
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Karmal, Babrak obit Feb 97
Karolyi, Bela Oct 96
Kasdan, Lawrence May 92
Kasem, Casey Nov 97
Kasich, John R. Aug 98
Katsh, Abraham I(saac) obit Oct 98
Katz, Lillian Vernon *see* Vernon, Lillian
Katz, Milton obit Oct 95
Katzen, Mollie Oct 96
Katzenberg, Jeffrey May 95
Kaufman, Irving R. obit Apr 92
Kavner, Julie Oct 92
Kazin, Alfred obit Aug 98
Kearns, Doris *see* Goodwin, Doris Kearns
Keating, Paul May 92
Keaton, Diane May 96
Keaton, Michael Jun 92
Keeler, Ruby obit Apr 93
Keen, Sam Feb 95
Keenan, Mike Mar 96
Keene, Christopher obit Jan 96
Keeton, Kathy Sep 93 obit Jan 98
Keitel, Harvey Mar 94
Kell, Joseph *see* Burgess, Anthony
Keller, Kasey Nov 98
Kelley, Clarence M. obit Nov 97
Kelley, David E. May 98
Kelley, Kitty Apr 92
Kelly, Edna F(lannery) obit Feb 98
Kelly, Eugene Curran *see* Kelly, Gene
Kelly, Gene obit Apr 96
Kelly, Jim Nov 92
Kelly, Nancy obit Mar 95
Kelly, Petra obit Jan 93
Kelly, Sharon Pratt Nov 92
Kemeny, John G. obit Feb 93
Kemmis, Daniel Oct 96
Kempner, Robert M. W. obit Oct 93
Kempton, Murray obit Jul 97

Kendrew, John C. obit Nov 97
Kennedy, David M. obit Jul 96
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Kennedy, John F., Jr. Jan 96
Kennedy, Nigel Jul 92
Kennedy, Paul Oct 93
Kennedy, Rose obit May 95
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Kerkorian, Kirk Mar 96
Kerr, Steve Oct 98
Kerr, Walter obit Jan 97
Kerrey, Bob Feb 91
Kerst, Donald William obit Oct 93
Kessler, David A. Sep 91
Kevorkian, Jack Sep 94
Khan, Michelle *see* Yeoh, Michelle
Khatami, Mohammad Apr 98
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Kienholz, Edward obit Aug 94
Kieślowski, Krzysztof May 95 obit May 96
Kilmer, Val Jan 96
Kim Il Sung Yrbk 94 obit Sep 94
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Kim Young Sam Jun 95
Kimball, Lindsley F. obit Oct 92
Kincaid, Jamaica Mar 91
King, John W. obit Nov 96
King, Mary-Claire Feb 95
Kingsley, Sidney obit May 95
Kingsolver, Barbara Jul 94
Kinsley, Michael May 95
Kintner, Earl W. obit Mar 92
Kirbo, Charles H. obit Nov 96
Kirby, George obit Jan 96
Kiriyenko, Sergei Aug 98
Kirk, Grayson L(ouis) obit Jan 98
Kirk, Russell obit Jun 94
Kirkpatrick Miles W(ells) obit Jul 98
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Kirstein, Lincoln obit Mar 96
Kirsten, Dorothy obit Jan 93
Kissin, Evgeny Nov 97
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Kistler, Darci Oct 91
Kitano, Takeshi Jul 98
Klaus, Václav Nov 97
Kleiber, Carlos Jul 91
Klopsteg, Paul E. obit Jul 91
Kluge, John Sep 93
Knight, Philip H. Aug 97
Knopfler, Mark Apr 95
Knudsen, Semon E(mil) obit Sep 98
Knussen, Oliver Feb 94
Knutson, Coya obit Jan 97
Kohler, Foy D. obit Mar 91
Kollek, Teddy Mar 93
Kopal, Zdeněk obit Aug 93
Kopple, Barbara Jul 98
Kosinski, Jerzy obit Jul 91
Kotto, Yaphet Mar 95
Kouchner, Bernard Aug 93
Kozyrev, Andrei V. Sep 92
Krainik, Ardis Nov 91 obit Mar 97
Kramer, Larry Mar 94
Krauss, Alison May 97
Kravchuk, Leonid M. Jan 93
Kravitz, Lenny Apr 96
Krenek, Ernst obit Feb 92
Krick, Irving P. obit Sep 96
Kristol, William May 97
Kroft, Steve Nov 96
Krol, John Cardinal obit May 96
Kruger, Barbara Jul 95
Krzyzewski, Mike Jan 97
Kubelik, Rafael obit Oct 96
Kubly, Herbert obit Oct 96
Kuchel, Thomas H. obit Feb 95
Kuchma, Leonid Oct 97
Kudelka, James Mar 95
Kuhn, Irene obit Mar 96
Kuhn, Maggie obit Jul 95
Kukoc, Toni Jul 97
Kumaratunga, Chandrika Bandaranaike Jan 96
Kumm, Henry W. obit Mar 91
Kunstler, William M. obit Nov 95
Kuok, Hock Nien *see* Kuok, Robert
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Kuralt, Charles obit Sep 97
Kureishi, Hanif Feb 92
Kurosawa, Akira Jul 91 obit Nov 98
Kurtz, Efrem obit Sep 95
Kusch, Polykarp obit May 93
Kushner, Harold S. Apr 97

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Lagardère, Jean-luc Aug 93
Lake, Anthony Oct 94
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Lamb, Brian Feb 95
Lamont, Corliss obit Jul 95
Lamont, Norman Aug 92
Lancaster, Burt obit Jan 95
Land, Edwin H. obit May 91
Landon, Margaret obit Feb 94
Landon, Michael obit Sep 91
Landrum, Phil M. obit Jan 91
Lane, Burton obit Mar 97
Lane, Nathan Aug 96
Lang, Helmut Apr 97
Lang, K. D. Sep 92
Lange, John *see* Crichton, Michael
Lanier, Jaron Jun 97
Lansky, Aaron Jan 97
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Lanusse, Alejandro Agustin obit Nov 96
Lapiere, Cherilyn *see* Cher
Larson, Arthur obit May 93
Larson, Gary Feb 91
Lasch, Christopher obit Apr 94
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Lasseter, John Jun 97
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Laughlin, James obit Jan 98
Lautenberg, Frank Jan 91
Lawrence, Geoffrey obit Yrbk 91
Laxness, Halldór (Kiljan) obit Apr 98
Layton, Joe obit Jul 94
Lazarus, Rochelle *see* Lazarus, Shelly
Lazarus, Shelly May 97
Le Duc Tho obit Jan 91
Le Gallienne, Eva obit Aug 91
Leach, Penelope Aug 94
Leakey, Mary obit Feb 97
Leakey, Richard Oct 95
Lean, David obit Jun 91
Lear, Frances Apr 91 obit Jan 97
Leary, Timothy obit Aug 96
Lecompte, Elizabeth Aug 97
Lee, Ang Mar 97
Lee, Henry C. Aug 96
Lee, J. Bracken obit Jan 97
Lee Kuan Yew Jan 95
Lee, Martin Jul 97
Lee, Robert E. obit Jun 93
Lee, Stan Aug 93
Lee Teng-hui Mar 96
Leese, Oliver obit Yrbk 91
Lefebvre, Marcel obit May 91
Léger, Paul-Émile obit Jan 92
Leguizamo, John Apr 98
Lehmann-Haupt, Hellmut E. obit May 92
Leiber, Judith Sep 96
Leibovitz, Annie Oct 91
Leigh, Jennifer Jason Aug 92

Leigh, Mike Jun 94
Leigh, W. Colston obit Sep 92
Leighton, Robert B. obit May 97
Leinsdorf, Erich obit Nov 93
Lemon, Ralph Feb 97
L'Engle, Madeleine Jan 97
Lenroot, Katharine F. obit Yrbk 91
Leonard, Bill obit Feb 95
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Lepage, Robert Apr 95
Lerner, Gerda Feb 98
Lerner, Max obit Aug 92
Leslie, Lisa Jan 98
Lessing, Doris Jan 95
Levay, Simon Oct 96
Levertov, Denise Aug 91 obit Mar 98
Levin, Ira Aug 91
Levitt, William J. obit Mar 94
Lévy, Bernard-Henri Nov 93
Levy, David Mar 98
Levy, David H. Jan 95
Levy, Marv Feb 98
Lewis, Carl Yrbk 96
Lewis, Henry obit Apr 96
Lewis, Juliette Feb 96
Lewis, Loida Nicolas Apr 97
Lewis, Ramsey Oct 96
Lewis, Richard Jul 93
Lewis, Shari obit Oct 98
Leyland, Jim Nov 98
Li, Gong *see* Gong Li
Lichtman, Joseph *see* Layton, Joe
Lieberman, Joseph I. Jul 94
Lima, Ronaldo Luiz Nazario da *see* Ronaldo
Liman, Arthur L. obit Oct 97
Limann, Hilla obit Apr 98
Limbaugh, Rush Mar 93
Lin, Maya Apr 93
Lindfors, Viveca obit Jan 96
Lindgren, Astrid Oct 96
Lindley, Ernest K. obit Yrbk 91
Lindros, Eric Apr 98
Link, O. Winston Jun 95
Lionni, Leo Sep 97
Liotta, Ray May 94
Lipinski, Tara Apr 98
Lipsky, Eleazar obit Apr 93
Lithgow, John Nov 96
Litton, Andrew Sep 98
Lively, Penelope Apr 94
Livingston, John W. obit Aug 97
Lleras Restrepo, Carlos obit Nov 94
Loach, Ken Jul 95
Lobo, Rebecca Sep 97
Loeb, James I. obit Mar 92
Logan, Harlan obit Mar 95
Long, Richard Sep 95
Longbaugh, Harry *see* Goldman, William
Lopez, Barry Jul 95
Lorentz, Pare obit May 92
Lott, Ronnie Feb 94
Lott, Trent Sep 96
Louchheim, Katie obit Apr 91
Louis-Dreyfus, Julia Oct 95
Lovano, Joe Mar 98
Love, Courtney Jun 96
Love, George H. obit Sep 91
Love, Susan M. Oct 94
Lovelock, James Nov 92
Lovett, Lyle Sep 97
Lovins, Amory B. Jun 97
Lowe, Jack obit Aug 96
Lowey, Nita M. Sep 97
Loy, Myrna obit Feb 94
Lubic, Ruth Watson Sep 96
Lubovitch, Lar Mar 92
Lucas, Craig Sep 91
Lucas, John Oct 95
Ludwig, Daniel Keith obit Oct 92
Lukas, J. Anthony obit Aug 97
Lupino, Ida obit Oct 95
Luria, S. E. obit Apr 91
Lutoslawski, Witold Aug 91 obit Apr 94
Lutz, Robert A. Jan 94
Lydon, John Nov 96
Lynch, Peter Nov 94
Lyne, Adrian Jan 94
Lynes, Russell obit Nov 91

Maathai, Wangari Sep 93
Macapagal, Diosdado obit Jul 97
MacArthur, Douglas, 2d obit Jan 98
Machel, Gracca Simbine Oct 97
MacIver, Loren obit Aug 98
MacKenzie, Warren Sep 94
MacKinnon, Catharine A. Jun 94
Mackintosh, Cameron Mar 91
MacLachlan, Kyle Aug 93
MacLennan, Hugh obit Jan 91
MacMurray, Fred obit Feb 92
Maddux, Greg Feb 96
Madigan, Edward R. Nov 92 obit Feb 95
Magaziner, Ira C. Apr 95
Maglie, Sal obit Feb 93
Maher, Bill Jul 97
Major, John Apr 97
Makins, Roger obit Jan 97
Malle, Louis obit Feb 96
Mallory, L. D. obit Sep 94
Malone, John C. Aug 95
Malone, Karl Jan 93
Malott, Deane W. obit Nov 96
Mamet, David Mar 98
Mancini, Henry obit Aug 94
Mandela, Nelson Nov 95
Manessier, Alfred obit Oct 93
Mangione, Jerre obit Nov 98
Mankiewicz, Joseph L. obit Apr 93
Mankowitz, (Cyril) Wolf obit Aug 98
Manley, Michael obit May 97
Mann, Erica *see* Jong, Erica
Mann, Michael Jan 93
Manning, Ernest obit May 96
Manning, Peyton Sep 98
Mantle, Mickey obit Oct 95
Manzù, Giacomo obit Mar 91
Marble, Alice obit Mar 91
Marchais, Georges (René Louis) obit Jan 98
Marcus, Jacob R. obit Jan 96
Margulis, Lynn Jul 92
Mark, Herman F. obit Jun 92
Markey, Edward J. Nov 97
Markovic, Ante Nov 91
Marland, Sidney P., Jr. obit Jul 92
Marriott, Alice Lee obit May 92
Marrow, Tracy *see* Ice-T
Marsalis, Branford Sep 91
Marshak, Robert E. obit Feb 93
Marshall, Barry J. Sep 96
Marshall, David obit Feb 96
Marshall, E. G. obit Nov 98
Marshall, Garry Nov 92
Marshall, Lois obit May 97
Marshall, Penny May 92
Marshall, Thurgood obit Mar 93
Martin, Christy Oct 97
Martin, Dean obit Mar 96
Martin, Edmund F. obit Mar 93
Martin, Mary obit Jan 91
Martin, Paul obit Nov 92
Martin, William McChesney, Jr. obit Oct 98
Mary Alice Nov 95
Mary Kay *see* Ash, Mary Kay
Masekela, Hugh Mar 93
Masina, Guilia Anna *see* Masina, Guilietta
Masina, Giulietta obit Jun 94
Masserman, Jules H. obit Jan 95
Massey, Walter E. Jun 97

Mastroianni, Marcello obit Feb 97
Matalin, Mary Sep 96
Mathis, Johnny Feb 93
Matlin, Marlee May 92
Matola, Sharon Jun 93
Matsui, Robert T. Oct 94
Matthews, T. S. obit Mar 91
Matzinger, Polly Oct 98
Maura, Carmen Apr 92
Mauriac, Claude Sep 93
Maw, Herbert B. obit Jan 91
Maxwell, Robert obit Feb 92
Maxwell, Vera obit Mar 95
May, John L. Jan 91 obit Jun 94
May, Rollo obit Jan 95
Mayer, Jean obit Feb 93
Mayle, Peter Oct 92
Maynard, Robert C. obit Oct 93
Maynor, Dorothy obit May 96
Mbeki, Thabo Aug 98
McAfee, Mildred H. obit Jan 95
McCaffrey, Barry R. Jul 97
McCarthy, Carolyn Mar 98
McClintock, Barbara obit Nov 92
McClinton, Katharine Morrison obit Mar 93
McCone, John A. obit Apr 91
McConnell, Joseph H. obit May 97
McCormick, Edward T. obit Oct 91
McCourt, Frank Feb 98
McCoy, Charles B. obit Mar 95
McCullough, David Jan 93
McCurry, Michael D. Nov 96
McDermott, Alice Sep 92
McDonagh, Martin Aug 98
McDonald, David L(amar) obit Mar 98
McDonnell, Mary May 97
McDormand, Frances Sep 97
McEntire, Reba Oct 94
McEwan, Ian Jul 93
McGee, Gale obit Jun 92
McGill, William J(ames) obit Jan 98
McGinley, Laurence J. obit Oct 92
McGrath, Earl James obit Apr 93
McGwire, Mark Jul 98
McIntyre, Thomas J. obit Oct 92
McKinney, Cynthia A. Aug 96
McKissick, Floyd B. obit Jun 91
McKneally, Martin B. obit Aug 92
McLaren, Malcolm Aug 97
McLaughlin, Leo obit Nov 96
McMillan, Edwin M. obit Nov 91
McMillan, Terry Feb 93
McMillen, Tom Jan 93
McMurrin, Sterling M. obit Jun 96
McNair, Sylvia Nov 97
McNealy, Scott Apr 96
McNeill, Don obit Aug 96
McNichols, Stephen L. R. obit Feb 98
McPherson, James Alan Sep 96
McRae, Carmen obit Jan 95
Meadows, Audrey obit Apr 96
Mečiar, Vladimír Jul 94
Meisner, Sanford Apr 91 obit Apr 97
Menchú, Rigoberta Oct 93
Mendenhall, Thomas Corwin 2nd obit Sep 98
Merchant, Ismail Mar 93
Mercouri, Melina obit May 94
Meredith, Burgess obit Nov 97
Merrick, Elliott obit Jul 97
Merrill, James obit Apr 95
Messiaen, Olivier obit Jun 92
Messier, Mark Jul 95
Metheny, Pat May 96
Meyer, Ron Mar 97
Mfume, Kweisi Jan 96
Michener, Daniel Roland obit Nov 91
Michener, James A(lbert) obit Jan 98
Middlecoff, (Emmett) Cary obit Nov 98
Midler, Bette Nov 97
Mifune, Toshiro obit Mar 98
Mikhalkov, Nikita Oct 95
Millar, Margaret obit Jun 94
Miller, Glenn obit Yrbk 91
Miller, Nicole Mar 95
Miller, Reggie Mar 96
Miller, Roger obit Jan 93
Miller, Shannon Jul 96
Miller, Zell Jul 96
Millett, John D. obit Jan 94
Millett, Kate Jun 95
Mills, Wilbur D. obit Jul 92
Milstein, Nathan obit Feb 93
Minor, Halsey Oct 98
Mirabella, Grace Oct 91
Mirren, Helen Jul 95
Mitchell, Joan obit Jan 93
Mitchum, Robert obit Sep 97
Mitford, Jessica obit Oct 96
Mittermeier, Russell A. Oct 92
Mitterrand, François obit Mar 96
Miyake, Issey Nov 97
Miyazawa, Kiichi Feb 92
Mizrahi, Isaac Jan 91
Mnouchkine, Ariane Mar 93
Mobutu Sese Seko May 97
Mobutu, Joseph Désiré *see* Mobutu Sese Seko
Molinari, Susan Mar 96
Mollenhoff, Clark R. obit May 91
Monk, Art Apr 95
Montana, Claude Jan 92
Montand, Yves obit Jan 92
Montgomery, Deane obit May 92
Montoya, Carlos obit May 93
Moon, Warren Nov 91
Moore, Demi 1993
Moore, Garry obit Jan 94
Moore, Julianne Oct 98
Moore, Michael May 97
Moore, Michael C. Aug 97
Morfit, Thomas Garrison *see* Moore, Garry
Morgan, Edward P. obit Mar 93
Morgan, Henry obit Jul 94
Morgan, Thomas E. obit Oct 95
Morini, Erica obit Jan 96
Morissette, Alanis May 97
Morley, Robert obit Aug 92
Morris, Earl obit Jul 92
Morris, Wright (Marion) obit Jul 98
Morrison, Van Sep 96
Morse, David A. obit Mar 91
Morse, True D(elbert) obit Sep 98
Mortier, Gérard Jul 91
Mosbacher, Emil, Jr. obit Nov 97
Mosconi, Willie obit Nov 93
Moscoso, Teodoro obit Aug 92
Moseley-Braun, Carol Jun 94
Mosley, Walter Sep 94
Moss, Cynthia May 93
Moss, John E(merson) obit Feb 98
Motherwell, Robert obit Sep 91
Mowrer, Lilian Thomson obit Jan 91
Mudd, Emily H(artshorne) obit Jul 98
Muggeridge, Malcolm obit Jan 91
Mukherjee, Bharati Apr 92

Muldoon, Robert D. obit Sep 92
Muldowney, Shirley Oct 97
Mulligan, Gerry obit Mar 96
Mullis, Kary B. Feb 96
Murakami, Haruki Sep 97
Muren, Dennis Mar 97
Murphy, Franklin D. obit Aug 94
Murphy, George obit Jul 92
Murphy, Thomas F. obit Jan 96
Murphy, W. B. obit Aug 94
Murray, Albert May 94
Murray, Arthur obit May 91
Murray, Elizabeth Apr 95
Murray, Patty Aug 94
Muskie, Edmund S. obit Jun 96
Muster, Thomas May 97
Mwinyi, Ali Hassan Jun 95
Myers, Dee Dee Aug 94
Myers, Margaret Jane *see* Myers, Dee Dee
Myers, Mike Aug 97
Myers, Norman May 93
Myhrvold, Nathan Sep 97

Nabrit, James M(adison), Jr. obit Mar 98
Naifeh, Steven Mar 98
Nair, Mira Nov 93
Najibullah, Mohammed obit Jan 97
Narasimha Rao, P. V. *see* Rao, P. V. Narasimha
Naylor, Gloria Apr 93
Ndour, Youssou Jan 96
Nederlander, James Morton Apr 91
Neeson, Liam Nov 94
Neiman, Leroy Jul 96
Nelson, Harriet obit Jan 95
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Nemerov, Howard obit Sep 91
Netanyahu, Benjamin Jun 96
Neumeier, John Jul 91
Neuwirth, Bebe Nov 97
Newton, Christopher Feb 95
Newton, Helmut Nov 91
Niarchos, Stavros obit Jun 96
Nichols, Mike Jan 92
Nicholson, Jack Apr 95
Nickerson, Albert L. obit Nov 94
Niederland, William G. obit Oct 93
Nikolais, Alwin obit Jul 93
Nixon, Patricia obit Aug 93
Nixon, Richard M. Yrbk 94 obit Jun 94
Nizer, Louis obit Jan 95
Noël Hume, Ivor Nov 97
Noor al-Hussein, Queen of Jordan Apr 91
Norodom Sihanouk *see* Sihanouk, Norodom
North, Oliver L. Mar 92
Novello, Antonia May 92
Novotna, Jarmila obit Apr 94
Nu, Thakin obit Apr 95
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Nur el Hussein *see* Noor al-Hussein
Nureyev, Rudolf obit Feb 93
Nuridsany, Claude Jun 97
Nye, Bill Jul 98
Nye, Russel B. obit Nov 93

Oaksey, Geoffrey Lawrence *see* Lawrence, Geoffrey
Oates, Joyce Carol Jun 94
O'Brian, Patrick Jun 95
O'Brien, Conan May 96
O'Brien, Dan Jul 96
O'Brien, Tim Aug 95
Ochoa, Severo obit Jan 94
O'Connor, Sinéad Jun 91
O'Donnell, Rosie Aug 95
O'Dwyer, (Peter) Paul obit Sep 98
Oe, Kenzaburo May 96
Oechsner, Frederick Cable obit Jun 92
Oettinger, Katherine Brownell obit Jan 98
O'Faoláin, Séan obit Jun 91
Ogata, Sadako Oct 97
Ohga, Norio Jun 98
Olajuwon, Hakeem Nov 93
Olav V, King of Norway obit Mar 91
Oldman, Gary Jan 96
O'Leary, Hazel R. Jan 94
Oliphant, Pat Jul 91
Olmos, Edward James Aug 92
Onassis, Jacqueline Bouvier Kennedy obit Jul 94
Ondaatje, Michael Oct 93
O'Neal, Frederick obit Oct 92
O'Neal, Shaquille Jul 96
O'Neil, Thomas F(rancis) obit Jun 98
O'Neill, Francis A., Jr. obit Mar 92
O'Neill, Gerard K. obit Jun 92
O'Neill, Thomas P., Jr. obit Mar 94
O'Neill, Tip *see* O'Neill, Thomas P., Jr.
Ongania, Juan Carlos obit Aug 95
Oort, Jan Hendrik obit Jan 93
Oosterbaan, Bennie obit Jan 91
Ornish, Dean Apr 94
Orowitz, Eugene Maurice *see* Landon, Michael
Osborn, Robert C. obit Feb 95
Osborne, John obit Feb 95
Osborne, Tom Mar 98
Osbourne, Ozzy Nov 98
Osmond, Donny Feb 98
Osterberg, James Newell *see* Pop, Iggy
Otter, Anne Sofie Von Sep 95
Ouédraogo, Idrissa May 93
Ovitz, Michael S. Oct 95
Owens, Dana *see* Queen Latifah
Özal, Turgut obit Jun 93
Ozawa, Seiji Jul 98

Pacciardi, Randolfo obit Jul 91
Packard, David obit Jun 96
Packard, Vance obit Feb 97
Page, Irvine H. obit Aug 91
Page, Robert Morris obit Jul 92
Page, Ruth obit Jul 91
Pagels, Elaine Hiesey Feb 96
Paglia, Camille Aug 92
Paine, Thomas Otten obit Jul 92
Pais, Abraham Jan 94
Palance, Jack Aug 92
Paley, William S. obit Jan 91
Palmieri, Eddie Jun 92
Pandit, Vijaya Lakshmi obit Feb 91
Panetta, Leon E. Jun 93
Panic, Milan Jun 93
Papandreou, Andreas obit Sep 96
Papp, Joseph obit Jan 92
Parcells, Bill Apr 91
Paretsky, Sara May 92
Parizeau, Jacques Jul 93
Park, Thomas obit Jun 92
Parker, Alan Mar 94
Parker, Frank obit Oct 97
Parker, Robert B. Nov 93
Parker, Sarah Jessica Sep 98
Parker, Trey May 98
Parkinson, C. Northcote obit May 93
Parks, Bert obit Apr 92
Parks, Gordon Oct 92
Parnis, Mollie obit Sep 92
Parr, Albert Eide obit Sep 91
Parry, Albert obit Jul 92
Pärt, Arvo Feb 95
Pastrana Borrero, Misael obit Nov 97
Pataki, George E. Apr 96
Paterson, Chat obit May 92
Paterson, Katherine Nov 97

Patten, Chris Jul 93
Patterson, P. J. Feb 95
Patterson, Percival J. *see* Patterson, P. J.
Pauling, Linus C. Jun 94 obit Oct 94
Payne, Roger S. Jun 95
Paz, Octavio obit Jul 98
Peabody, Endicott obit Feb 98
Peale, Norman Vincent obit Feb 94
Pearl, Minnie Nov 92 obit May 96
Peck, Gregory Oct 92
Peck, M. Scott Jun 91
Peña, Federico F. Oct 93
Penn, Sean Jun 93
Pennel, John obit Jan 94
Penney, William George obit May 91
Peppard, George obit Jul 94
Perelman, Ronald Owen Jan 91
Pérennou, Marie Jun 97
Peres, Shimon Mar 95
Perez, Rosie Sep 95
Perkins, James A(lfred) obit Nov 98
Perkins, Anthony obit Nov 92
Perot, H. Ross *see* Perot, Ross
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Perry, Anne Aug 96
Perry, Frank obit Nov 95
Perry, Harold R. obit Sep 91
Perry, William J. Jan 95
Pesci, Joe Mar 94
Peters, Tom Oct 94
Peterson, Esther (Eggertsen) obit Mar 98
Peterson, Roger Tory obit Oct 96
Petitpierre, Max obit Jun 94
Petronio, Stephen Mar 98
Petry, Ann obit Jul 97
Petty, Tom Nov 91
Pfeiffer, Eckhard Jun 98
Phan Dinh Khai *see* Le Duc Tho
Philbin, Regis Oct 94
Philbrick, Herbert A. obit Oct 93
Phillips, Caryl Jul 94
Phillips, Kevin Sep 94
Pickens, Jane obit Apr 92
Picon, Molly obit Jun 92
Piercy, Marge Nov 94
Pile, Frederick Alfred obit Yrbk 91
Pinay, Antoine obit Feb 95
Pineau, Christian obit Jun 95
P'ing, Lan *see* Chiang Ch'ing
Pinker, Steven A. Sep 98
Piper, John obit Aug 92
Pippen, Scottie Mar 94
Pitino, Rick Jan 98
Pitt, Brad Mar 96
Plant, Robert Oct 98
Plavsic, Biljana Feb 98
Pleasence, Donald obit Apr 95
Pleven, René obit Mar 93
Plotkin, Mark J. Jun 97
Plowden, David Feb 96
Pogrebin, Letty Cottin Nov 97
Pol Pot obit Jun 98
Polese, Kim Jul 97
Ponnamperuma, Cyril obit Mar 95
Pop, Iggy Jan 95
Popcorn, Faith Feb 93
Popović, Koča obit Jan 93
Popper, Karl Raimund obit Nov 94
Porter, Eliot obit Jan 91
Porter, Richard William obit Jan 97
Porter, Sylvia obit Aug 91
Posner, Richard A. Jan 93
Potter, Dennis Jul 94 obit Aug 94
Pousette-Dart, Richard obit Jan 93
Powell, Lewis F(ranklin), Jr. obit Nov 98
Powell, Mike Oct 93
Praeger, Frederick A. obit Aug 94
Prescott, Orville obit Jul 96
Preus, Jacob A. O. obit Oct 94
Prey, Hermann obit Oct 98
Price, Don K. obit Sep 95
Price, Nick Jun 96
Price, Richard Jan 94
Price, Vincent obit Jan 94
Primus, Pearl obit Jan 95
Pritchett, V. S. obit Jun 97
Profet, Margie Nov 98
Proulx, E. Annie Apr 95
Prusiner, Stanley Jun 97
Pucci, Emilio obit Jan 93
Puck, Wolfgang Jan 98
Puff Daddy *see* Combs, Sean "Puffy"
Puffy *see* Combs, Sean "Puffy"
Purcell, Edward M. obit May 97

Qaddafi, Muammar Al- Mar 92
Qing, Jiang *see* Chiang Ch'ing
Quadros, Janio Da Silva obit Apr 92
Quaison-Sackey, Alex obit Feb 93
Queen Latifah Feb 97
Quennell, Peter obit Jan 94
Quesada, Elwood Richard obit Apr 93
Quindlen, Anna Apr 93

Rabin, Yitzhak Jan 95 obit Jan 96
Rackmil, Milton R. obit Jan 92
Rae, Bob Feb 91
Raedler, Dorothy obit Feb 94
Rafael, Martos *see* Raphael
Rahman, Abdul, Prince obit Mar 91
Rainey, Froelich G. obit Jan 93
Rains, Albert McKinley obit May 91
Ramaphosa, Cyril Sep 95
Ramos, Fidel Mar 94
Rampersad, Arnold Sep 98
Ramphele, Mamphela Jul 97
Rampling, Anne *see* Rice, Anne
Randolph, Jennings obit Jul 98
Rankin, J. Lee obit Sep 96
Rankin, Karl Lott obit Apr 91
Rao, P. V. Narasimha Jan 92
Raphael Aug 91
Raphael, Chaim obit Jan 95
Raskin, A. H. obit Feb 94
Rauh, Joseph L., Jr. obit Nov 92
Raven, Peter H. Feb 94
Rawl, Lawrence G. Feb 92
Ray, Amy Aug 98
Ray, Dixy Lee obit Mar 94
Ray, Satyajit obit Jun 92
Raye, Martha obit Jan 95
Reagan, Ron Feb 92
Reasoner, Harry obit Oct 91
Reddy, N. Sanjiva obit Aug 96
Redman, Joshua Jan 97
Redstone, Sumner Jan 96
Reed, Margie Yvonne *see* Raye, Martha
Reed, Ralph Mar 96
Rees, Mina S(piegel) obit Jan 98
Reeves, Keanu May 95
Reggio, Godfrey Jul 95
Reich, Robert B. Apr 93
Reichmann, Paul Jan 91
Reichstein, Tadeus obit Oct 96
Reid, Kate obit May 93
Reiser, Paul Apr 96
Remick, Lee obit Sep 91
Remnick, David Oct 98
Renaud, Madeleine obit Nov 94

Rendell, Ed Apr 98
Rendell, Ruth Apr 94
Reno, Janet Sep 93
Rentzel, Delos Wilson obit Jan 92
Reshevsky, Samuel obit Jul 92
Reston, James obit Feb 96
Revelle, Roger obit Sep 91
Rey, Fernando obit May 94
Reynolds, Albert Sep 94
Reynolds, Albert Pierce *see* Reynolds, Allie
Reynolds, Allie obit Mar 95
Reza, Yasmina Sep 98
Rhone, Sylvia Jun 98
Riad, Mahmoud obit Mar 92
Ribicoff, Abraham A. obit May 98
Rice, Anne Jul 91
Rice, Greg obit Aug 91
Rich, Louise Dickinson obit Jul 91
Richards, Ann Feb 91
Richards, Michael Nov 97
Richardson, Bill Apr 96
Richardson, Miranda Feb 94
Richardson, Tony obit Feb 92
Richter, Sviatoslav obit Oct 97
Ridgway, Matthew B. obit Sep 93
Rifkind, Simon H. obit Jan 96
Riggio, Leonard Jun 98
Riggs, Bobby obit Jan 96
Riggs, Robert Larimore *see* Riggs, Bobby
Riley, Richard W. Oct 93
Rimes, LeAnn May 98
Rincón de Gautier, Felisa *see* Gautier, Felisa Rincón de
Ringgold, Faith Feb 96
Ripken, Cal, Jr. Jun 92
Ripley, Alexandra Mar 92
Ritt, Martin obit Feb 91
Rizzo, Frank L. obit Sep 91
Robbins, Harold obit Jan 98
Robbins, Jerome obit Oct 98
Robbins, Tim Jul 94
Robbins, Tom Jun 93
Roberts, Cokie May 94
Roberts, Dennis J. obit Sep 94
Roberts, Julia May 91
Roberts, Marcus Mar 94
Robeson, Eslanda Goode obit Yrbk 91
Robinson, Arthur H. Mar 96
Robinson, David Jul 93
Robinson, Kim Stanley Nov 98
Robinson, Mary Apr 91
Robinson, Randall Sep 98
Roddick, Anita Sep 92
Rodman, Dennis Sep 96
Rodriguez, Andrés Sep 91 obit Jun 97
Rodriguez, Robert Aug 96
Roebling, Mary G. obit Jan 95
Roeg, Nicolas Jan 96
Roehm, Carolyne Feb 92
Rogers, Ginger obit Jul 95
Rogers, Lynn L. Oct 94
Rogers, Roy obit Sep 98
Rogers, Will, Jr. obit Sep 93
Rollin, Betty Aug 94
Rolvaag, Karl F. obit Mar 91
Rome, Harold obit Jan 94
Romney, George obit Oct 95
Ronaldo Aug 98
Roosa, Robert V. obit Mar 94
Roosevelt, Anna C. Jun 97
Roosevelt, Elliott obit Jan 91
Roosevelt, James obit Nov 91
Root, Oren obit Mar 95
Roquelaure, A. N. *see* Rice, Anne
Rose, Charlie Jan 95
Rosen, Benjamin M. Jun 97
Rosen, Harold A. Jun 97
Rosenberg, Steven A. Feb 91
Rosenfield, Harry N. obit Aug 95
Rosenman, Dorothy obit Mar 91
Ross, Leonard Q. *see* Rosten, Leo
Rosten, Leo obit Apr 97
Rosten, Norman obit May 95
Rotblat, Joseph Jul 97
Roth, Ann Mar 97
Roth, Henry obit Jan 96
Roth, Philip May 91
Rothschild, Miriam Oct 92
Rotten, Johnny *see* Lydon, John
Roudebush, Richard L. obit Apr 95
Roueché, Berton obit Jul 94
Rountree, William M. obit Jan 96
Rourke, Mickey Oct 91
Rouse, James W. obit Jun 96
Rowland, John G. Oct 97
Rowley, James J. obit Jan 93
Rowse, A(lfred) L(eslie) obit Jan 98
Roy Jan 98
Royko, Mike Jun 94 obit Jul 97
Royster, Vermont C. obit Oct 96
Rozelle, Pete obit Feb 97
Rózsa, Miklós Feb 92 obit Oct 95
Rubin, Robert E. Jul 97
Rudolph, Paul obit Nov 97
Rudolph, Wilma obit Jan 95
Rugambwa, Laurian, Cardinal obit Feb 98
Rush, Kenneth obit Feb 95
Rusk, Dean obit Feb 95
Russert, Tim Oct 97
Russo, Rene Jul 97
Ryan, Thelma Catherine *see* Nixon, Patricia
Ryder, Winona Jun 94
Rysanek, Leonie obit May 98

Sabatini, Gabriela Jun 92
Sabin, Albert B. obit Apr 93
Sachar, Abram Leon obit Sep 93
Sachs, Jeffrey D. Nov 93
Sadik, Nafis Feb 96
Sagan, Carl obit Feb 97
Sager, Ruth obit Jun 97
Salam, Abdus obit Jan 97
Salant, Richard S. obit Apr 93
Saliers, Emily Aug 98
Salisbury, Harrison E. obit Sep 93
Salk, Jonas obit Aug 95
Salk, Lee obit Jul 92
Saloth Sar *see* Pol Pot
Salter, Andrew obit Jan 97
Saltzman, Charles E. obit Aug 94
Samaranch, Juan Antonio Feb 94
Sammartino, Peter obit May 92
Sampras, Pete May 94
Samuel, Sealhenry *see* Seal
Samuelson, Joan Aug 96
Sanborn, David Aug 92
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Sandberg, Ryne Nov 94
Sander, Jil Oct 97
Sanders, Barry Sep 93
Sanders, Bernard Jun 91
Sanders, Deion Jan 95
Sanders, Lawrence obit May 98
Sandler, Adam May 98
Sanford, (James) Terry obit Jul 98
Sanford, John Elroy *see* Foxx, Redd
Santolalla, Irene Silva De obit Sep 92
Santos, José Edwardo Dos May 94
Sarbanes, Paul S. Jan 97
Sarnoff, Robert W. obit May 97
Sarton, May obit Sep 95
Sasser, James R. Jul 93

Satcher, David Feb 97
Sauer, George obit Apr 94
Sauvé, Jeanne obit Mar 93
Savalas, Aristoteles *see* Savalas, Telly
Savalas, Telly obit Mar 94
Sawyer, Eddie obit Jan 98
Sawyer, John E. obit Apr 95
Scali, John obit Jan 96
Scelba, Mario obit Feb 92
Schaefer, George (Louis) obit Jan 98
Schaefer, Vincent J. obit Sep 93
Schama, Simon Nov 91
Schapiro, Meyer obit May 96
Scheck, Barry Mar 98
Scheele, Leonard A. obit Mar 93
Scheffer, Victor B. Apr 94
Schell, Jonathan Jul 92
Scherbo, Vitaly *see* Shcherbo, Vitaly
Schiller, Karl obit Mar 95
Schlessinger, Laura Sep 97
Schlink, Frederick John obit Mar 95
Schmoke, Kurt L. Feb 95
Schneerson, Menachem M. obit Aug 94
Schneider, Alexander obit Mar 93
Schnittke, Alfred Jul 92 obit Oct 98
Schoonmaker-Powell, Thelma *see* Schoonmaker, Thelma
Schoonmaker, Thelma Mar 97
Schopf, J. William May 95
Schottland, Charles I. obit Sep 95
Schröder, Gerhard Nov 98
Schultes, Richard Evans Mar 95
Schultz, Howard M. May 97
Schultz, Richard D. Jul 96
Schuman, William obit Apr 92
Schumann, Maurice obit Apr 98
Schumer, Charles E. Jul 95
Schwartz, Felice N. May 93 obit Apr 96
Schwarzenegger, Arnold Oct 91
Schwarzkopf, H. Norman May 91
Schwarzschild, Martin obit Jun 97
Schweitzer, Pierre-Paul obit Mar 94
Schwinger, Julian obit Sep 94
Scott, Hugh obit Sep 94
Scott, Raymond obit May 94
Scott, Ridley Oct 91
Scribner, Fred C., Jr. obit Apr 94
Seal Feb 97
Sebrell, W. H., Jr. obit Nov 92
Sedaris, David Jul 97
Segal, Bernard G. obit Aug 97
Seibert, Florence B. obit Oct 91
Seid, Ruth *see* Sinclair, Jo
Seinfeld, Jerry Aug 92
Selden, David (Seeley) obit Aug 98
Seldes, George obit Sep 95
Seles, Monica Nov 92
Selzer, Richard Apr 93
Sembène, Ousmane Apr 94
Sen, Binay Ranjan obit Aug 93
Senghor, Léopold Sédar Jul 94
Sengstacke, John H. obit Aug 97
Sereno, Paul C. Jun 97
Serkin, Rudolf obit Jul 91
Seton, Anya obit Jan 91
Sevareid, Eric obit Aug 92
Shah, Idries obit Feb 97
Shaham, Gil Apr 97
Shalala, Donna Mar 91
Shalikashvili, John Nov 95
Shamir, Yitzhak Yrbk 96
Shanker, Albert obit May 97
Shannon, James A. obit Jul 94
Shapp, Milton J. obit Feb 95
Sharif, Mian Mohammad Nawaz *see* Sharif, Mohammad Nawaz
Sharif, Mohammad Nawaz Sep 98
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Sharpton, Al, Jr. Nov 95
Shaw, Bernard Feb 95
Shcherbo, Vitaly Jul 96
Shea, William A. obit Nov 91
Sheehy, Gail Jun 93
Sheindlin, Judith Sep 98
Shelby, Carroll Nov 93
Shelepin, Aleksandr obit Jan 95
Shelton, Henry H. Aug 98
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Shepard, Alan B(artlett) obit Sep 98
Sherrod, Robert obit May 94
Shevchenko, Arkady N(ikolayevich) obit May 98
Shilts, Randy Oct 93 obit May 94
Shirer, William L. obit Feb 94
Shirley, Donna Aug 98
Shoemaker, Eugene M. obit Oct 97
Shore, Dinah obit May 94
Short, Martin Sep 92
Shorter, Wayne Apr 96
Shortz, Will Apr 96
Shriver, Eunice Kennedy Jul 96
Shriver, Maria Nov 91
Shu-meng, Luan *see* Chiang Ch'ing
Shulman, Irving obit Jun 95
Siebert, Mickie *see* Siebert, Muriel
Siebert, Muriel Aug 97
Siegel, Bernie S. Jun 93
Siegfried Jan 98
Sihanouk, Norodom Aug 93
Siles Zuazo, Hernán obit Oct 96
Simkin, William E. obit May 92
Simmons, Adele Smith May 91
Simmons, Russell Jun 98
Simmons, Ruth J. Jan 96
Simms, Hilda obit May 94
Simms, Phil Oct 94
Simon, Claude May 92
Simon, Norton obit Aug 93
Simons, Elwyn L. Jun 94
Simpson, Adele obit Oct 95
Simpson, Alan obit Jul 98
Simpson, Milward L. obit Aug 93
Simpson, Mona Feb 93
Simpson, Valerie Apr 97
Sin, Jaime L. Sep 95
Sinatra, Frank obit Jul 98
Sinbad Feb 97
Sinclair, Jo obit Jun 95
Singer, Isaac Bashevis obit Sep 91
Singer, Peter Mar 91
Singh, Giani Zail *see* Zail Singh
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Singh, Swaran obit Jan 95
Singletary, Mike Mar 93
Singleton, John Feb 97
Sinise, Gary Apr 97
Sinopoli, Giuseppe Mar 91
Sinyavsky, Andrei D. obit May 97
Sirica, John J. obit Oct 92
Sister Wendy *see* Beckett, Wendy
Skelton, Red obit Nov 97
Skolnick, Mark H. Jun 97
Skutt, V. J. obit Apr 93
Slayton, Donald K. obit Aug 93

Sleeper, Ruth obit Feb 93
Slonimsky, Nicolas Feb 91 obit Mar 96
Smallwood, Joseph R. obit Mar 92
Smith, Anna Deavere Sep 94
Smith, Austin E. obit Jan 94
Smith, B. *see* Smith, Barbara
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Smith, Bruce Mar 95
Smith, Carleton Sprague obit Nov 94
Smith, Cyril Stanley obit Oct 92
Smith, Dean Apr 94
Smith, Emmitt Nov 94
Smith, Gerard C. obit Sep 94
Smith, Gregory White Mar 98
Smith, Hazel Brannon obit Jul 94
Smith, Hedrick Jun 91
Smith, James Todd *see* L.L. Cool J
Smith, Jeff Aug 91
Smith, Kevin Feb 98
Smith, Margaret Chase obit Aug 95
Smith, Mary Alice *see* Mary Alice
Smith, Mary Carter Feb 96
Smith, Mary Louise obit Nov 97
Smith, Merriman obit Nov 93
Smith, Oliver obit Mar 94
Smith, Ozzie Feb 97
Smith, Page obit Nov 95
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Spitzer, Lyman, Jr. obit Jun 97
Spivak, Lawrence E. obit May 94
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Spock, Benjamin (McLane) obit Jun 98
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